MULTIPLE MODERNITIES AND MULTIPLIED MINDS: STREAM OF CONSCIOUSNESS IN MODERN TURKISH NOVEL

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Abstract

This study explores the Turkish modernization through stream of consciousness in the works of Ahmet Hamdi Tanpınar, Oğuz Atay and Orhan Pamuk. The first instance, reflected by Tanpınar's *A Mind at Peace*, presents a collective and historical projection of national identity. On the basis of synthesis, Tanpınar's collective consciousness suggests a civilization resolution, an alliance in lieu of clash of civilizations". The second instance, presented by Atay's *The Disconnected*, illustrates the inner paradox of an intellectual and his struggle between the Eastern and Western world of values. Thus *The Disconnected,* through characters' consciousness, vocalizes the mental flux and reflux of those living in a social purgatory. Finally, in the instance of *The Silent House*, Orhan Pamuk draws a mental manifestation of an abyss between the East and the West. For Pamuk, this gap can only be filled up through an intellectual transformation. Stream of consciousness, as the manifestation of human mind, sets a common ground for all the above-mentioned novels.

Keywords*:* Multiple Modernities, Modern Novel, Stream of Consciousness, *A Mind at Peace*, *The Disconnected*, *The Silent House*.

1. Introduction

In his *The Principles of Psychology,* William James concluded, "consciousness, then, does not appear to itself chopped up in bits. Such words 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A 'river' or a 'stream' is the metaphor by which it is most naturally described. In talking of it, thereafter, let us call it the stream of thought, of consciousness, or of subjective life" (155). After psychologists discovered one of the most intriguing principles of human mind, stream of consciousness emerged as one of the most inseparable phenomena of modern fiction. Eighty years after James's work was first published, in his novel *The Disconnected,* Oğuz Atay wrote:

> He stood up, took of his shirt, carefully hung it to the hanger next to the door. In the dark, he gropingly touched a few doorknobs. He turned the light. Put his head under the sink. Turned the water. Got back to the living room without drying. He sat on the floor. "Have you ever scouted on the door too?" Bring thin garments to me. Make sure they're loose woven. Through the pinholes, I want air to come to my skin. I want the air blow my hair. It doesn't blow at all, Sire. Bring big feathers.. Olric! Olric! Something needs be done! (2001: 275).

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Even though Atay's novel, at its plot structure, tells a story of a young engineer Turgut Özben, and his pursuit of his friend Selim Işık's sudden death (suicide), what makes *The Disconnected* noteworthy, as it is seen in the above passage, is the author's presentation of his character's consciousness. In *The Disconnected,* the characters consciousness is illustrated in various modes, such as interior monologue, free in/direct speech, flashbacks, and stream of consciousness. As it is seen in the above passage, Atay is vocalizing Turgut Özben, one of the novel's character's consciousness, who, upon his close friend's death, finds himself in an existential impasse, which eventually leads him to an autistic state of mind. The American anthropologist Ashley Montagu once commented, "every language enshrines its own reality, for the world is organized according to the manner reflected in the language". Taking Montagu's statement as a starting point, stream of consciousness and its variations in Turkish fiction enshrine the reality of Turkish modernization. This article will argue that the Turkish experience with Modernity signifies a distinct continuum, compared to Eurocentric explanations of modernity; and a close reading of Turkish narratives promises a solid understanding of multiplicity of modernity.

2. Multiple Modernities and the Turkish Experience

Historical periodization is always problematic. As Aksan and Goffman states, "the difficulty exists because deciding when and why eras begin and end always privileges a particular period or civilization over others" (Aksan & Goffman, 2007). The challenge also lies behind the fact that historical occurrences are not independent from culture specific paradigms that can be influenced by era, geography, and society. For instance, while the early modern period spans from the Baroque period of 1550's to the Age of Enlightenment of 1750's in Europe, Japan's early modernism is associated with the beginning of industrialization, in 1860's, mostly known as Meiji period. Similarly, "many historians see Tanzimat (Reform) as the dawn of modern thought" for the Ottoman Empire (Bulliet, 2010). Even though Tanzimat can be seen as a landmark in Turkish modernization, the culture-specific variables seem yet to be discovered. For instance, Turkish modernization, in official historiography, is often described as a continuous and linear process. "This official account argues that Turkish modernization is a linear process of progress from tradition to modernity, from obscurantism to reason and enlightenment, and from the Empire to the Republic" (Poyraz, 2006). However, this simplification often neglects the complexities of Turkish modernization. Cemil Meriç argues that "modernization in Turkey is a complex process during which some essential cultural ingredients of the society –the language and the shared norms of interpersonal behavior- are badly damaged" (Poyraz, 2006).

This complex process often requires further attention since it signifies a very distinct continuum, compared to Eurocentric explanations of modernity. Even if Marshall Berman's (1982) take on modernity is followed, as "generalized images which summarize the various transformations of social life", one will have to look at the parameters of, what Gellner (1997: 233) called, "the fascinating … or the multiple uniqueness of Turkey, and the interconnectedness of the various unique aspects of the Turkish political and social experience". Turkish experience, for a long time, was explained based on western models. This illusion is rooted in Comte's positivistic approach. As Nilüfer Göle rightly observes, focusing on rational positivism, "Comte's ultimate positivist stage holds universalistic claims for the Western model", which all societies will one day achieve. Thus, "it represents this model of change as universal, rational, and applicable everywhere and at any time" (Göle, 1997: 84). On the other hand, current scholarship, distancing from the official account and rather recently, appears to have a more holistic approach to the uniqueness of Turkey's modernization. This approach examines the idiosyncratic characters of specific phenomena rather than the over generalizations, as in the case of positivism. One of the factors that shaped the Turkish experience is the fact that it was established based on assumptions. This, what I will call, 'assumed modernity' represents not the acceptance of the 'known' but the adoption of the 'assumed'. Thus, it has focused on the external rather than the internal; the visible result and not the underlying reason; finally the concrete material, and not the intrinsic meaning. It is this illusion that led to a gap between the factual and the assumed modernities.

Within the scope of Turkish history and literature studies, the Turkish modernization movement is often associated with crisis of identity or civilization. In his Essays on Literature, Ahmet H. Tanpınar (1977: 111) notes, "modern Turkish literature begins with a crisis of civilization". He recapitulates his view in his 1949-novel *A Mind at Peace* when he writes, "[Turkish society is] in a culture and civilization crisis" (246-7). This reminds us the novel was born, as McKeon puts it, in 'a climate of epistemological destabilization' (McKeon, 1987). Even though 'destabilization' and 'crisis' share some semblance of association, McKeon and Tanpınar imply two distinct phenomena. McKeon's "destabilization" refers to a cumulative process that shaped Western thought and literature, through historically significant events, such as Renaissance, Reforms, and the Enlightenment. On the other hand, Tanpınar's crisis stands for how the Turkish modernization has risen not as a result of a cumulative social transformation, but through relatively unexpected reforms carried out by the elite intelligentsia, signifying an abandonment of a very long cultural and literary tradition. The crisis of civilization is closely connected to Tanzimat Reforms for the reforms not having formed as a civil movement, but as an "elite-led, top down, politically controlled attempt" (Ertuğrul, 2009: 636). Azade Seyhan (2008: 146) notes, "Westernization movement, seen as a measure to stop the decline of the Ottoman Empire during the Tanzimat period, ended in a crisis of civilization due to lack of planning, inadequate knowledge and economic deterioration". According to her, "the republican era reforms were not grassroots movements, and the people, instead of leading the revolution, trailed behind it and had to catch up with the state instead of the other way around."

3. Multiplied Minds

Turkish modernization, starting from the early periods, witnesses a close relationship between social life and Istanbul's 'sublime porte'. Almost all the Tanzimat period literati, commonly known as Neo-Ottomans were either journalists or politician. For instance, Ibrahim Şinasi, author of the first western style play *Marriage of a Poet*, also published the first Ottoman newspapers Tercüman-ı Ahval (States & Interpretations) and Tasvir-i Efkar (Thought Illustrative). Namık Kemal, author of the first staged play *Homeland or Silistre,* which would later cause some political agitation and its author to be sent to exile, is, as well, a famous journalist of his time.

First novels reflect modernity through pretentious westernization. In Ahmet Mithat Efendi's 1875-novel *Felâtun Bey and Rakım Efendi* widely accepted as the first example of western-style Turkish fiction, the protagonist Felâtun Bey represents the western/ized life style, where as Râkım Efendi is illustrated as the symbol of traditional east. The encounter of west with the east becomes a major theme in Mithat Efendi's later works. Recaizâde M. Ekrem's *Carriage Affair* tells the story of Bihruz Bey who is a dandy pretending to be westernized. Thus, the pioneers of Turkish novel vocalize the east-west divide, which will later become a major theme in Turkish fiction.

The Independence War, which took place during a period when Turkish society was transitioning from the Ottoman State to Modern Turkey, transformed the east-west divide to a more complex controversy. For Turks, the war represented not only a battle zone but also a clash of eastern and western civilizations. The Western Allies, whose values taken as an example, came to claim Ottoman territory and this resulted in a serious disappointment among Turks. Such disappointment -expectedly- reflected on the Republican period Turkish prose. In her *Shirt of Fire*, Halide Edip Adıvar, republic period female writer, political activist and an active participant to the Independence War, said "nations are our friends, but governments our enemies." Thus she expressed the effects of the War on Turkish people (Adıvar, 1998: 219). Her 1936-novel *The Grocer of Sinekli* is fully based on the comparison of Eastern and Western values. In *The Grocer of Sinekli,* Vehbi Dede represents the West where as Rabia the East. Yakup Kadri's *Rental Mansion,* 1922, is a story based on a typical contrast between Naim Efendi, a devoted traditional Easterner, and Servet who assumes Westernization is only about entertainment and a luxurious living style. Peyami Safa, in his *A Novel of Hesitancy* (1993: 177) writes the following:

There is -undoubtedly- a story whose most significant element is hesitation: A big epopee. But who is hesitating? [...] In fact, you are hesitating as well: You are hesitating between Rome and Istanbul, between deceit and sincerity, between death and life. Then the community I belong to and I are hesitating as well. What are these goblets and this insanity filling our nights? Those we consider artists and intellectuals, they all go through hesitation. Hesitating between believing and denial, hesitating between personal and social inclinations.

4. Stream of (the) Consciousness

Stream of consciousness is "reserved for indicating an approach to the presentation of psychological aspects of character in fiction" (Humphrey, 1958). It also refers to the "entire area of mental attention" by catching it "in the act of being formed, and respect it as offering a unique version both of the consciousness of the hero and of the outlines of his world" (Raban, 1969: 45). Emphasizing the influences that are connected mostly with philosophy and psychology, David Daiches wrote, "Henry Bergson's concept of dureé, of time as flow and duration rather than as a series of points moving chronologically forward, "influenced the twentieth-century-novelist, particularly in his handling of plot structure" (Daiches, 1960).

The heterogeneous nature of Turkish modernity and the non-linear aspect of stream of consciousness are worth pursuing. Just like there are various modernities, I will argue that there are different modes of consciousness in modern Turkish novel; and Turkish novelists utilized stream of consciousness not only as a mere technique, but as a manifestation of their divided consciousness. So the non-quo non of Turkish modern, inbetweenness, the East-West divide provides a useful environment for writers. This reminds us Locke's concept of "chaotic association." The divided self finds himself in the middle of a cultural contest; and this results in defense, resolution, empathy, or struggle.

5. The Novel of Peacelessness: *A Mind At Peace*

Ahmet H. Tanpınar's 1949-novel *A Mind at Peace* concerns "the emergence of a love (between Mümtaz and Nuran), its aesthetic experience, and its destruction by a third person (Suat) through his suicide" (Ertuğrul, 2009: 638). For eminent critic Berna Moran, the central theme of the novel is "to illustrate the conflict among some values and to project this conflict through Mümtaz's personality" (1990: 227). In terms of its subject matter, the novel concerns a number of themes and tropes including, the divided self, mystic and platonic love, national identity, Ottoman heritage, and west-east divide. However, the novel's significance goes beyond its thematic structure.

For instance, Tanpınar's work is often considered as one of the pioneering texts of literary modernism in Turkey. Considering Tanpınar illustrated a solid understanding of modernist tendencies, he is, "in many ways the most important writer of the Republican period, as a fundamental register of the ambiguities and tensions of the transformation of the Ottoman cultural and political spheres at large." (Ertürk, 2010: 155). In this context, when putting forward *A Mind at Peace*'s value, the novel should be read along with Henry Bergson's concept of dureé (time), Dostoyevsky's take on national identity, as well as Marcel Proust's aesthetics and his handling of stream of consciousness. Tanpınar's forerunning role in 20th century Turkish fiction comes from his understanding of modernity and its projection in literature, especially as his European peers presented it. Ten years before he wrote *A Mind at Peace,* Tanpınar wrote his widely acclaimed poem, (I am neither within Time:

I am neither within time,
Nor entirely beyond it;
But in the fragmented flux

Of an all-embracing, indivisible moment[1]

Nearly half a century before *I'm Neither within Time*, one of Tanpınar's modernist predecessors T.S. Eliot (2005: 307) wrote,

Are both perhaps present in time future,
And time future contained in time past.

If all time is eternally present
All time is unredeemable.

It is quite notable that there is a parallelism between Eliot and Tanpınar's poems, in terms of their handling the concept of time. Both Tanpınar's 'all-embracing moment' and Eliot's concept of 'time eternally present' bring us to Bergson's "concept dureé, of time as flow and duration rather than as a series of points moving chronologically forward" (Daiches, 1960). Thus, both Tanpınar, as an important figure in the emergence of modern Turkish literature; and Eliot as, one of the founding fathers of modernism are chiefly affected by Henry Bergson's philosophy of time (Cakmak, 2008). Notwithstanding, the modernist influence on Tanpınar is not limited to his poetry, it is also seen in his fiction. Bergson's concept of time and Marcel Proust's *Remembrance of Things Past* are of significance for evaluating *A Mind at Peace*. "Both writers made an effort to analyze the factors in the reconstruction of the society; and they both believed understanding art was a prerequisite in order to understand life and form a new civilization" (Altıntaş, 2007: 11). Bergson's notion dureé, which sets a common ground for Tanpınar and Eliot's art, becomes a major philosophical basis for Proust and Tanpınar. Just like, "Proust's life time work is based on the concept of time from the first word to the last" (Bowie, 2000). Tanpınar's most essential work is based on the concept of synthesized civilization. This synthesis also claims to be a denouement for "an essentially psycho-sociological phenomenon of an ambivalence which impedes the proper functioning of individuals whose environment has been split by an alafranga-alaturca duality" (Atış, 1983: 17).

A Mind at Peace is often credited as "the first real execution of stream of consciousness in Turkish fiction" (Önertoy, 1984: 6). For prominent critic Hilmi Yavuz, in *A Mind at Peace*, "for the first time in Turkish novel we are able to acknowledge a problematic. This problematic appears as a meta discourse which extends itself throughout the whole text" (Yavuz, 1998: 58). It both deals with this problematique and presents a solution to it. When presenting a solution to Turkey's modernization, the author sets his tone close to his characters, and Mümtaz in particular, which constitutes the representation of consciousness through out the novel. It should be noted that *A Mind at Peace,* as its writing technique, is not written as the indirect illustration of characters. The author, rather, remains in a close distance to his characters consciousness, by conveying and analyzing their state of mind:

> He mused about the previous summer, how perhaps on one such day, he'd wandered these very streets with his beloved Nuran, strolling through the Koca Mustafa Pasha and Hekim Ali Pasha neighborhoods. Side by side in the heat, their bodies nearly entwined, wiping sweat from their foreheads, conversing all the while, they'd entered the courtyard of this very *medrese* or deciphered the Ottoman inscription on the fountain he'd now passed. One year ago. Mümtaz cast glances about as if seeking the shortest possible route to the previous year (21).

In the above passage, while walking on a late August morning, after emerging on a side street, Mümtaz remembers the last year's summer. Setting an example of flash back, he recalls how Nuran and he took a walk around Istanbul's old neighborhoods, which are holding many Ottoman era cultural inheritances. Considering that Modern Turkey discontinued using the Ottoman letters and adapted the Latin alphabet as early as 1928, Mümtaz and Nuran's en-

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1. As translated by (Birlik, 2007)

counter with the Ottoman inscription stands for a convergence with the now-old culture and its heritage. Proust's influence can be seen here since both writers' novels are based on mental associations and shifts in time and milieu. However Tanpınar, unlike Proust, puts the concept of time and milieu into a perspective of civilization. Thus, the successive usage of the message of the passage and stream of consciousness appears to be the author's conscious choice. When Mümtaz came across some "dusty girls" playing a game and singing a folk song, "Raise the gate, toll keeper, toll keeper/ What will you pay me to pass on through?", his thought is illustrated through stream of his consciousness.

> What should persist is this very song, our children's growing up while singing this song and playing this game, not Hekimoğlu Pasha himself or his manor his neighborhood. Everything is subject to transformation; we can even foster such change through our determination. What shouldn't change are the things that structure social life, and mark it with our stamp (22).

This very song represents one side of Turkish society, which should be kept alive. By utilizing flash back, the author brings the reader to a labyrinth in time. Then, centralizing the song, he presents a perspective for the future, which provides a temporal depth in the text. Thus, the projected message and the technique are harmoniously blended. In the context of synthesis, Mümtaz and Nuran have closely connected to their cultural inheritance. For instance, classical (Ottoman) music, Ottoman Turkish (mostly the scripture), old architecture, in substance, a whole life-style associated with Ottomans continued in them. Mümtaz is described as having recently developed an interest in Ottoman music; Ottoman style drinking fountains, even if their mirrors are broken, give a sense of freshness to Mümtaz, the idea of Ottoman music is so deep for Nuran that the she lives in a world of notes/melodies:

> Nuran, for her part, was in no state to utter a word. She wasn't waiting free and easy at the intersections of life like Mümtaz. She'd already lived out one life and had separated from her husband. She might rightly assume that hundreds of eyes were boring into her from this throng. If he'd only leave. If he'd only leave and go… His arrival was so sudden. I need to spend. Who does he think I am? One of those chums of his with whom he gads about? I'm a woman who's established her life, only to watch it crumble. I have a daughter. Love, for me, is nothing new. I've passed through this experience so much earlier than him… At a place where Nuran might have found a thousand pleasures, she only met with affliction (130).

The author's consciousness is blended with his characters. Tanpınar's collective stream of consciousness emerges as a meta-text where synthesis becomes a civilization resolution. In the novel, the east vs. west divide is manifested as illustration of characters' consciousness. For him, "overcoming a crisis of civilization or maintaining one's state of mind in the midst of its stumbling, is like trying to confront it without losing control of the rudder, being swept away by flood, drowning in the typhoon, or being pulverized in a meteor shower" (422). Establishing the connection between the moment and future through past is a do-or-die situation for Tanpınar and, at times, he explicitly lays the parameters of this resolution: "We need to establish a new relationship to our past… If we neglect the past, it'll jut into us, like a foreign object throughout our lives (288-9). For him, "Today, one might think that Turkey can be everything. However, Turkey should be only one thing; and that is Turkey]" (247-8).

6. Atay's Conscious Connections: *The Disconnected*

Oğuz Atay's first novel *The Disconnected* was written in 1970-1971 and published in 1972. Sharing a crossed destiny with many of his predecessors, Atay's novel did not attract much initial attention by literary critics. However, later criticism has contributed to a full rehabilitation of the novel's reputation, making *Tutunamayanlar* one of the most cited novels in

Turkish fiction. Today, Atay's work is often considered as the most eminent novel of the twentieth-century Turkish literature. Besides "it poses an earnest challenge to even the most skilled translator with its kaleidoscope of colloquialisms and sheer size"; Ecevit (2001: 86) observes, "The precursor of modernist novel in Turkish literature, Oğuz Atay, arises with a groundbreaking novel in terms of its structural and fictional features".

What are the parameters of *Tutunamayanlar* that makes the novel "a challenge to even the most skilled translator"? Why it is agreed by most critics that Tutunamayanlar is a "groundbreaking" novel in Turkish fiction? Even though the answer will vary depending on the critical perspective, I'll focus on the stream of consciousness, which can be considered as one of the strongest aspects of *Tutunamayanlar* as a modern literary text. What Joseph W. Krutch said on Proust's *Remembrance of Things Past*, –one may say with only a slight exaggeration– is as true for Atay's work. No less than Proust, Atay "knew with uncommon exactness what it was he was about; he has a purpose in everything that he does, and even what appeared to be digressions of inordinate length actually occupy a carefully proportioned and predetermined place in a structure whose architecture can only be understood when one stands off and regards it as a whole" (Krutch, 1981: viii). When regarded "as a whole", the careful reader will observe, what I will call, a multilayered representation of reality and this reality is reflected through a state of conflict of an intellectual and his stream of consciousness.

Tutunamayanlar, at its plot structure, signifies a three dimensional-layer, all embedded within each other. The outer frame of the novel is the publisher's ironic preface and Turgut's letter. The other two, stories of Turgut Özben and Selim Işık, are embedded in between. At this layer, upon reading Selim Işık's letter, Turgut begins to investigate Selim's suicide. Finally, the journalist, upon reading Turgut's packet and the notes inside, writes "Sonun Başlangıcı" (Beginning of the End). The story begins one night, at Turgut's house. As it is seen in the below example, Atay gives the reader an early notice regarding the stream of consciousness technique that he will be utilizing throug out his novel, by pinpointing Olric, Turgut Özben's inner voice:

> The story had begun at Turgut's house one night, in the second half of the 20th century. Back then, there was no Olric, [he didn't exist]; and Turgut was not so perplexed. Sitting at home, at a midnight, he was thinking. Selim, like everyone in these situations does, had left something like a letter a few days ago, and gratuitously left the world. (25).

Stream of consciousness appears to be the a self-reflecting mirror of Turgut's consciousness; this brings us to a imaginary and autistic voice. In other words, especially in the parts illustrated as Turgut's point of view, it is possible to see imaginary and autistic reflexions (Odacı, 2009: 644).

> Once he released the book, he walked to the desk, with a manner of those who know exaactly what to do. But, whithin these 2 hours, this motion had gone very shortly through his mind and the moment he left the book, his head was almost empty. He quickly shuffled the drawers. As he was taking the papers, files and boxes out of the drawers, it was only Selim's words that he could hear: "One day, you will be very famous. Till then, I might not be alive". That's what happened Selim; you didn't. "Let's write a personal history for you. Even if no one benefits from it, it would serve for history." It would Selim. Wait a minute Selim, I will find it. "All the mens' autobiographies are full of mistakes." Mistakes, yes Selim. It became history Selim. It should have in the drawers, I precisely remember. As he was closing one of the drawers, his finger got caught. He momentarily stopped in pain, looked at his finger. (51).

As Atay's protagonists, Turgut Özben and Selim Işık, are both "engineers", Turgut Özben's inner voice speaks as an intellectual who's suffering from the state of his country is in,

by saying (I say our [country] Turkey is in a very tragic state, I ask myself who are going to help them, these handful letters show those who suffer from lack of means) (Atay, 2001: 491). *Tutunamayanlar* does not only reflect the "conflict of an intellectual" through the most complex linguistic structures, it also creates, what I will call, a generation of "inbetweeners", which became an inseparable phenomenon of the Turkish intelligentsia:

> At this point, I want to think of people as the way they should be. I want people to take back their general proxy, which they gave to intellectuals. These were repeated so many times, Sire. I want all these to be done already. If one of these people were with you at this moment, Sire, I assume you'd be bothered. I want them to be bothered with themselves: that's what I want. I want them to destroy the walls between us. If they can contrive destroying the walls, they can manage not to be boring as well, Olric. They can't, Sire. When the heroes in Alice's land can not come out of a struggle, they go in to another subject at once. Let's do the same, Olric. (584-5).

The above excerpt is a reflection of how Turgut faces with his own struggles, which makes him an alienated individual from the society, as the novel develops, finding out more about Selim's suicide. At this very point, one will notice the significance of Olric, since Olric is reflected through Turgut's inner voice. Thus, Turgut, who is becoming a 'disconnected', upon all the things he investigated, heard and seen, starts speaking with his inner voice Olric. So the novel becomes "the crisis of Turkish modernization, which tells a story of a decomposing society on one hand, and the individuals who became alienated and unhappy, on the other." (Yalsızuçanlar, 2011). Atay is fully aware of the new stylistic features of modernist writing and for the very reason he is in search of a new style. For Atay, the 20th century novelist should employ, what he calls "a technical/experimental style", since he believes, independently if someone is a grocer, a gardener or a novelist, everyone should create their own personal style (Atay, 2001: 66). And this is what Atay did

Characters' consciousness in *The Disconnected* manifests itself in various ways. One of the ways, epiphany, mostly utilized by Joyce, constitutes another ground in Atay's novel. Epiphany is "a moment where a character experiences self-understanding or illumination" (Bowen, 1981: 9). It occurs in *The Disconnected*, a similar way as in Joyce's *A Portrait of an Artist as a Young Man* and Dubliners. For instance, in *The Disconnected*, Selim suddenly emerges in Turgut's consciousness:

> He turned back to the L-shaped living room. He sat on his chair, which was covered with replica Moroccan leather; he pushed the chair backwards by pressing a button. You're caught Turgut. You gave yourself up. Why, Selim? How come? When I was just about to buy a car from the company's accountant for twenty five thousand, ten thousand being down payment; when I was just about to start to my driving school; when I was just thinking of the necessity of saving money to buy an apartment… You can't fool me Selim, you can't poke your nose in my business.. (30).

The chapter, which is about their love, is written without any punctuation, the technique used by the author is stream of consciousness. The last words of the chapter are: "my dear love Günseli Selim." The slight of mouth is dominant in the chapter. Günseli says: "He used to talk about the loveliness of my name he used to say Günseli Günseli seli seli Selim Selim". By challenging the traditional narrative techniques, Atay criticizes the depressing social order and the counterfeit values of the society. For eminent critic Berna Moran, it would be misleading to think that Atay did this only for the sake of innovation or the surprise-effect for the reader. For him, the use of stream of consciousness contributes the underlying experience expressed throughout the text. The continuous, enthusiastic flow of the speech is in accord with

the experience of [two characters] Günseli and Selim who are breathlessly in search of a new world, world of love; and stream of consciousness is an effective tool to express this experience" (Moran, 1990: 278).

What makes reading of *The Disconnected* a unique experience is the unity between the underlying message and the textual style. In other words, the uncertainties and doubts reflect on the textual level, making the text –inevitably- a formal and narrative innovation. Thus, demolishing the syntactic expectations contributes emotional and cognitive instability and the novel's uncontrollable epistemological uncertainty turns in to an ontological complexity and unbalance. Atay also creates a multilayered meaning through various literary genres. Poetry, narration, letter, theatre, and old Turkish dictionary, dialogues among an Ottoman Sultan, Hitler, Maxim Gorki, an old Seljuki Sultan Alparslan, dream, plot, official archives, … Literary techniques. Stream of consciousness, flashback, irony, existential questions, social/societal criticism, intertextuality, deviation (lexical), historical references, story-within-a-story, religious texts, poetic analysis, diary/journal, interior monologue, encyclopedia, no punctuation, parodies, distorted vocabulary,

> When Turgut entered in to the house, he slowly collapsed on the chair. If one feels him like this for a few days or so, he would write books that make Dostoyevsky jealous. Isn't it so, Selim? Turgut, don't be inexpedient. Why not, Selim? I became a world widely great man. Only if they knew... Thank God, they don't. Only if they knew… You made me speak… Now I'm tired. I lost my genius. I'll sue you all. I'll make you crawl, I'll crawl myself. I'll be worse (107).

Atay is also rising "questions about social identity of the intellectual ... arouse in this context" (Mardin, 1997: 74). In the case of *The Disconnected*, time stretches from present to past. As Atay's approach is comparable to Tanpınar and Eliot, it is, by no coincidence comparable to, Joyce's. A line in Ulysses goes as, "hold the now, the here, through which all future plunges to the past" (Joyce, 1946: 184). This is very typical for a modernist, who is aware of how we process time. Supposedly Selim's satirical verse "Yesterday, Today, Tomorrow" is closely resonates Joyce's concept of time. [No one had a right to alienate Selim to the past and future. Someone had to be held responsible, someone was going to. Yesterday, today, and tomorrow, needed to merge to his life]. As Irzık (2003: 564) pointed out, "Selim's supposedly autobiographical poem … is surrounded with a mock commentary consisting of a perverse proliferation of ridiculous life stories inserted into ridiculous historical narratives".

Atay takes as existential stance, which was in resonance of pioneering modernists. In this stance, stream of consciousness functions as a means of skepticism of the very reasons of self-isolation and alienation. Ecevit observes, "most of his fictional character's bear an impression of Miskin's sincere, pure honesty, Rasfolnikov's vigorous disobedience, and self-questioning of the Underground Man, at the verge of going mad" (Ecevit, 2009). Atay also differs from his modernist predecessors with his unique style. For instance, in the search of self-existence, Dostoyevsky develops an external voice, which sets the Underground Man in a dialogic exchange, where as Atay, in *The Disconnected,* reflects the search of self-existence through an inner monologue and stream of consciousness. Therefore, while Dostoyevsky's Underground Man represents the modern individual reacting to the society, Atay's inbetweeners characters symbolizes the alienated and isolated individual not only from the society but also from the self.

7. Pamuk's "Quest for new symbols": *The Silent House*

The Nobel Prize in Literature 2006 was awarded to Orhan Pamuk "who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures" (nobelprize.org, 2006). When the Swedish Academy awarded Pamuk, not only did it announce the first ever Turkish citizen receiving the Award, it also –in extenso– gave a manifestation, implying the aesthetic codes of multiple modernities, and, in particular, Turkish

modernization. *The Silent House* is Orhan Pamuk's second novel and was published in 1983. The novel "deals with a week spent by three frustrated and unhappy siblings in the home of their dying nonagenarian grandmother in a small town [Cennethisar] near İstanbul in the summer of 1980" (Altınel, 1990: 1087). As McGaha captures, "the novel's action takes place during a mere eight days in July 1980, in the chaotic period leading up to the military coup of September 12" (McGaha, 2009: 69). Amongst other themes, there are "the sanguinary right-left conflict during the pre-coup period, rationalism's experience in Ottoman culture, transforming social values [and] Turkey's recent and distant past" (Ecevit, 2004: 32-3).

After the English translation, the Times Literary Supplement described *The Silent House* as a "beautiful and sad book" and "an amazing success". Besides, Pamuk gained his initial international recognition, when the French translation of *The Silent House* won the 1984 Madarali Novel Prize and the 1991 Prix de la Découverte Européenne. The novel's success comes not only from Pamuk's reconstruction a periodic reality in his textual world, it also comes from the modern techniques the author is using. In other words, even though *Pamuk*'s award-winning success and his projection of a chaotic period in Turkey's politics are of significance, the novel is a subject of this study mainly because of Pamuk's decisive renunciation of "the old-fashioned realism which was then still the prevalent mode in Turkish fiction" (McGaha, 2009: 67). The above passage constitues an example of this mode, where Metin's consciousness is illustrated by the usage of conjugated sentences:

> Ceylan, where are you, we'd go to college together, where are you Ceylan, did you really take Fikret's car and drove with him, that's impossible, I love you so much, and now, God, I see you, [as you're] sitting in the corner by yourself, I'm alone, I'm little, I'm helpless, beautiful, angel, what happened, what's your problem, tell me, are your mom and dad making you mad, tell me and I sit next to her, I want to say, why are you so hopeless and sad, but I don't and I keep my silence…

Pamuk's technique, which, as seen in the above passage, constitutes the stream at the syntactic level as well. In fact, the eight days, as the actual time of the novel, represent only the virtual span of the plot where as the time of the narrated events reach as back as the post-republican years of Modern Turkey. For instance, even though "Selahattin Darvinoğlu died 40 years before the actual time of the plot, he is in close relation with to most of the speaking characters, as their husband, father and/or grandfather. Thus, he doesn't only influence their current state; but also mostly determines it" (Kılıç, 2008: 141).

Pico Iyer, in New York Times wrote, "Pamuk takes pundit's dry talk of a "clash of civilizations" and gives it a human face, turns it on its head and sends it spinning wildly" (Iyer, 2007). The most obvious features of Pamuk's new style are use of multiple narrators and stream of consciousness (McGaha, 2009: 67). As McGaha observes, Pamuk, in *The Silent House,* tried "to write a 'polyphonic' novel like those of Dostoyevsky". McGaha then cites Bakthin's *Problems,* when he describers Pamuk's characters as "not voiceless slaves ... but free people, capable of standing alongside their creator, capable of not agreeing with him and even rebelling against him" (McGaha, 2009: 70). In fact, Pamuk implies his modernist writing technique between the lines:

> He was thinking of writing a book concerning Gebze [an industrial city in Kocaeli province] in the 16th century, a book with no beginning and end. There was going to be only one basis in the book: He was going to put every piece of information about Gebze and its vicinity, without considering any order of importance and value in to his book (...) He was going to set his story on all these.

Kılıç observes that what Pamuk tried to achieve in *The Silent House* was "to vocalize historical actors of the period, to make sure the uncommunicative actors would speak on their own behalf, to settle for the orchestration of these voices, to not to keep close to any of the char-

acters and to allow the reader to infer his own story based on this polyphony" (Kılıç, 2008: 148). There is no real communication between generations, social classes, political groups, or even between the brothers and their sister. "The Silent House actually much more reminiscent of Turgenev than Dostoyevksy, and Pamuk acknowledges that influence by portraying one of his characters [Nilgün] as reading Fathers and Sons through out his novel" (McGaha, 2008: 71).

The Silent House is a manifestation of a long-term abyss of east and the west and its meta-representation through postmodernist narrative techniques such as polyphony, lack of a definite narrator, and stream of consciousness. The novel is "significant in its use of stream of consciousness technique and unusual emphasis on the psychological and sociological formations and characters" (Almond, 2007: 111). As Coghlan (2012) observed "while less sophisticated than Red's web of speakers, the associative streams of consciousness in Silent House celebrate Pamuk's ear for dialogue. It's particularly keen at catching the extremes of age: the monosyllabic brutality of first love and unheeded bitterness of old age".

> They will visit tomorrow and I will think. Hello, hello, how are you, and you, they'll kiss my hand, many happy returns. How are you Grandma, how are you Grandmother? I will observe them. Stop your chorus talk, you, come here already, next to me. Tell me, how's life going? I know I will ask to be deceived, and to be deceived, I'll casually listen a few things! So, is that all? Are you not going to speak with your Grandmother? They will glance each other, talk amongst them and laugh, I will hear and understand. Eventually, they start yelling. Don't yell, thank God, my ears are still functioning. We're sorry Grandmother! (20).

A closer look at *The Silent House* offers some insights into Pamuk's stylistic choice. Pamuk does not limit himself with characters' minds, for he believed that "such limitation would not ease but make it more difficult to reflect the character's consciousness." (Pamuk, 1999: 132). He continuously said, "The technique I used in *The Silent House* was not intended to capture minds as they are. I do not necessarily retract myself when I tell about the occurrences in my characters' minds." The Nobel laureate finds it a big burden to overcome "he said"s and "he thought's: "My aim was to create a style, a language that would be parallel to character's mind. Therefore, I was not trying to inscribe inside of one's consciousness as it is, as a naturalist country writer would, when he depicts a messy farmers market" (Pamuk, 1999: 132). In other words, Pamuk "wants to represent reality in his writing in an honest and unbiased way. He has always been particularly scrupulous about letting his characters speak for themselves and refraining from judging them"(McGaha, 2008: 76). Dos Passos relies on what can be seen and heard not on back story the characters may bring to the moment. Maybe that's why "the reader temporarily loses the ability the method Pamuk intends to juxtapose different aspects of reality-simultaneously" (McGaha, 2009: 75). "This linguistics polyphony serves as a basis for the novel to become what Barthes called "re-writable" and what Bakhtin called "polyphonic, ambiguous and complex" (Kara, 2008: 138).

> "Dear Grandma, you're fine, right?"
>
> but they don't let you alone with their nonsensical questions; I touched my eyes with my handkerchief. How could one possibly be well, on the way to the graves of her deceased husband and son? I actually
>
> "Look Grandma, we're passing by Ismail's House. This is"
>
> feel only pity, but look at what they say. [Holy] Lord, they say this is the house of the one-legged, but I'm not looking, for you, do they know, I
>
> "How's Recep, Ismail?"

I don't know and carefully

"[He's] fine; selling lottery tickets.

I'm listening, no, you don't hear, Fatma; you

"How's his leg?.".. (65-6)

In *The Silent House,* the author utilizes "stream of consciousness not as a rhetorical device, as in the case of classical interior monologue, which would impose his ideas to the reader, but as a strategy, which allows him to illustrate and understand his characters' inner worlds and their synchronic consciousness" (Kara, 2008: 127). Additionally, as Kara further observes, he uses "interior monologue and stream of consciousness adjacently and one within another, as in the case of James Joyce and Virginia Wolf. Thus, for the general reader, it is not always viable to determine and differentiate the techniques" (Kara, 2008: 124). "Where there is no omniscient narrator and no authoritative voices of an implied author, characters narrate the surrounding events from their own perspectives. Thus, where one narrator-character leaves, the other takes over the narration; the stream of consciousness is used intensively in order to examine the characters' inner states with their deepest mental states" (Kara, 2008: 128).

Conclusions

Reading of literary texts constitutes a basis for understanding the unique nature of Turkish modernity. The illustration of stream of consciousness in Modern Turkish novels, such as *A Mind at Peace*, *The Disconnected* and *The Silent House* establish the necessary parameters for a rereading of Turkish modernity through the lenses of inner worlds of fictitious characters. Further study is needed to enhance and elaborate on the subject, which would allow reader to have a better comprehension over multiple modernities and what it entails for Modern Turkish novel in particular.

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