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AHMET HAMDI TANPINAR'S *FIVE CITIES* AS A NARRATIVE

Abstract

Ahmet Hamdi Tanpınar's (1901-1962) *Beş Şehir* (*Five Cities*, 1946) is a well-known literary work in Turkish literature consisting of five essays on five cities of Turkey which are Ankara, Erzurum, Konya, Bursa, and Istanbul. The book has been examined in many ways and translated into foreign languages. This study, aims to evaluate the work as a narrative, and to determine the narrative characteristics and fictional elements of it. For this purpose, a content analysis was conducted on the work partially using frequency. To evaluate the statistical results effectively, final conclusions were based on the text considering the content of the work. In *Five Cities*, which is a fictional narrative than a factual one, there is a sad glimpse into the tastes of a society that originate from religion and tradition and are now a thing of the past. Creating a magical atmosphere, the narrator narrates the stories of the five cities adoptig an emotional approach. These stories are separate from each other in the external narrative layer, and there is an internal narrative layer that unites them. The work can be seen as Tanpınar's endeavor to shape a concept of nation.

Keywords: Ahmet Hamdi Tanpınar, *Five Cities*, narrative, nation

BİR TAHKİYE OLARAK AHMET HAMDİ TANPINAR'IN *BEŞ ŞEHİR* ADLI ESERİ

Özet

Beş Şehir (1946), Ahmet Hamdi Tanpınar (1901-1962) tarafından kaleme alınan ve Türkiye'nin beş şehrini -Ankara, Erzurum, Konya, Bursa, İstanbul- konu edinen beş denemeden oluşan bir eserdir. Eser, birçok bakımdan incelenmiş ve yabancı

dillere çevrilmiştir. Bu çalışma, eseri bir tahkiye olarak değerlendirmeyi, eserin kurmaca özelliklerini ve unsurlarını belirlemeyi amaçlar. Bu amaçla eser üzerinde, frekans çalışmasından kısmen faydalanılarak bir içerik incelemesi yapıldı. İstatistik sonuçları değerlendirilirken eserin içeriği göz önünde bulunduruldu ve varılan hükümler metne dayandırıldı. Gerçekten ziyade kurmacaya dayalı bir anlatı olan *Beş Şehir*'de bir toplumun dinden ve gelenekten kaynaklanan ve artık geçmişte kalan zevklerine hüznü bir bakış vardır. Anlatıcı, beş şehrin hikâyesini duygusal bir yaklaşımla ve büyülü bir atmosfer oluşturarak anlatır. Bu hikâyeler üst katmanda birbirinden ayrı olduğu gibi onları birleştiren bir alt katman vardır. Eser, Tanpınar'ın bir millet kavramı oluşturma çabası olarak da okunabilir.

Keywords: Ahmet Hamdi Tanpınar, *Beş Şehir*, tahkiye, millet

Introduction

This study, examines Ahmet Hamdi Tanpınar's *Five Cities* as a narrative and aims to determine the narrativity of the work. Both the author and his work have been handled and evaluated in many respects. In this regard, it is possible to reach a wide literature especially in Turkish. This study does not claim to make a complete and comprehensive review of the work; it focuses on one aspect of the work, its narrativity, and tries to identify its narrative characteristics and fictional elements.

Method of the study is explained thereafter. Then, under the title of “*Five Cities* in Tanpınar's Corpus”, the part the work plays in the author's literary oeuvre is described. In the chapter “*Narrativity in Five Cities*” narrative characteristics of the work are determined and evaluated by using frequency. In the chapter entitled “*Stories of Five Cities*”, the stories told in the work are outlined. In “*Elements of Fiction in Five Cities*” the plot, the narrator and the characters, and the setting of the story are described. Finally, a general evaluation takes place.

a. Method

A content analysis was conducted to determine the quality of narrativity of the work. Besides, a frequency analysis was used. Reading the work, five text-based criteria was set. The criteria determine only the basic interest and general tendency in the work. In order to make the criteria meaningful, each criterion was based on a dichotomy between two concepts. Then, the words related to the concepts and their frequencies were grouped. The text was scanned again in terms of words related to the concepts of criteria.

Word is referred as code, concept as subtheme and criterion as theme in the tables. They will be mentioned in the text as word, concept and criterion.

The derived words were added to frequency. For example, the word “dindar” (religious), was added to “religion” (din), and the word “romancı” (novelist) to “roman” (novel). The frequency of words with a connotation related to the measured concept were also included. For example, even though they mean “indeed”, the words “hakikaten”, “hakikatte”, “gerçekte”, “gerçekten” were added to the frequency of “reason” due to the meaning of the word stems “hakikat” (reality, truth) and “gerçek” (reality, truth). On the other hand, the words, whose meaning can be thought to be largely distant from the concept, were not included. For example, the words “değer” (value) and “kıymet” (value), which refer to monetary value or tell the price of a good, were not added to frequency of moral values.

The sum of the numbers of the words was taken as the total number of the concept which they relate to. Then, the frequency of each concept was presented.

The page numbers of the words, whose frequency are determined, is provided in the "Appendices" section.

After describing the narrativity of the work through content and frequency analysis, the stories and the main fictional elements of the narrative were determined, providing an outline of the fictional content and structure of the work.

b. *Five Cities* in Tanpınar's Corpus

Ahmet Hamdi Tanpınar is known as a versatile man of letters. He is a poet, a novelist, a storyteller, an essayist, a literary historian and a literary critic. The author published four of the chapters of *Five Cities* –respectively "Time and Hours of Dream in Bursa", "Ankara", "Erzurum", "İstanbul" as separate articles in *Ülkü*¹ between 1941-1945. In 1946, he added the chapter "Konya" and collected them into a book under the title of *Beş Şehir* (Okay, 2010: 298).

Okay refers to *Five Cities* as a "mixture of essay and monograph" (2010: 301). In fact, the work is a synthesis of memoirs, travel writings and essays and can be seen as a "terkib" (synthesis, compound), in a phrase Tanpınar favours, of a few literary genres.

In the first sentence of the foreword, Tanpınar determines the subject of the book as "sorrow for things disappeared from our life and the longing for the new"; it is "love" through which he proposes to bring together "these two seemingly conflicting emotions" (1969: III)². Why does he mention "love"? To represent a moderate attitude towards the past can be one of the possible answers. Indeed Tanpınar is in search of a synthesis between the past and the present, the traditional and the modern. He cherishes the past and looks forward to a changed society. The most important problem he faces as an intellectual is "the civilization change" which begins in the first half of the 19th century and is defined by him as a "long and shocking experience" (1969: III). The right attitude towards the past can be cure of this experience: To him, what makes the essence of the nation is "historicity", the past is not something that can be moved away or ignored, and "to settle account with it is an obligation to live as ourselves" (1969: IV). In this context, the work *Five Cities* can be seen as a product of the will to have a personality as an individual and as a society.

The fact that Tanpınar dedicated the work to Yahya Kemal is an important issue. One of the important events showing the influence of Yahya Kemal on young Tanpınar is his choice of the department of literature to be one of Yahya Kemal's students at university (Tanpınar, 2013a: 340). Yahya Kemal's lessons are "a generous source of national faith" for Tanpınar (Tanpınar, 2013a: 203). We learn from the lecture notes prepared by Abdullah Uçman that Tanpınar thinks that Yahya Kemal determines the main problem as "What am I and what are we?" and this is how Tanpınar reflects onto his works including *Five Cities* (Tanpınar, 2013b: 104). In what context did Tanpınar seek answers to these questions? In the answer we face the same name

¹ A magazine published by Ankara Halkevi (House of People) and engaged in propagating the ideals of the young Turkish Republic and spreading the new social and cultural change.

² Translations are mine. I translated the quotes from *Five Cities* (Tanpınar, 1969) literally, assuming that it is convenient to analyse the narrative effectively.

again. Tanpınar states that he wrote *Five Cities* “on the path of [Yahya Kemal’s] thought of” whom he calls a “great man” (2007: 324).

When Tanpınar's statements are taken as truth, a question is needed to be posed: “What does the influence of Yahya Kemal mean?” In the simplest way, it can be said that this is the effect of Yahya Kemal's ideas on concepts of nation and homeland developed under the influence of some interpretations of French nationalism.

Yahya Kemal's conception of nationalism, had a significant impact not only on Tanpınar but on many intellectuals of the period. Kaplan describes Yahya Kemal's “connecting the nation with history and geography” as the most important of his ideas originated from the West (1997: 291). Tanpınar states that Yahya Kemal, under the influence of French historian Michelet, takes the nation as a “genesis” in a historical process (1995: 47, 64). In his memoirs Yahya Kemal states that he was impressed by historians such as Albert Sorel and Camille Julian while in Paris. He is influenced by French nationalism and what he has learned about the formation of the French nation and decides to apply them to “Turkishness”. Yahya Kemal, who was passionate about placing the Turkish nation in history, determined the beginning of the Battle of Manzikert of 1071, which allowed the Turks to enter Anatolia, as the beginning of the mentioned historical process. He thinks that since then the geography of Anatolia has shaped the Turkish nation (Banarlı, 1997: 42-49). According to him, the formation of a nation should be based on documents; the process after 1071 is “history” while the previous one is “prehistory” for the Turks (Banarlı, 1997: 47). Tanpınar states that Yahya Kemal accepted the period before 1071 “as a kind of preliminary of Turkish history” (1995: 41). According to him, Yahya Kemal is the man who “finds” the “reality” that Turkish culture is Mediterranean (Tanpınar, 2013a: 357).

Tanpınar mentions Yahya Kemal in his diaries while referring to *Five Cities* and says “the real nationalists are us; Yahya Kemal and me”; the reason of this opinion is in the following sentences: their accepting the history of the nation with every aspect of it and not denying the past (Enginün and Kerman, 2010: 207). Tanpınar's conception of nation and nationalism should be evaluated within the framework drawn by Yahya Kemal. Nation; is a product of geography and history. The geography is Anatolia and the history is mainly the post-(Battle of) Manzikert (1071) era.

Tanpınar does not aim to portray the cities he describes in an objective way. In the preface of the work, he writes he will act “not as an engineer but as a man of heart” (1969: VI). Taking a romantic attitude, Tanpınar narrates the formation of the nation from a subjective perspective. He takes the truth and interprets it within a certain frame.

One of the important concepts explaining Tanpınar's perspective on history is “taste”. In the preface of *Five Cities*, the author says that he sees the transition from the Seljuks to the Ottomans as a “change in taste” rather than a dynastic change (1969: V). His focus on lifestyle, his attempt to aesthetize and explain this lifestyle can explain the reason for his subjective and emotional point of view.

Evaluations done by many critics on the work coincide with Tanpınar's intention. Those who evaluate the work mention it among genres such as poetry, novel and epic and draw attention to its subjective and emotional aspects. Because it is an essay, to be subjective is not an unexpected characteristic. However, the references related to other genres need to be

considered. Such kind of evaluations can provide a starting point for analyzing the work as a narrative.

Tanpınar confirms that he described the cities in *Five Cities* by “adding poetry to history” in an interview (2002: 238-239). According to him, the history for the society is as important as the memory for the individual; the past determines the present and the future, and cannot be ignored. What shapes the present is the joy and anguish experienced by the predecessors on the current land; to think of them is “the poem itself” (2002: 238-239).

In spite of his versatile literary personality, Tanpınar basically defines himself as a poet and places poetry at the center of his works; he moves from poetry to other genres (2013a: 381). For example, he regards his novels as a kind of explanation of his poems (Kerman, 2007: 326). In this respect, it is possible to say that, while writing *Five Cities*, he did not leave his poesy aside.

According to Çavuşoğlu, who has done one of the first evaluations on the work, Tanpınar writes the “epic” of the cities and narrates the “adventure of Oguz Turks” “making a homeland and civilizational” in Anatolia where they entered in 1071 (2008: 171). To Çavuşoğlu, *Five Cities* is an “inviting (literary) work” that makes him “feel as a nation, not as an individual” (2008: 171).

Akün published a biographical article about the author after his death and called him an “aesthete of national history and culture, as the writer of *Five Cities*” (1962: 1). Thus, Akün emphasizes the narrative style and approach in Tanpınar's work. Kaplan describes the work as being “full of Tanpınar's personal desires, emotions, thoughts and dreams” (2013: 101). In order to demonstrate an important character of the work, Okay points out that Tanpınar's writings about cities “are not boiled down to objective city monographs” (2010: 299).

According to Enginün, Tanpınar's works create an “exceptional fairy tale world”; in order to understand this world, it is necessary to read his works as a whole, including *Five Cities* (2003: 56). Tanpınar, sometimes “by any stretch of imagination”, sees the “Bursa of a fairy tale” that he has created rather than the real one in front of him; his view of the city is then repeated in many texts (Gülgönül, 2016: 66-68). Ayvazoğlu states that Tanpınar has a “tendency to idealise” the truth, in other words “to turn it into a fairy tale” and that is what makes his work impressive (2016: 24-25). Explaining that Tanpınar acted as a novelist while telling people, Koç states that *Five Cities* can be read “as a rich novel” (2014: 68).

Tanpınar assigns a special status to *Five Cities* in his literary oeuvre; he describes it as his most difficult work to write. As a matter of fact, even after publishing the work, Tanpınar does not seem satisfied enough. He makes a self-criticism by saying that there are “swollen sentences, arbitrary remarks and repetitions” in *Five Cities* and he thinks that he could be more organized in writing the work (Enginün & Kerman, 2010: 207). Despite setting subjective evaluations as a target, Tanpınar seems to be disturbed by the dose of it afterwards.

Thinking that he was subjected to a “conspiracy of silence”, Tanpınar complains that his works failed to attract the expected attention; *Five Cities* is no exception, the author thinks that it is not read and mentioned enough (Enginün and Kerman, 2010: 300). However, there is a wide literature about the work and it has been translated into many languages nowadays.

In brief, Tanpınar's *Five Cities* is a literary work which is basically an essay, but at the same time which can be considered as a compound of various literary genres. The work has an important place in the author's corpus both in terms of content and style. It is observed that both

the author's intention and the common opinion of the critics have emphasized the fictional aspect of the work. In the following section this issue will be discussed on the text of the work.

c. Narrativity in *Five Cities*

The narrator complains that the important events and situations experienced by nation are not adequately explained; on the other hand, he says that they are handled intensively through some literary genres or works of art. For example, he thinks that the hard conditions the nation lives in and the wars are not described in fictional works and that it is likely that they will be forgotten after a generation; but, folk songs serve as “the authentic novel” (57)³ or “the inner novel of Anatolian people” (56). Thus, folk songs can partially fulfill the task neglected by fictional works. However, folk songs cannot contain details like a fictional work. Therefore, there is a need for authors capable to understand the intense narratives of these songs and elaborate them in their own fictional works. The narrator believes that “a true novelist imagination” can form “a whole life epic” from one or two lines of a folk song (57).

It seems that the narrator himself meets the need for fictional works that he complains about their absence through the stories in *Five Cities*. This section aims to describe the narrative characteristics of the work. For this purpose, as stated above, a content analysis was conducted by using frequency. The analysis is established on five interrelated criteria completing each other. Every criterion measures one of the characteristics of the narrative. The details are given below.

The first criterion “reality” is set on a dichotomy between “fact” and “fiction”. Using the criterion, the question to be answered is “What are the gravities of fact and fiction in *Five Cities*?”. The answer of the question can give an idea about the factuality and the fictionality of the narrative and make it possible to know if the narrator wants to reveal the truth about the five cities or if he tells his own fictional stories about them. The frequency of 4 words related to factual narrative and 16 words related to fictional narrative were determined (see Table 1.1, Appendix 1).

³ Henceforward, in the quotations from “Tanpınar, 1969” only the page numbers will be included .

Table 1.1: Words Grouped under the Theme of “Reality”

Theme	Subtheme	Code	n (code)	n (subtheme)	% (subtheme)
Reality	Fact	Tarih (history)	77	86	38.3
		Seyahatnâme (travelogue)	3		
		Hatıra (literary memory)	5		
		Risale (tractate)	1		
	Fiction	Hikâye”(story, short story)	50	138	61.6
		Masal (tale)	27		
		Roman (novel)	11		
		Tiyatro (theater, drama)	12		
		Dram (drama)	4		
		Trajedi (tragedy)	1		
		Opera (opera)	3		
		Bale (ballet)	4		
		Destan (epic)	9		
		Dâsitân (epic)	1		
		Epope (epic)	2		
		Menkıbe (tales)	2		
		Efsane (legend)	5		
		Fıkra (anecdote)	6		
		Misal (anecdote)	1		
		Anekdot (anecdote)	1		
Total			234	234	100

The percentage of the concept of “fact” is 38.3, and the percentage of the concept of “fiction” is 61.6. These figures can show that *Five Cities* is a synthesis of factual and fictional narratives, but the fictional characteristics predominates. There are issues that support this judgment in the text. The narrator states that while he was still at primary school, he combined what his father told about the city of Bursa with what he found in his history lesson book; so that his readings “come alive, deepen, and inundate with color and light” (110-111).

The narrator sees the past as a kind of tale; for example, he uses a phrase such as “that distant fairy tale land we call the past ”(109). He uses fictional narrative-related phrases referring to historical phenomena: “Seljuk epic” (79, 103, 106), “Selçuk drama” (106), “Ottoman adventure” (113). He names the first period of the Ottoman Empire an “epic age” (114).

In Bursa, the narrator “finds [himself] in a history very similar to a legend” (108); He thinks that the old Istanbulites turned the moment they live into a legend and dwelt “in a fairy tale” (145).

His expression “we create, change the past (...) according to our thoughts, emotions and value judgments” (245) shows how conscious the narrator is in the act of narration. What drives him to rebuild the past? Is what encourages him “value” or “taste”? Is the narrator concerned about

moral degeneration and the loss of values, or is he filled with sadness as the “taste” as a cultural indicator vanishes and becomes a thing of the past? These questions are to be answered using the criterion “motivation” set on a dichotomy between “value” and “taste”. The frequency of two words related to taste and three words related to value are determined (see Table 2.1, Appendix 2).

Table 2.1: Words Grouped under the Theme of “Motivation”

Theme	Subtheme	Code	n (code)	n (subtheme)	% (subtheme)
Motivation	Taste	Zevk (taste)	80	85	86.7
		Tat (taste)	5		
	Value	Kıymet (value)	4	13	13.2
		Değer (value)	4		
		Ahlak (morality)	5		
Total			98	98	100

The percentage of the concept of “taste” is 86.7, and the percentage of the concept of “value” is 13.2. There is a significant difference between the frequency of the concepts. This difference can show that the narrator is more concerned with taste than value.

Indeed, the narrator thinks that change is inevitable when he says Istanbul is in need of a “new life, new festal, new form of entertainment, new time” (160). He neither mentions the lost values, nor complains of a moral degeneration. He only feels sorrow for vanishing of a lifestyle which he sees as a loss. In the last part of “Istanbul”, the last chapter of the book, the narrator questions the purpose of his pursuit of the past. What is the beauty of the past, what makes it beautiful? According to the narrator, it is the time, the temporal distance between the present and the past that made it beautiful and shaped the narrator’s perspective; searching for the past is more important than finding it (256-260). In this chapter, the narrator makes a rational analysis of his relationship with the past and referring to past generations as “olds” says “No, what I am looking for is neither them nor their time” (257). He states that Turkish society is “on the verge of a new life” and this is an obligation (259).

What is the source of the “taste” which the narrator is in pursuit of? To answer this question is important to see the narrator’s attitude towards religion and tradition. With which one of them is the narrator more concerned: religion or tradition? To answer the question, the criterion of “source” was set on a dichotomy between the concepts of “tradition” and “religion”. The frequency of eight words related to tradition and seven words related to religion was determined (see Table 3.1, Appendix 3).

Table 3.1: Words Grouped under the Theme of “Source”

Theme	Subtheme	Code	n (code)	n (subtheme)	% (subtheme)
Source	Tradition	Gelenek (tradition)	25	54	52.4
		Anane (tradition)	4		
		Âdet (custom)	6		
		Örf (custom)	10		
		Adab (custom, manners)	4		
		Usul (custom)	2		
		Görenek (custom)	2		
		Töre (custom)	1		
	Religion	Din (religion)	23	49	47.5
		İman (faith)	9		
		İnanç (faith)	5		
		İnaniş (belief)	1		
		Akide (belief, faith)	8		
		İtikat (creed, belief)	2		
		Mezhep (sect)	1		
Total			103	103	100

The percentage of the concept of “tradition” is 51.4, and the percentage of the concept of “religion” is 48.5. These figures, which are in favor of the concept of tradition, but very close to each other, show that the narrator can be interested in religion almost at the level of tradition. Interestingly, besides the concepts, the number of the words of “religion” and “tradition” are similar: 23-25. The quality of the narrator's interest in religion is important at this point. The narrator sees religion and tradition as equivalents of each other. Religion, as a part of national culture, contributes to the formation of national identity. As a matter of fact, the narrator says “Our old civilization was a religious civilization” (180). The narrator states that the conception of city changes from generation to generation, and that his generation no longer sees Istanbul from a “religious framework” like past generations (141). When the narrator says “the olds”, - that is, the ancestors- “assigned a divine quality to the national movement that conquered Istanbul” (181) he reveals that he had a “national” point of view instead of ancestors’ religious one.

Does the narrator rely on reason or on emotion when making any judgment, characterizing cities, providing information about the history of cities? The criterion of “assessment” was set on a dichotomy between concepts of “reason” and “emotion” to answer this question. The

frequency of six words related to emotion, and three words related to reason were determined (see Table 4.1, Appendix 4).

Table 4.1: Words Grouped under the Theme of “Assessment”

Theme	Subtheme	Code	n (code)	n (subtheme)	% (subtheme)
Assessment	Reason	Akıl (mind, intellect)	5	48	42.8
		Fikir (idea, thought)	23		
		Düşünce (idea, thought)	20		
	Emotion	Kalp (heart, feeling)	6	64	57.1
		Gönül (heart, feeling)	7		
		Yürek (heart, feeling)	1		
		Duygu (feeling)	24		
		His (feeling)	21		
		Seziş (intuition, feeling)	5		
Total			112	112	100

The percentage of the concept of “reason” is 42.8, and percentage of the concept of “emotion” is 57.1. It must be pointed out that the word “düşünce” (thought) here, whose frequency is 20, is not only used as signifiers of philosophical and intellectual effort in the text. In some expressions it even means emotion. For example, the narrator uses the phrase “thoughts I feel” (133). The verbs “düşün-“ (to think) and “his-, duy-“ (to feel) could be included. However, since the verb “think-” is used almost as a synonym for the last two verbs in many places, the results could be misleading.

The sections where the narrator makes explanations about the social structure of cities by referring to the concept of class and economy are examples of a reasonable approach. Besides, he does not want to approach cities completely realistically. For example, he admires the depiction of some neighborhoods at the beginning of Yakup Kadri Karaosmanoğlu's novel *Ankara* (1934). However, he mentions the period when he was in Ankara in 1928 saying “I had imagined a very different life from the one I lived in these houses”(5). Despite knowing that it is impossible, he tries to go “beyond the sharp realism” in the mentioned novel (5). This approach of the narrator shows that even under actual circumstances, he acts emotionally and tries to see the reality that he has idealized instead of accepting the truth.

The narrator's aforementioned anecdote about some neighborhoods of Ankara can also give an idea of the atmosphere he sees and creates. What kind of atmosphere does a narrator who evaluates the truth with an emotional approach create? In the atmosphere created by him, do cities appear in a bright environment with their historical and current realities, or do they hide in

a magical and foggy environment? In order to find the answers to these questions, the criterion of “atmosphere” was set on a dichotomy between the concepts “dreamy” and “clear”. The frequency of 17 words related to dreaminess and 9 words related to clarity were determined. (see Table 5.1, Appendix 5).

Table 5.1: Words Grouped under the Theme of “Atmosphere”

Theme	Subtheme	Code	n (code)	n (subtheme)	% (subtheme)
Atmosphere	Clear	Hakikat (truth, reality)	15	100	36.3
		Hakikatte (actually, in fact)	12		
		Hakikaten (truly, in truth)	14		
		Hakiki (real, genuine)	11		
		Gerçek (real, reality, genuine,)	11		
		Gerçekte (actually, indeed, in fact)	6		
		Gerçekten (actually, in fact)	25		
		Realite (reality)	3		
		Realizm (realism)	3		
	Dreamy	Rüya (dream, fantasy)	44	175	63.6
		Hülya (dream, fantasy)	14		
		Hayal (dream, fantasy)	29		
		Tahayyül	8		
		Muhayyile (imagination)	13		
		Muhayyele (imagination)	7		
		Muhayyel (imagined)	1		
		Tasavvur (imagination)	10		
		Düş (dream, fantasy)	1		
		Vehim (suspicion, fantasy)	10		
		Fantezi (fantasy)	2		

		Fantastik (fantastic)	1		
		Büyü (magic, charm)	12		
		Sihir (magic, charm)	7		
		Uyku (sleep)	10		
		Sarhoş (drunk)	5		
		Romantik (romantic)	1		
Total			275	275	100

The percentage of the concept of “clear” is 36.3, and the percentage of the concept “dreamy” is 63.6. This may indicate that the narrator is more interested in creating a dreamy atmosphere. The content of the text supports this result. The narrator, while describing Ankara, states that people get back to normal life after the end of the national struggle⁴, and those who participated in the war “came out of its light and began to live in the light of everyday life” and “the magic which shows everything so great and attractive was gone” (7). Immediately after these determinations, he begins to tell the history of Ankara and enters into a dreamy atmosphere.

The narrator sees Erzurum for the first time in his childhood; his grandmother's tales and folk poems have an effect on him and “the magical memory” of the city remains alive in his imagination (21). Indeed, he uses the phrase “a geography that resembles religion rather than knowledge” (22) for the places his grandmother told him. The narrator, who went to Erzurum after the World War I and the independence war, contrary to previous time, sees the nature he passed by “through an eye that faided by a pile of experience of agony” (25). In Bursa, the sounds of water create an atmosphere of “divine dream” for the narrator (117). He thinks that every Istanbulite is to some extent a poet and “lives in a game of imagination very similar to magic” (145). As seen in the examples, the narrator does not want to see and show the truth as it is; he prefers an esthetized and idealized scene over a naked truth.

The figures and features summarized above can reveal the general characteristics of the narrative. Based on the content of the text, the statistical data given above can be interpreted as follows: The narrator feels sorrow for the taste that derives originally from religion and tradition disappears and remains in the past; motivated by this sorrow, he creates a narrative based on fiction rather than fact. In creating this narrative, he acts on the strength of emotional judgments rather than reason and creates a dreamy atmosphere.

d. Stories of Five Cities

The narrative in *Five Cities* is two-layered. In the external layer, or in the surface, is the story of the narrator and the cities. There are also many substories in the external layer. There is the story of the nation in the internal layer, or in the deep.

In the external layer, the narrator tells what he lives in five cities and what he learns about them from written and oral sources. The narrator has been in these cities on several occasions; he admires the life style, architecture, nature, history of the cities and related to all of these elements, the “taste”. Cities, as characterized and personified fictional elements, gain an

⁴ “National struggle” is Turkish independence war (1919-1922) begins after World War I.

idiosyncrasy in a certain historical process and contribute to the formation of Turkish culture and identity.

The narrator's experience in the cities is the source of his personal story. Cities are important stops in the formation of “nation” ve and “us”. The stories of the narrator, the cities, and the nation are connected; thereby personal identity merges with collective identity. The narrator develops consciousness during his experience in the cities; so that he can be accepted as a symbol of the consciousness of the nation. Via this consciousness the formation of the nation and evolution of the taste can be comprehended. The past is respectful as a process of formation of the nation from this perspective.

Each city plays its own role in the main story and becomes a part of it. The historical events, personal experiences and anecdotes in the chapters form substories add rich details to other stories. For example, the narrator tells the story of spendthrifts of Istanbul in the 19th century and states that “their story was the daily novel of old Istanbul” (218).

The story of the nation, which can be called as the main story, is in the internal layer. The main story begins with the arrival of Turks in Anatolia. The narrator calls the first Turks coming from Central Asia to Anatolia as “the first antecedents“ (110). Signs and elements of the main story can be seen in the narrator's statements in many parts of the text. For example, describing Konya he says “(...) the men who gave birth to a new nation and a new language lived here in this city” (73). He thinks of the first ancestors to entered Bursa “who reestablished it as a Turkish city all over again” (108).

The narrator; mentions the nation as “us”, “Seljuks”, “Ottoman” and “Turk”. The nation is almost assigned to form a culture and a taste by a “destiny” drawn by history and geography. The nation establishes a new Rome, which is Muslim, in Anatolia; synthesizes its own culture with other cultures and becomes a part of Mediterranean culture. The story of the nation ends in the contemporary time of the narration, which corresponds to the current Republic of Turkey. The nation's story is a story of a “taste”; the formation and change of this “taste” touches the narrator. The taste is changing again; the narrator deplores that this “taste” created by the nation in a historical process in despite of difficulties, wars and disasters will remain in the past. He thinks that it must not be neglected and at least it must be respected.

e. Elements of Fiction in Five Cities

e.1. Plot

Both flashback and episodic plot are used in the work. As is seen above, Tanpınar first published four sections of *Five Cities* in the journal *Ülkü*, and later collected them into a book adding a chapter (Okay, 2010: 298). The chapters had been published chronologically as “Time and Hours of Dream in Bursa”, “Ankara”, “Erzurum” and “Istanbul”. In the book the order has changed; and this change can be seen as a new composition made intentionally.

In the first chapter “Ankara” the narrator tells the story of contemporary Turkey's capital. He then returns back to the past and tells about the cities of Erzurum, Konya, Bursa and Istanbul respectively. After Ankara, the capital of contemporary times, other cities are told in the order of their conquest by Turks. Thus, the story of these cities constitutes the story of a nation formed in Anatolia. As a matter of fact, the narrator describes Erzurum as “one of the big, central cities conquered first by our ancestors who entered the new homeland” (67).

The story of each city can be read as an independent narrative. Of course, these have substories and they have flashbacks also. Considering that the work focuses on tastes remained in the past, it can be said that this plot structure is appropriate to the content of the work: A harmony is created between the theme and the technique.

e.2. Narrator and Characters

The narrator is represented as a male and wise character through the language he uses. He tells not only his own experiences, but also the stories he has read and heard. The narrator is the protagonist of some of the stories while he is just an observer in some or he has no role. In this respect, in terms of Genette's concepts, the narrator is autodiegetic, homodiegetic and heterodiegetic in different parts of the narrative (1983, 243-252). In the narrative usually, in terms of Genette's concepts again, "zero focalization" is used (1983: 189); the narrator observes everything and has information about all events and situations. It is this knowledge that makes the narrator conscious; or this consciousness gives him a special status to know everything. The sources of the narrator's knowledge and consciousness are his own experiences and written and oral sources. The written resources are history books, travelogues and memoirs. The oral sources are the narrator's milieu and the local people of the cities where he has been.

The narrator states that Evliya Çelebi added some fiction to the truth, but remained loyal to it in broad brush strokes (15-16). According to him, Ankara, which Evliya Çelebi told about, is not like what other travelers tell; in his work, Ankara "is rather gathered in a fantastic adventure" (16). The narrator expresses his admiration for Evliya Çelebi; he states that he reads his work not to criticize but to believe. While touring in Ankara, the narrator enjoys remembering Evliya Çelebi (16-17). The narrator himself acts in some ways like Evliya Çelebi; of course he doesn't use a humorous style like him, but he adds fiction to the truth and gives it a shape of his own.

Using personification and simile, the narrator directly characterizes each city; each has its own character. He also gives information about their geographical, historical, cultural and social aspects.

The narrator personifies Ankara as a warrior. He views Ankara as "epic and combatant" for its role in the national struggle period and the resemblance of the city's castle to "an old-time musketeer" (3). The narrator identifies Ankara with Atatürk; according to him, this identification is so evident that the city "can be said to have emerged from the years of independence struggle by burning all its past" (18). He identifies Atatürk and İsmet İnönü with the first Turkish conquerors of Anatolia and links his struggle for independence to the Battle of Manzikert (19). This battle is the beginning of the formation of the nation for the narrator. He draws the current situation of Ankara as a factual narrative; but takes a romantic attitude and adds fictional elements to the story, also.

The narrator refers to Erzurum as an "eagle's nest" and the place where the national struggle is laid; he states that Atatürk moved "from Erzurum to the heart of Anatolia" "like the first Turkish conquerors" (67-68). The narrator, starting from geographical position of the city, says that Erzurum "looks at Turkish history and Turkish geography from a height of 1945 meters" (67). Once an important commercial and cultural center, Erzurum was devastated by war and now "remembers" the old and alive times (29). Erzurum can be said to be personified by the narrator as a brave and experienced sage who looks around from above.

According to the narrator Konya, which has a mysterious beauty and is only discovered and loved over time, is the “very child of the steppe” (71). Konya is “beautiful and like a woman who knows how to love” in the narrator’s eyes (72). The narrator identifies Konya with people living in and around the city; he likens it to “unpretentious, but internally rich people of Central Anatolia” (71).

The narrator likens Bursa to the “sultans of old fairy tales” (116). Bursa is “the property of a certain period” and “speaks” from “the atmosphere of the foundation of the Ottoman state” (107). When other cities became the capital of the Ottomans, Bursa was forgotten and remained in sorrow (116). The narrator describes what Evliya Çelebi wrote for Bursa as “a love sonnet” (116).

The narrator admires Istanbul the most; he compares the city to “beauties of generous creation” (161). Every ornament, every cloth suits her; it is beautiful in every respect (161-162). According to him, “Istanbul is not loved at all or is loved like a deeply beloved woman” (161-162). Bursa retains its former beauty; the beauty of Konya is mysterious and needs to be explored; The beauty of Istanbul is obvious, it is impossible to be indifferent to it. It can be only the subject of a strong love or hate.

In the description of the cities, and reviewing the process of creating the nation, the narrator has a paternalistic approach. Since he identifies them with Atatürk -the father figure- and the national struggle, and with Alparslan -the conqueror of Anatolia and the Battle of Manzikert-, the narrator masculinizes Ankara and Erzurum. Konya, Bursa and Istanbul are the cities that the narrator feminizes; he emphasizes their beauty, not their warrior side.

e.3. Setting

The setting in the work is the historical and geographical conditions that creates the nation. The current time is the 20th century, the space is five cities of modern Turkey. The narrator goes to past through the places in the five cities; thus, mobility and expansion are achieved in time and space. This can be one of the factors that creates the dreamy atmosphere mentioned above.

Battle of Manzikert (1071) is accepted by the narrator as the beginning of the process in which the nation was formed. The narrator sometimes refers to the history of Turks in Central Asia, but only as a distant past.

An Overall Assessment and Conclusion

Taking the emphasis on fictional and subjective side of the work made by both the author and the critics as a starting point, this paper aimed to evaluate Ahmet Hamdi Tanpınar's *Five Cities* as a narrative. Relying on the text, five criteria were developed to evaluate the narrativity of the work; each criterion was set on a dichotomy between two concepts. Then the frequency of words related to the concepts was determined. The content of the was analyzed and the data obtained from the text was evaluated by using frequency. The frequency was assumed to reflect the narrator's interest and the general tendency in the text, not as a source of final conclusion.

Firstly, the data in the tables of five criteria will be reiterated. The first criterion “reality” is based on a dichotomy between the concepts of fact and fiction in the text. The percentage of fact is 38.3, while the percentage of fiction is 61.6 (see Table 1.1). In this criterion the number of factual and fictional narratives determined; therefore, these figures can indicate the narrator’s tendency to fictional genres. *Five Cities* is a narrative compounded of fact and fiction; but it

must be noted that, it is fictional rather being factual. The content of the text also supports this persuasion.

The second criterion “motivation” is based on a dichotomy between the concepts of taste and value. The percentage taste is 86.7, while the percentage of value is 13.2 (see Table 2.1). The main factor that motivates the narrator to narrate is “taste”. In other words, narrative was established to address the tastes remained in the past. The narrator explains his sorrow for the tastes that are lost, forgotten, neglected, and even despised as a result of socio-political change with elapsing of time. These can be sometimes a neglected architectural work, sometimes a custom disappeared from the daily life, and sometimes a piece of music that can no longer be appreciated.

The narrator finds change in society inevitable; he does not speak of a corruption of value. As a matter of fact, his ideas about religion support this judgment. The third criterion “source” is based on a dichotomy between the concepts of religion and tradition. The percentage of religion is 48.5, while the percentage of tradition is 51.4 (see Table 3.1). There is not a significant difference between the concepts. This can be a result of the narrator’s perspective which sees religion and tradition almost as equivalents. Religion is the source of “taste” along with tradition; it is important for the narrator as a cultural element, as a part of national culture. Unlike the ancestors’ perspective which is based on religion, the narrator makes “nation” a central concept and the religion a part of it.

The fourth criterion “assessment” is based on a dichotomy between the concepts of reason and emotion. The percentage of reason is 42.8, while the percentage of emotion is 57.1 (see Table 4.1). These figures can represent the narrator’s approach. The narrator's evaluations of history, society, culture and cities are emotionally charged. His approach is based on a relationship with reality determined by affection rather than recognition.

As a natural consequence of the emotion-based approach, the work has a vague and fascinating painting, not a clear photograph of the cities and their history. The fifth criterion “atmosphere” is based on a dichotomy between the concepts of clear and dreamy. The percentage of clear is 36.3, while the percentage of dreamy is 63.6 percent.

In *Five Cities*, the narrative is two-layered. In the external layer there are stories of the narrator and five cities; additionally there are many substories in each chapter. In the internal layer there is the story of the nation. In fact, the story of cities tells the formation of the nation in a certain geography and a historical process. The story of the nation, as a main story, combines the narrator's life, the history of cities and other substories. Representing the conscious of the nation, the narrator sees the time while looking at space, and sees the history while looking at geography. Thanks to the narrator's consciousness, the nation's experiences settle in a historical and geographical context and gain meaning.

As for the plot, two characteristics are important: it is an episodic story and it is narrated through retrospective vision. In the first chapter, the story starts in contemporary time in Ankara, the capital of the new-established state after the struggle for independence. Then the narrator goes back to the arrival of the Turks in Anatolia. He forges a link between Atatürk as the savior of Anatolia, and Alparslan as the conqueror of the same land. After the first chapter, the cities are described in order of being conquered by the Turks. Thus, the story begins in the contemporary times, then goes back to the beginning of the formation process. Meanwhile, the

possibility of reading each chapter as an independent story and the presence of substories make the plot episodic.

Using simile and personification, the narrator characterizes the cities. Each city plays a role in the creation and formation of the nation with its own characteristics. Istanbul is ahead of the other cities in terms of reflecting the taste and the culture of the nation.

History and geography, as elements of setting, are the process and field in which the nation is created and shaped. Concretely, it can be said that geography is Anatolia and history is a period starting after 1071 and lasting about nine centuries.

In conclusion, in *Five Cities* the narrator narrates the stories of five cities in the external layer and the creation and formation of a nation in the internal layer, relying on his own experiences and readings. In this narrative, which is predominantly fictional, the narrator generally does emotion-based evaluations and describes the cities in a predominantly dreamy atmosphere. The narrator engages in the “taste”, which originates from religion and tradition, in every field of life from music to architecture, from everyday life to famous historical developments. The narrator enjoys remembering the past, the lost tastes and the way of life in the cities. He sees the past as the formation process of a nation; therefore he wants it at least to be respected. The aim of the narrator is not to introduce the five cities realistically, but rather to create and complete the concept of nation in his mind.

Leaving the textual context of the work aside and turning from the narrator to the author himself may be useful to see *Five Cities* from another angle, in historical context. The work can be considered Tanpınar's contribution to creating the concept of nation in Turkey's search for identity in a certain period of change. What is done as a contribution is re-reading and re-establishing the past through the eyes of a Westernized intellectual. The source of Tanpınar's thoughts which he expresses in his own style is his master Yahya Kemal and therefore French culture. Yahya Kemal adapted some French conceptions and notions of nationalism to Turkey. Tanpınar also processed his master's ideas from his own perspective.

Tanpınar's conception of nation which is based on fiction rather than fact might have been found valuable in terms of being exciting and satisfying in a dynamic historical context determined by the developments in the aftermath of World War I in Turkey, the independence struggle, the fall of the Ottoman Empire, the establishment of the young republic, the westernization of political, social and cultural life. The praises of the fictionality and subjectivity of the work may also be related to this function.

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Appendices⁵

Appendix 1: Page Number of Words Grouped under the Theme of “Reality”

Word	Page Number
Tarih (history)	3 (2), 7(3), 13, 15, 16, 17, 18, 19, 20, 32, 42, 60, 67(3), 68(3), 77, 88, 107, 108(2), 109, 110(2), 113(2), 114, 116(3), 120, 128, 145, 173, 174(2), 178, 181, 195, 210, 223, 224, 225(2), 226, 232, 238, 243(2), 245, 247, 252, 255
Seyahatnâme (travelogue)	32.207,(2)
Hatıra (literary memory)	197, 198, 202, 239, 254
Risale (tractate)	224
Hikâye”(story, short story)	17, 22(2), 27, 28, 29, 32, 36(2), 39, 42(2), 47(6), 48, 49(2), 62, 72, 88, 90, 99(3),112, 114(2), 118, 129, 155, 159, 191, 197, 202, 203, 204(2), 205(3), 212, 218(2), 228, 250, 256
Masal (tale)	21, 23, 25, 69, 73, 94, 109, 111(2), 112, 116, 135, 140, 145, 148, 153, 174, 190(3), 204, 205, 232, 250, 255, 256(2),
Roman (novel)	56, 57(2), 86, 105, 113, 154, 175, 208, 218, 230
Tiyatro (theater, drama)	25, 154, 158, 178, 206, 209(4), 215, 216, 217
Dram (drama)	42, 93, 96, 106
Trajedi (tragedy)	87
Opera(opera),	178, 220, 255
Bale (ballet),	101, 215(2), 216
Destan (epic),	46, 57, 73, 106, 114(3), 115, 201
Dâsitân (epic)	3
Epope (epic)	79, 103
Menkibe (tales)	128(2)
Efsane (legend)	51, 108, 142, 145, 248
Fıkra(anecdote)	7, 40, 94, 188, 204, 223
Misal (anecdote)	38
Anekdot (anecdote)	42

Appendix 2: Page Number of Words Grouped under the Theme of “Motivation”

Word	Page Number
Zevk (taste)	17, 35, 37, 51, 58(2), 62, 68, 75(3), 76, 84(2), 89(2), 91(2), 99, 109, 118, 125, 144, 145, 146(2), 149, 150, 154, 157(3), 170(3), 173, 177, 179(2), 182, 185, 190, 196, 197, 199, 200, 201, 205(3), 207(2), 209, 216, 219(2), 221(2), 222, 234, 235, 240, 241, 242(4), 243(2), 244, 245, 246(2), 248, 254(2), 255(3), 256
Tat (taste)	56, 58(2), 72, 236
Kıymet (value)	134, 157, 257, 259
Değer (value)	42, 143, 189, 245
Ahlak (morality)	29, 120, 181, 187, 223

Appendix 3: Page Number of Words Grouped Under Theme “Source”

⁵ In the tables, the number of repeated words in the same page is given in parantheses.

Word	Page Number
Gelenek (tradition)	34(2), 36, 54, 58, 60, 64, 88, 118, 125, 127, 129, 154, 163, 164, 169, 170, 177, 179, 191(2), 218, 223, 246
Anane (tradition)	10, 134, 163, 169
Âdet (custom)	16, 40, 51, 83, 145, 191
Örf (custom)	13,
Adab (custom, manners)	102, 152, 168, 255
Usul (custom)	146, 196
Görenek (custom)	96, 150
Töre (custom)	152
Din (religion)	22(2), 32, 75, 81(2), 89, 90(2) 96, 111, 127, 141, 150, 155, 169, 170, 180, 186(2), 188, 223, 225
İman (faith)	20, 108, 110, 112, 130(2), 163, 189, 248
İnanç (faith)	81, 84, 166, 179, 185
İnanış (belief)	22
Akide (belief, faith)	51, 81(2), 83, 84, 96, 127, 186,
İtikad (creed, belief)	8, 187
Mezhep (sect)	147

Appendix 4: Page Number of Words Grouped under the Theme of “Assessment”

Word	Page Number
Akıl (mind, intellect)	74, 78, 79, 115, 225
Fikir (idea, thought)	5, 15, 33, 35(2), 37, 41(2), 42, 46, 79, 82, 85, 89, 99, 132, 153, 170, 224(2), 229, 248, 254
Düşünce (idea, thought)	4, 9, 19, 58, 65, 66, 67, 84, 94, 133, 134, 138, 143, 168, 220, 234, 238, 245(3)
Kalp (heart, feeling)	39, 86, 116, 126(2), 146
Gönül (heart, feeling)	11, 51, 60, 156, 211, 223, 227
Yürek (heart, feeling)	9
Duygu (feeling)	9, 22, 23, 24, 26, 36(2), 39, 50, 108, 109, 141(2), 142, 144, 153, 161, 162, 174, 189, 219, 245, 247, 258
His (feeling)	4, 43, 54, 125, 127, 135(2), 144, 154, 156, 174, 175(2), 177, 178, 191, 199, 219, 221, 245, 255
Seziş (intuition, feeling)	58, 67, 162, 245, 247

Appendix 5: Page Number of Words Grouped under the Theme of “Atmosphere”

Word	Page Number
Hakikat (truth, reality)	9, 10(3), 14, 93, 94, 107, 120, 176, 186, 219(2), 224(2)
Hakikatte (actually, in fact)	4, 6, 10, 79, 89, 92, 98, 115, 177, 209, 229, 235
Hakikaten (truly, in truth)	8, 47, 78(2), 87, 101, 109, 113, 114, 173, 212, 213, 230, 232
Hakiki (real, genuine)	63, 80, 107, 134, 135, 148, 176, 179, 191, 193, 232
Gerçek (real, reality, genuine,)	30, 52, 57(2), 61, 66(2), 163, 192, 230, 249
Gerçekte (actually, indeed, in fact)	30, 81, 150, 203, 204, 255

Gerçekten (actually, in fact)	10, 27, 35, 39, 50, 58, 77, 83, 94(2), 99, 101(2), 132, 140, 159, 165, 168, 169, 172(2), 188, 236, 245, 258
Realite (reality)	67, 95, 127
Realizm (realism)	5, 99(2)
Rüya (dream, fantasy)	9, 11, 16(3), 19, 20(2), 22, 23(2), 52, 58, 64, 71(3), 85, 103, 109, 110, 112, 113(6), 114, 117, 118, 123, 127, 135, 137, 147, 160, 162, 166(2), 171, 218, 220, 227
Hülya (dream, fantasy)	17, 47, 94, 109, 112, 118, 132(2), 141, 143, 220, 238, 244, 260
Hayal (dream, fantasy)	19, 24, 48, 56, 66, 67, 99(2), 109, 112, 119, 137, 138, 140(3), 142(3), 145, 151, 153, 162, 219, 220, 221(2), 222, 239
Tahayyül	5(2), 91, 132, 185, 212, 253, 257
Muhayyile (imagination)	4, 5, 17, 21, 22, 72, 110(2), 128, 141, 144, 224, 243
Muhayyele (imagination)	23, 47, 50, 57, 145, 191
Muhayyel (imagined)	135
Tasavvur (imagination)	5(3), 7, 25, 115, 123, 224, 229, 246
Düş (dream, fantasy)	56
Vehim (suspicion, fantasy)	17, 23, 71, 109, 123(2), 140, 154, 219, 249
Fantezi (fantasy)	137, 177
Fantastik (fantastic)	16
Büyü (magic, charm)	7, 21, 54, 88, 105, 138, 145, 155, 190, 201, 224, 238
Sihir (magic, charm)	24, 25, 61, 110, 141, 144, 206,
Uyku (sleep)	15, 19, 41, 55, 127, 134, 139, 140, 153, 167,
Sarhoş (drunk)	9, 127, 133, 171, 172
Romantik (romantic)	25