

The Understanding of Responsibility in Ahmet Hamdi Tanpınar

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Abstract

Tanpınar, who lives in a Muslim country and sees literature as a means of rebuilding society, has attached great importance to religion and religious values and has also given way to in-depth analyzes of people and life in his works. It is obvious that Tanpınar, who has signed many works to touch almost all the problems of social life, sees literature as an important element to change and transform people and society. This has made religious motifs a touchstone in his works. This article will focus on the concept of responsibility for these religious motives. First, an overall evaluation of religious motives in Tanpınar's works will be made, and then the concept of responsibility according to Tanpınar will be analyzed. After revealing the meanings that Tanpınar attributed to the concept of responsibility, based on his different works, the Islamic side of the issue will also be touched upon. In particular, the responsibility of Tanpınar, which covers all members of the society from a broad perspective, and his connection with the law of work in Islam will be emphasized, and then the article will end with the conclusion part. To express it in the final analysis, according to Tanpınar, each individual in the society has his/her area of responsibility according to his/her degree and position, and fulfilling this constitutes the most important aspect of being a successful society.

Keywords: Tanpınar, Religion, Religious motive, Responsibility

Introduction

Purpose And Importance Of The Survey

Turkish literature has a very strong presence in world literature as a rich cultural heritage with a deep-rooted history. Ahmet Hamdi Tanpınar, on the other hand, is one of the names that has left its mark on Turkish literature, and the mutual interplay between religion and literature can be seen very clearly in Tanpınar's works. Moreover, Tanpınar's contributions to literature, innovations in the literary field, the arguments he used while performing his art, and the art style he adopted are one of the most important components of Turkish literature. This makes him and his works important elements in shaping contemporary understanding of religion and the world. Tanpınar, who was born and raised in a Muslim country, is seen to often use religious motifs in constructing the literary language he used in his works. This choice is important both for reflecting the spirit of the period in which the author lived and for the author's religious feelings and thoughts and is also a good example of dealing with literature and religion together and playing a common role in the construction of a society.

Survey Methode

Qualitative research uses specific research designs. Action research, case study, and narrative research are the main ones. (Saban & Ersoy, 2019). These patterns in qualitative research are used in various fields such as education, psychology, sociology, and anthropology. Regardless of the field, researchers must first form an idea or a research topic in their mind about the research. This is followed by the stages of the idea, the study of the literature on the subject, the selection of the research method and design to be used, the collection and organization of the data, the analysis, the presentation of the findings, and the publication of the study through reporting (Punch, 2006). Then the most important elements are the choice of subject, method, pattern, and data analysis; In short, it can be said that this is the core of the research.

Qualitative research techniques were used as a method in this research. First, Tanpınar's novels and stories will be scanned, and the customs related to the concept of responsibility will be revealed and analyzed.

Findings And Comments

A Review Of Religious Motives In Tanpınar's Works

Elements such as the society in which artists, like all people, live, and the socio-cultural structure in which they grew up and/or the atmosphere of the period in

which they live inevitably influence their worldview, lifestyle, beliefs, art styles, styles, and thus their approaches and perspectives on events and situations. and has the potential to fundamentally influence the way they evaluate them. In summary, what each person does and does not do is largely determined by the culture and values of the society or societies in which they grew up and lived.

In this context, the fact that Tanpınar grew up in a socio-cultural structure dominated by communities belonging to the Islamic religion (Muslim) and where the Turkish-Islamic culture is dominant; the typologies in the author's works, the dialogues between these characters; Unsurprisingly, the author approaches the events and situations in his works and the style he uses to convey them to the reader. In contrast, this situation became concrete when the events, situations, characters, and perspectives, which were mixed with Tanpınar's Islamic perspective, came into sharp focus in the author's works. One of the natural consequences of this is the author's heavy use of "religious motifs" in his works.

It should be noted that it is a necessity to analyze the religious motifs in Tanpınar's works and the way they are conveyed to the reader, not only in terms of religion but also in terms of their relevance to psychology, sociology, literature, art, and philosophy. These elements, which enrich and deepen the meaning of literature in general, and writing in particular, are treated in Tanpınar's works, rather than directly and in an ordinary way, generally indirectly to some extent and with a kind of mystical and at the same time literary approach.

The author's religious motives are not just conveying the religious element, his approach to religion, or his feelings and thoughts about religion; at the same time, he gave the best examples of skillful use in the literary treatment of a wide variety of ideas, events and situations requiring exclusively philosophical, sociological and/or psychological analysis. The religious themes and motifs in Tanpınar's works are not subject to cliché and conventional narrative, and the elements that appear through the temperament of the characters in the relevant work sometimes appear as a means of in-depth description. and imagination. (Alptekin, 2001)

As a result, the religious element that occupies an important place in Tanpınar's works has made religious motifs one of the cornerstones of Tanpınar's works. As a matter of fact, for Tanpınar, religion is an important element in the narratives of his works and in shaping the style he adopted in his works as well as in his private life. The author must have regarded the differences as a kind of richness, as he preferred to convey religious themes and motifs to the reader by taking all kinds of differences

as a starting point in his works and at the same time processing these components within the frameworks of the mentioned differences. (Aydın, 2002)

On the other hand, one of the most striking points in Tanpınar's works is the understanding that almost all of these are different types of believers (the existence of belief in Allah) when the characters in the works are judged without relying on their religiosity and their daily religious beliefs. life situations. It is noted that even the characters in Tanpınar's works, who are described as disbelieving (presumably, at first glance, have this characteristic), are people who suffer from a state of disbelief rather than being sharply incredulous, and who, have, in a sense, the desire and need for belief and conviction. However, the concept of "integrity" occupies an important place in Tanpınar's works, and in the author's novels, the deep psychological analyzes of the characters who were not (or could not) be part of a unit, their desire to be included become in unity with their depression and depression, and their efforts in this direction are emphasized.

On the other hand, the religious motifs and themes in Tanpınar's works also reflect his inner world. In this regard, it can be said that the author takes a positive approach, not a normative one, in the fiction of his works. On the other hand, the use of religious motifs and themes by the author; should be emphasized that religious events, situations, and understanding, interpretation, and style of transmission are acceptable within the Islamic framework.

Ahmet Hamdi Tanpınar is an artist who has focused on important issues of life and art in almost all of his works. In other words, due to his upbringing and personality, Tanpınar has always looked at the outside world from the framework of art. As mentioned earlier, his approach to religious matters should also be understood as a result of this general attitude. The following lines, originally from Tanpınar and written in Letter to the Young Girl from Antalya, show that she had an art sense from a very young age (Tanpınar, 1996 pp. 348-353):

"One day I found myself when I was three years old in the Ergani mine. It was a very snowy day. I looked through a warm and misty window at a snowy slope. Then suddenly it started to snow again. I was impressed with a kind of deliciousness. I remember this moment every snowy day and waiting for the rain.

Prof dr. Mehmet Kaplan expresses his surprise as follows: "It corresponds to a certain temperament to feel such a feeling when you are three years old and not forget it all your life. We can describe it as 'contemplatıfimizac'" (Kaplan, 1999 pp. 361-362).

Mehmet Kaplan's determination and Tanpınar's statement in the same letter: "I recognized the loneliness and starry nights descending on the distant mountains in Siirt in the evening hours. We used to sleep on the roofs in this country where the summers are very hot. The starry night seemed to fascinate me. Infinite waves would fill my body." His words (Tanpınar, 1996, p. 349) show that he has been in intense emotions since childhood and therefore Tanpınar's art cannot be judged separately from his personality. (Üstünova & Çanaklı, 2004: 109).

This intense emotional state of Tanpınar manifests itself in all areas of life, as well as in the evaluations related to religion. Tanpınar treated religion, a reality of the society he lived in, as a literary motif, sometimes criticizing the positive effects of religion, and sometimes the exploitation of religion. (Bayındır, (2013)

After an overview of Tanpınar's approach to religious motives, we can now move on to the concept of responsibility.

Liability For Tanpınar's Works

One of the motifs that occupy an important place in Tanpınar's world of art and thought is responsibility. This concept, also commonly used in Islamic terminology, in its most general sense, encompasses the area and obligations for which a person is responsible, starting with himself, the environment, society, and even the whole. to exist. It is possible to see that there is a huge sense of responsibility in the dialogues of some characters, especially in Tanpınar's novel *Huzur*. The concept of responsibility appears 25 times in the novel *Hudhur*. (Kozanoğlu Akin, A.G, 2020; p. 84)

Expressing that he has responsibilities towards people and society and considering keeping it on the agenda as the main function of literature, Tanpınar expressed the concept of responsibility with different concepts and concepts; in the context of individual and social responsibility, "conscience", "guilt complex", "crushing under moral burden", "freedom education", "resilience"; such as "duty", "work", "development and plan", "program", "altruistic perseverance", "movement", "stability" in the context of a national responsibility; In the context of the artist's responsibility to himself, he spoke of several sets of concepts and notions that express the same meaning and content, such as "murder of the silence", "not belonging to one side", "not denying oneself", "not compromise his art". (Kozanoğlu Akin, A.G, 2020; p. 61) It is clear from this that he attaches extraordinary importance to the concept of responsibility.

According to Seval Şahin, Tanpınar's novel *Huzur*, who considers himself very responsible for the society he lives in and has a sensitive intellectual background with the philosophy of art for society, is "a novel about the problem of existence, about the psychology of the intellectuals at the Eve of the Second World War: Existence and Existence. responsibility of his. Peace revolves around this fundamental axis, from here everything opens outwards or inwards." (Sahin, 2019; 74)

Tanpınar states the following in an interview about the novel *Huzur*:

"In *Hudhur*, these two things conflicted with world issues and our own time... Call it a 'trial novel' if you will... There are issues that *Hudhur* discusses before. The first of these is man's place in the universe. I think that man is responsible for the entire universe. But alas, man is not within the scope of this responsibility... Finally, we have a situation against our development cause and culture, which I have been pursuing for a long time..." (Tanpınar, Mücevherlerin Sırrı, 2004, 211)

According to Tanpınar, responsibility is a concept that concerns every segment of society. Everyone is responsible as an individual. In other words, first of all, each individual has responsibilities towards himself and society. In the novel *Huzur*, İhsan even says to Suat, "You remove people's sense of responsibility. You replace it with some innate virtues. However, it starts with a sense of responsibility. Others are rich in temperament." He answered as if he were a social engineer. In this sense, it is necessary for social life to become reality, learn from the past, remove dead roots, make a development and production movement and educate people about the well-being created by production with this development. In another part of *Huzur*, Nuran will say to İhsan, "How consciously you look at life as if you are preparing a synthetic medicine," and İhsan will say, "The generations forced to be constructive cannot be helped in some other way. look at life. "We must work, prepare the way you want to work, and even make it work" (H: 256) Work is a phenomenon that establishes and establishes one's morality. When a person begins to follow a certain path of work, his morals will also change Instead of pursuing subordinate individual goals in society, a "sense of responsibility" will emerge.(H: 249) İhsan, "Work is responsibility; When he says that the idea of responsibility produces man, he is trying to express it. (H: 246) Because for İhsan, first of all, "humanity begins with a sense of responsibility". (H: 290) (Moran, 2003)

"There is nothing for it but to teach man that he is responsible for himself and the universe. Man is the creator of life and is responsible for it in all its forms. Man is responsibility." (Tanpınar, *The Secret of the Jewels*, 2004, 205.)

These statements by Tanpınar are reminiscent of the law of numbers in Islam. There are some rules that are valid in the universe by Allah and we call them sunnatullah. These rules are immutable truths for societies, and with these truths, a goal is set for humanity. Among these laws, the law of numbers is also important. The fact that a person can be a useful individual to the society in which he lives, and pursue good works for mankind, regardless of his religious language and race, is a result of the law of numbers in general terms.

Many verses of the Quran state that everything in the universe is in constant activity. For example: "Your Lord revealed to the bee: 'Make yourself a beehive in the mountains, in the trees and in the tents which men have built.'" In the verse (Nahl, 68.) the duty of the bee is indicated. Moreover: "There is not a being who does not praise Allah," (Isra, 44.) "Everything in the heavens and on the earth is above Allah." In verses such as (Hashir, 1) it is stated that almost everything, animate and inanimate, is in constant motion and duty. In addition, many verses state that creatures such as night, day, sun, moon, stars, plants, and seas are placed at the service of man. (Nahl 11-14.)

As a result of action and action, one of the main principles of the Sunnah, people who work and make an effort are observed to be happier than others. He was enlightened by the divine power in the program and index necessary for the survival of all beings, especially human beings, in the universe. The relevant verse reads as follows:

"Our Lord," he said, "is the Supreme Creator (believe it thoroughly) who created everything and then set it on the path according to the purpose of its creation" (Taha, 20/50.)

The verse says that Allah inspired every creature He created with a program on how to live. Therefore, a person should act by this program revealed to him by Allah. Accordingly, for almost everything in the universe, Allah has bestowed the necessary devices, which are suitable for his interests and interests. It is up to humans to use these organs in the right place and to act correctly. The eye, given to man by God, is responsible for seeing; The ear was given to him to fulfill his duty to hear. In addition, he has donated other limbs, such as hands, feet, tongue, and nose, which are for the benefit of man. This is undoubtedly not just a human trait. Living beings other than humans also have this property. But man has a special position at this point in terms of his mission in the world. Allah has endowed each member with a state suitable for its creation. For example, reaching the eye, the ingenuity of things with the sense of

sight; understanding what he knows by ear; The mind gets a sense of recognizing the paths that lead to good and evil.

Someone who does nothing and remains inactive is potentially harming society, including themselves. Especially in times when tests overlap, it is up to a person to know every opportunity as a golden opportunity for action and action. At the time of persecution or in periods when all avenues are closed to him, desperation does not suit man, on the contrary, he must develop his innate talent and take action.

In this sense, when Tanpinar looks from the point of view of modern people who are secularized and have no intellectual basis for truth and hence no code of ethics, the 20th century is a period when morality is free from religious authority and people can find integrity only in proportion to the sense of responsibility they will feel in themselves and their power. defines as ". Therefore, according to Tanpinar, to stand upright and as a whole in such a reality, a person must clearly "arm himself with a sense of responsibility."

The sense of responsibility, which Tanpinar frequently emphasizes in his works, also fits within the general framework of the Qur'an. The sense of responsibility expressed above is a concept that includes everyone in existence. In Huzur, Tanpinar emphasized that the first step of the responsibility a person should have is against himself and that this goes through "loving ourselves" (Huzur; 245) with Sheikh Galip's verses "Goodbye, who are you, who being a person who succeeds in his responsibility towards himself will be even more beneficial to society. Being a self-confident person is proof of the existence of a sense of responsibility.

To put it another way, Tanpinar attributes a different sense of responsibility to the intellectual segment, which constitutes the upper strata of society. "Life, of course, is your whole society. But their responsibilities are only intellectual. We bear the burden together according to fate and chance. But the intellectual gives his account before history." (, 2015; 53.)

Elsewhere he expresses his sense of responsibility as follows:

"I am an intellectual. I believe in love, life, people, and thoughts. But I don't feel compelled to see them between a few fashions. I am responsible for myself and the community. And I feel this double responsibility. I don't have to eat crazy weed. There are things I want to do. I try to reconstruct the mystery [mystery] of the poem, seek the magic [magic] of the meter, and let the universe surprise me. Surprise and confusion."

Tanpınar drew attention to the importance of the author's sensitivity to social problems, also blamed himself for the unlawful arrests, and expressed it as follows: "This is not my job! I want to be a thinker. Muhlis likes it He accepts the consequences." However, I always find myself responsible and blame myself. Twenty-seven people, including officers, sailors, and all classes, were detained in Beykoz yesterday. .. How comfortable it is to be a soldier and fight with a gun..." (Off-stage: 236,)

Elsewhere he expresses his sense of responsibility: "Become a man of ideas for whom you take responsibility! Grow like a tree on your branch. Work patiently and carefully around him like a gardener! (...) Nuran has taken you to some temples. Others got there in a different way. It doesn't matter here. But don't let your thoughts get in the way anymore! It's not too late, man, like many things, man is like a well. We can drown in it. Late, late. Try free-thinking games around an idea..." (H: 333)

Conclusion

According to Tanpınar, who often says: "Man is the responsibility" (Gökşen, 2016; 471), society begins with the individual, which we can call the smallest cell of the organism, and then expands to nations, which are the are historical assets of the society, with generations, and surrounded by the concept of universal man. Tanpınar argues that for organic continuity, the individual must be aware of the whole of which he is a part. In this regard, the sense of responsibility in Tanpınar means all parts of the organism; in other words, it has a broad spectrum that includes individual individuals, societies, nations as well as the general concept of people.

In several passages, we encounter expressions such as the responsibility of individuals or socially important groups, such as intellectuals, artists, politicians/statesmen, teachers, youth, and students, who stand out for their role in society or their public identity. When we move from these specific possessions to the whole, we come first to individual responsibility, then to social responsibility, and then to universal responsibility. (Kozanoğlu Akin, A.G, 2020; 60-61)

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