Beytulhikme Int J Phil 9 (3) 2019
Doi: 10.18491/beytulhikme.1503
Research Article: 729-743

A Phenomenological Interpretation of Tanpınar's Notion of Temporality in 'Neither am I Inside Time' and Gerontranscendence

Tanpınar'ın 'Ne İçindeyim Zamanın' Şiirinde Zamansallık Kavramının Fenomenolojik Yorumu ve Geroaşkınlık

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Received: 29.06.2019 | Accepted: 30.09.2019

Abstract: In this article, we will interpret Tanpınar's poem, "Neither am I inside Time", from an existential-phenomenological perspective. We will discuss Ali Akay's reading of the importance of virtual time in Tanpınar's works, and contest his claim that Tanpınar's notion of temporality is non-phenomenological. A phenomenological approach in interpreting the poem provides us with a rich and inspiring reading of the core role of temporality in Tanpınar's art. We maintain the argument that Tanpınar's fascination with temporality can be read with a view to Heideggerian attitude of temporality which is a possibility of transcending-as-such. In Tanpınar, temporality is depicted as a threshold experience promising a possibility to transcend the unity of being and understanding that is an example of gerotranscendence. This paper will illustrate its argument with an example of Tanpınar's character Hayri, who is an elderly wanderer living through the gerotranscendence as a state of spectating existence.

Keywords: Tanpınar, zamansallık, geroaşkınlık, orijinal zaman, Heidegger.

© Camcı, C. & Çoban, M. (2019). A Phenomenological Interpretation of Tanpınar's Notion of Temporality in 'Neither am I Inside Time' and Gerontranscendence. *Beytulhikme An International Journal of Philosophy*, 9 (3), 729-743.

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Beytulhikme An International Journal of Philosophy

Giriş

Neither am I inside time,
Nor altogether without;
In the unbroken flow of
A moment singular and vast.
Each shape has been aetherized
By the hue of an uncanny dream.
Even a feather on the wind
Isn't as weightless as I am.
My head is an infinite mill
Grinding the silence;
My inner self is a sated
Dervish without cloak or fleece;
I sense a world entwined,
Its roots extending from me,
As I float in the midst of
A light the bluest of the blue." (Tanpınar, 2010, 102)

Ahmet Hamdi Tanpınar's much admired, highly acclaimed poem, *Neither am I inside time*, has maintained its originality throughout decades signifies Tanpınar's enchantment with time which is central to his prose as well. In this paper, we will analyze his poem by taking into account Tanpınar's own words and prose. Tanpınar himself says, "My approach to novel does not diverge much from my approach to poetry" (Kerman, 1992, p. 248). According to Doğan Hızlan as well Tanpınar's poetry "elucidates his prose." (Hızlan, 2006, p. 28).

There is no previous critique that approaches Tanpınar's works from a phenomenological perspective or discusses his concept of time as such thoroughly. In this paper, we hope to bring in a phenomenological-existential interpretation to his notion of temporality in *Neither am I inside Time* as a state of gerotranscendence[1] in his last novel.

[1] Gerotranscendence, first defined by Tornstam in 1994, is a redefinition of self as aging

In *Inside and Outside for Tanpınar*, Ali Akay highlighted the decisiveness of the Bergsonian *virtual* time in Tanpınar which all other critiques eluded. Nevertheless, emphasizing *irrelevancy of subject/object relation in the works of Proust,* Akay says that "...in this sense, we point to the impossibility of understanding Tanpınar from a phenomenological perspective" (Akay, 2006, p. 6). We argue to the contrary that time in Tanpınar is a determinant component in his art and can be approached in terms of existential phenomenology. Temporality in this existential- phenomenological sense, turns out to be a state of form of life, a gerotranscendence of an elderly wanderer in *Saatleri Ayarlama Enstitüsü*.[2]

Existential phenomenology seeks the meaning of existence as a prebias temporal presence of the undifferentiatedness of object and subject rather than Husserlian transcendental phenomenology. This pursuit is said to be a form of homesickness. We will show how Tanpınar's sense of time in his poem with respect to his prose offers us an existential phenomenological perspective. We will disregard formal intricacies of literary criticism for the sake of a philosophical elucidation.[3]

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self. Tornstam views aging as a natural process of decline in material interests and the growth of interest in apprehension of the meaning of life as a whole. Aging, according to gerotranscendence, is not to be pinned down to chronological aging. Finitude and living towards death, in this holistic approach, can be viewed as an evolving art of living as Jaan Baars claims. (Baars, 2012)

[2] Hereafter SAE.

[3] One might say that the first person narrator enables a more immediate narrative and likewise argue that Tanpınar's formalism has been under the influence of Haşim and Yahya Kemal. One might go along with Mehmet H. Doğan and claim that Tanpınar' usages of words in poetry meticulously and musically makes it possible for him to create his best works of art in the period that saw the end of syllabism (see Doğan, H, Mehmet, *Yüzyılın Türk Şiiri*, YKY, İstanbul, 2000).
However, these words have become a somewhat uninspiring, cliché representation of Tanpınar's poetry. Approaching formalism itself from a philosophical perspective, can bring a novel perspective to Tanpınar's work. He himself says the following in a letter to Mehmet Kaplan: "The truth is that I am committed to rhyme. In other words, I find sound similitude necessary at the end of the verse. In addition, I believe rhyme and the form of rhyme have a place in poetry" (see Asiltürk Baki, *Tanpınar'ın Mektup ve Düşüncelerinde Şiirle İlgili Düşünceleri*, Ahmet Hamdi Tanpınar, T:C: Kültür ve Turizm Bakanlığı Anma ve Armağan Kitaplar Dizisi 22, 2. Baskı, Ankara, 2014, p. 454).
However, in the following part of the same letter, he explains the philosophical dimension of the relation of this formality with the concept of idea: "What I call form comes from neither meter nor rhyme. It is the *idées poêtique* of the sentence, image and thought which has either completed or not yet completed itself as a whole."

Philosophy as Formality and Temporality

Philosophy is ultimately a search for *idea*, the greatest formal possibility of sense. Form or *idea* or *eidos* refers to the condition of possibility in which we make sense of what is contained in them. In *Timaeus*, Plato talks about *idea* in this formal-temporal context of the form which goes beyond and demarcates the condition of the possibility of what exists. This dualist condition of possibility was converted into the conceptual structure of human mind and its object which stands in a spatial location.

Although Kant sustains the dual structure of subject and the spatiality of object, time bears a crucial possibility to go over this dualism. This possibility -which is attributable to the origin of the German romantics' seeking out an ontological unity- indicates a sense of *being at home* which is never attained but endures as a state of possibility at the horizon[4] of the ontological difference as *in betweenness* in time. Kant views this ontological mode as the *original representation*. "The infinitude of time signifies nothing but that every determinate magnitude of time is possible only through limitations of one single time that underlies it. The original representation, *time*, must therefore be given as unlimited" (Kant, 1929, p. 48). Time as this formal condition of limitation is a possibility of intentionality. Kant calls this possibility *the form of intuition, Form der Anschauung*, a subjective threshold of formality for understanding and determination of the external world. *Form der Anschauung*, stemming from *scheinen*, thus resembles a sense of unveiling in gleaming which corresponds to the Greek origins of the word phenomenology *phainesthai*. The threshold of intuition, *Form der Anschauung*, accordingly, bears connotations of *glimmering*, *shining*, *self-showing of pure sight* in the gleam of light. Tanpınar's line *Neither am I inside time, / Nor altogether without* suggests a suspended transition of the ontological unity of self and the world as a temporal threshold which is open for pure sight. Approximating the state of in-betweenness of the world and Dasein for Heidegger,[5] Tanpınar explicitly says: "This

[4] The term *horismos* used by Aristotle also refers to definition, boundary of meaning and formality in which sense is found. The meanings of boundary, limit and horizon are all derived from this etymological origin. The word *Horizon* is also, obviously, derived from here...

[5] In *The Introduction to Metaphysics*, Heidegger explains the belonging-together of Being and seeming with reference to 3 modes of verb *schein*. (1) the luster, radiancy of a star, (2) its

fugitive, shapeless temporality seemed to me almost like a method for art" (Tanpınar, 1998, p. 516). This temporal in betweenness is the ground of Tanpınar's sense of art

Heidegger's fundamental argument is that Kant's *form of intuition, Form der Anschauung,* or existence in a state of *Intendere* in which there is no conceptual understanding, might be interpreted in terms of this *Temporalität*.[6] Although Kant determines time as a form of inner intuition (Kant, 1929, B 55) he argues that it is the a priori form of the impressions coming from the world. Thus, in a sense, he maintains that the original time is an intuitive possibility[7] preceding the understanding of world.[8] In other words, time is the origin, the possibility of the *not-yet-separated state* of being in intuition. Heidegger claims that this original mode of time is an intuitiveness, *das angeschaute Werden*, a kind of becoming one, a wholeness which precedes our understanding of the world, *the world* in the Heideggerian sense.

Original Time, Intuition, World and Homesickness

The *world* in Tanpınar's verses "I sense a world entwined / Its roots extending from me" refers to the state of becoming *one* with the world as an ontological unity of the self and the world. Tanpınar's world is a root, a state of originality that is not yet separated into branches; the world as a

showing itself, unfolding, (3) the more seeming of a star, its semblance presented by something.

[6] Heidegger explains this in the following paragraph: "It cannot be accident that, when they [Greeks] characterize being both pre-philosophical and philosophical understandings are already oriented toward time. On the other hand, we saw that when Kant tries to conceive being as such and defines it as position, he manifestly makes no use of time in the common sense. But it does not follow from this that he made no use of temporality in the original sense of Temporality, without an understanding of being, without himself being in the clear about the condition of possibility of his ontological propositions." (Heidegger, 1982, p. 303.)

[7] At the very beginning of *Being and Time*, Heidegger considers the concept of possibility as a priori and transcendent: "Higher than actuality stands possibility; Höher als die Wirklichkeit steht die Möglichkeit" (Heidegger, 2006, p. 38).

[8] "Time *is the formal a priori* condition of all appearances whatsoever. Space, as the pure form of *outer* intution, is so far limited; it serves as the a priori condition only of outer appearances. But since all representation, whether they have for their objects outer things or not, belong, in themselves, as determinations of the mind, to our inner state; and since this inner state stands under the formal condition of inner intuition, and so belongs to time, time is the formal a priori condition of all appearances whatsoever." (Kant, 1929,. B 51)

possibility of transcending the actual states of being in time. The verses "Neither am I inside time / Nor altogether without / In the unbroken flow of / A moment singular –Turkish word *Yekpâre* bears a resemblance to the ontological unity of Platonic oneness which is lost in translation- and *vast* makes sense in terms of Heideggerian *world, die Welt*.

As Novalis puts forward, "Philosophy is really a homesickness: the urge to be at home everywhere." A typical example for the romantic pursuit of *state of becoming one as if not-yet-separated* transcending the modernist epistemology of dualism, homesickness expresses the quest for sensing the world, the formal comprehensiveness of time we are already existing within (Heidegger, 1995, p. 64). The quest for unveiling the world as Tanpınar describes in *Pieces of Time*, *Zaman Kırıntıları*, as "The world has closed itself off to us in such a way..." looks for the unity in difference; the missing feeling at home, *unheimlichkeit*. The opening of *the closed off world* in Tanpınar is nothing but seeking a familiarity at every different place.

> What is demanded by this urge [to be at home everywhere]? To be at home everywhere – what does that mean? Not merely here or there, nor even simply in every place, in all places taken together one after the other. Rather to be at home everywhere means to be at once and at all times within the whole. We name this *within the whole* and its character of wholeness the *world* (Heidegger, 1995, p. 5).

For Heidegger, *the world* is an interpretation of the idea. Therefore, it is the most comprehensive form. The world in the sense of the *idea* we find ourselves in, but still keep searching for, may only be a non-spatial time. The world which is sensed in the verses of "I sense a world entwined / Its roots extending from me" is a state of wholeness of intentionality and the world at the threshold of original time, *ursprüngliche Zeitlichkeit*. Being *neither inside time, nor completely without*, indicates a transcendence of the spatial dimension of being at home and yet intuiting *the urge to be at home* temporarily. *Anschaunensform*,[9] *formal intuition* is like

[9] One can find the possibility of intentionality in Kant's *Form der Anschauung, faculty of intuition* in terms of its derivation from Latin *intendere* which does not necessarily indicate the priority of subjectivity. Kant sometimes uses *form der anschauung*, sometimes just *anschaunen*, (Kant, 1929, B 125) indicating that the form of intuition belongs to subjectivity; but in some other contexts *anschaunensform* (Kant 1929, B 552) signifies the manifold of

an ecstatic passage to home, a traversing horizon amid the world and subject as a possibility of recalling the unity of subjectivity and the world.[10] The lines "I sense a world entwined / Its roots extending from me" call for the reminiscence of the unity of the world and subject.

A Dervish without Cloak or Fleece

The most striking verse in Tanpınar's poem is "A dervish without cloak or fleece." The absence of cloak or fleece, i.e. the absence of the symbols used by the dervish to fulfill the basic rites of being a dervish, means to live as a dervish in everyday routine. Dervishness, thus, characterizes the state of everydayness, *Alltäglichkeit* of Dasein, responding to *the urge to be at home everywhere* regardless of the rituals of an institutionalized religion. Dervish is open to *directly intuited*, *das angeschaute Werden*, in Heidegger's reading of Kantian pre-bias (presence) of the undifferentiatedness of objectivity and subjectivity, *anschaunensform*. Dervishness is not a position or status in an order, religion or worship service, but an openness to *the world* whose presence is nothing but a possibility. It is a possibility of *being in the world*, *In der Welt sein*, "not merely here or there, nor even simply in every place, in all places taken together one after another. Rather, to be at home everywhere [...] to be at once and at all times within the whole..."

This is not limited to mosques, churches or Mevlevi lodges. Dervishness transcends the Islamic rituals in daily life, and implies a state of absent-mindedness in which time is not rendered spatial presence. Dervish is a forgetful, absent-minded person, and willingly so. Dervish ignores the vulgar understanding of time and remains open to its original mode as suspended at the threshold of ontological difference. In this

appearances given in an always-already formal presence. Thus, although Kant explicitly says that time does not have a spatial dimension and thus is not experienceable, it actually is nothing; this nothingness somehow implies a formal, a priori condition of possibility of objects' presence prior to subjectivity.
Time is therefore a purely subjective condition of our (human) intuition (which is always sensible, that is, so far as we are affected by objects), and in itself, apart from the subject, is nothing (Kant 1929, B 53).
Time as nothingness indicates a pre-bias threshold in between the formal ideality of inner sense and the external world.

[10] Critics who commented on Tanpınar's concept of time agree upon the notable influence of the Bergsonian intuitionalism that views time as a *kaleidoscopic flow, durée, duration* which is nothing but an interpretation of Kantian *anschaunensform*.

sense, everybody may be the dervish of their own lives and may sense themselves so long as they create time to remember the forgotten in daily life.

Temporality of Daily Life, Forgetting and Remembering

In daily life, we busy ourselves with our ordinary jobs and daily concerns in order to reach our goals. Daily life means, in a way, to fill in a pre-existing temporal form of daily activities thorough temporal projections to reach our daily goals. In this temporal goal directedness, we comport our attention to our daily aims which is nothing but a temporal presence of the activity. In the bustle of everydayness we fail to notice that this temporal occurrence is indivisible from the formal possibility of the original temporality. While intending our daily aims, we are dividing time up, as Heidegger's *Vergessenheit* suggests, in the oblivion of its indivisible continuity. As we fill time up, provide it with content in order to reach our goals, we cut it apart from its original mode, *ursprüngliche Zeitlichkeit*.[11] Our everydayness, *Alltäglichkeit* is nothing but the oblivion of the original temporality. As Heidegger says, *vulgar understanding of time, mit der Zeit rechnen*, veils its original state.

Dervish, thereby, seeks the remembrance of the forgotten, the final goal of existence which is not a means but an end in itself, through forgetting the everyday goals. Tanpınar is the poet of this very possibility of remembrance, *Anamnesis*, the possibility to remember the original time and our being whole with it. When the *dervish without cloak or fleece* discounts the divided time of daily life, which is a means not a final goal, she allows original time to remind, reiterate itself. Temporality (Being as such, life, existence) unveils and withdraws itself in the moment of vision in this reiterating. It offers a pure sight of itself as openness at the threshold where (our blurred understanding of) the original state of time - *unbroken flow of a moment singular and vast*- entwines with (our understanding of) the ordinary time of our daily ends.

Tanpınar's Depiction of Original Time

[11] Heidegger uses the prefix and stresses the remaining of belongingness in *Ent-scheidung*. Paying attention to the everyday aims, we forget original temporality that remains indivisible, *nich unterscheidet*, in itself.

We see that Tanpınar himself depicted this experience as the wholeness of human and the world (cosmos). Let us read the commentary of Tanpınar himself on his *Neither am I inside Time*:

> *Neither am I inside Time* conveys the mode of poetry, the uniting of cosmos and human which is a kind of introspection and dream state. You see, it doesn't have anything to do with the contingencies and peculiarities of a real dream. In any case, what's important for my sense of poetry is the feeling accompanying some dreams rather than the dream itself. This feeling is essential. Music comes into play here. Because this feeling resembles the feeling music arouses in music-loving people, provided that it is not musical. I can describe this as traveling to a time other than the one we are living in. A time with another kind of rhythm, a time becoming whole with space and things intimately (Enginün 2014, p. 23).

In another paragraph, we see Tanpınar describing this wholeness as the sensing of the original dimension of time:

> Silence of the ephemeral. Silence the likes of which he hadn't experienced before... With gradually increasing momentum, the clock marked another time, one between [time] that could be considered external to humanity and the intrinsic [time] of human existence; the time [...] of a terrible transmogrification that would conclude shortly in a single lunge. [...] This was a time that had internalized the metamorphosis of a larva into a chrysalis, and of a chrysalis into a butterfly, a time that had established such rhythm and had regulated it internally. This was that variety of time strain (Tanpınar, 2008, p. 407-408).

This flow that veils everything is described as a possibility of a seed "indivisible of indivisibles, a time in seed state" (Tanpınar, 1998, p. 514). Again, in one of his prose works, we read Tanpınar describing this intuited wholeness which we have not yet understood, divided, counted or differentiated by touching upon qualitative transion as well:

> I was flowing away almost at a cosmic speed in the middle of a dull density – maybe similar to the one of the beginning times of creation... First notion I lost was color, or all colors dissolved in a peculiar pearl dullness; and together with the colors, shapes lost their forms; then sounds were wiped away, and that was the moment when I heard "Time". I heard its horrifying mono-

> tone flow. It was flowing by slowly counting unknown, invisible things one by one, and what an absolute, solid flow was this; and this flow was veiling everything, everything (Tanpınar, 2015, p. 143).

Openness, *Aletheia*, Veiledness and the Aging Wanderer as Dervish

Tanpınar's description of a veil, a counting flow - even though he probably hadn't read him – goes along with Heidegger's concept of *aletheia* which literally means unveiledness, *verborgenheit*, the word for truth in Greek. *Aletheia* reminds us the unveiling of the truth (original time) in this openness. Openness recalls the threshold experience of the remembrance of what is forgotten.

Aristotle also sees this two-fold dimension of time in the character of the *moment* as Tanpınar points to in his verse, *in the unbroken flow of a moment singular and vast*.[12] What Aristotle calls *that with which we count* is the formal, original time that continues its *unbroken flow*. We *understand* – although vaguely, in an almost imperceptible way, akin to a daydreamer's floating understanding– the formal continuation of an *unbroken flow of a moment singular and vast*. As Hayri Irdal signifies in SAE, carelessness signifies a negation and transcendence of the content of temporality, which somehow enables the idle wanderer to intuit the forgotten.

In "*As I float in the midst of / A light bluest of the blue*" this transcendence reoccurs as pure sight. Resembling Heidegger's togetherness of the understanding of the world and self-understanding, *Welt-verständnis* and *Daseinverständnis* as the *same*, *A moment singular*, *Yekpâre*, offers a homoge-

[12] Aristotle says, "For time is just this – number of motion in respect of before and after" (Aristotle, 1991, 219ab). Aristotle notes that what is counted is not the same as with what we count. Time has a multilayered dimensionality in itself. Aristotle explicitly confirms that along with the ontic dimension of ordinary time of daily life, we implicitly count as before or after, an original, veiled in the forgotten dimension of time, the formal structure of what is counted as before and after has a veiled presence.
"Time, then, is what is counted, not that with which we count: these are different kinds of thing. Just as motion is a perpetual succession, so also is time. But every simultaneous time is the same; for the 'now' is the same in substratum – though its being is different – and the 'now' determines time, in so far as time involves the before and after. The 'now' in one sense is the same, in another it is not the same. In so far as it is succession, it is different (which is just what its being now was supposed to mean); but its substratum is the same." (Aristotle, 1991, 219b/9-14).

nous *ekstase, Ekstatikon*[13] (Heidegger, 2006, p. 329) for the pure sight of itself from itself in this *bluest of the blue* moment of vision.

Dervish, stemming from the Persian word *Der-pîş, the door-joint* denotes, a sense of threshold, transition, in-betweennes the openness of being neither inside nor outside. Dervish's unsettled disposition, which is free of spatial attentiveness, enables her to remember the original mode of time. Such is the possibility of the dervish to gaze at and contemplate time in *the unbroken flow of a moment singular and vast* at the threshold where truth unveils itself. Tanpınar tells about this moment of vision, *temâşa*, in *Pieces of Time* in the following way: "I saw time. / It was working silently within and without me" (Tanpınar, 1994, p. 124). The poem runs: "Between dream / And image / Between image / And truth / Only you exist / Between night and day / Between the sun and the eye / Only you exist!" Tanpınar explicitly describes the ontological difference as the source of in the dervish-like betweenness of being and understanding: "I have two impressions... These might have given me the excitement of being stuck between two realms. Maybe my poem which starts with *Neither am I inside Time / Nor Completely Without* comes from these impressions." (Rentzsche&Şahin, 2018, p. 202).

Aging Wanderer as the Ironic Spectator of Existence, Future

This in-betweenness as contemplation is an ironic state of spectating, *temâşa* in Tanpınar's last work, *The Time Regulation Institute*. The narrator of the novel, Hayri Irdal is an absent-minded wanderer with no special interest and qualification. Hayri says, *I myself have been asking this question to myself: Which profession should I take over? I had no interest but watches. All I was concerned was to let the time pass. I was a natural born amateur.* (SAE, 60). Hayri Irdal, having no special job and profession, lived as if he were retired. As a "retired" man of leisure, he is the spectator of existence, the projection of the original temporality in watches. Fatih Özgüven says: "He (Hayri) is employed to project us the existence, he is the spectator, observer, the ultimate flabby." (Özgüven, 2010, 509). Hayri defines himself: "I have been *existentially clumsy*" (SAE, 60). He has never paid full attention to any profession, never gains an ability for a profes-

[13] Heidegger calls this *Ekstatikon*, a presential state of the gatheredness of ecstasies.

sional occupation, and has never been employed for a long time... Hayri has always been a retired man. Wandering through the possibilities of existence without letting them actualize and become determinant, this elderly flaneur wanders through the non-spatial homogenous temporality. He never lets a closure occur along the flow of *a moment singular*, *Yekpâre*.

This passive spectator of existence can be read as an interpretation of Hegel's *indeterminate immediate*. Here, *immediate* is to be taken in the sense of being in *pure sight*, *das angeschaute Werden*, *temâșa*. *Temâșa,* is the stance of the spectator of existence. Schelling's main objection to Hegel's spontaneity of the *angeschaute Werden* was as follows: "Should it (idea as *angeschaute Werden*), then prove itself for a spectator?" (Bowie, 2013, 157). Hayri describes himself as *a spectator of existence* (SAE, 39). He says, *I have naturally been a tenderfoot, a trainee ever since I have known myself. I have been existentially an amateur*. He was naturally a jobless, unemployed old man regardless of his age. Tanpınar says, "Job, no matter how absurd and meaningless it is, imprisons man. Here is the enigma of the history and destiny of humanity." (SAE, 355).

Hayri is not a dervish; he is a *pseudo dervish* who purports that he is concerned with watches deeply; nonetheless, he is never devoted to any profession. He says, "Just as I was not a real multilingual intellectual, just as I really do not possess any kind of scientific knowledge, neither old medicine, alchemy, chemistry, arithmetic, despite my dervish-like beard and cap, my dervish-like state of stargazing, I was never a real dervish of a specific cult. Neither was I an expert of watches" (SAE, 196). Hayri, the aging wanderer, is not concerned with watches but the temporality itself which cannot be projected to any watch. He is not working to make means for living but is a dreamy fan of *the work of man*, as Agamben denotes, (Agamben, 2007), of the life in itself. Hayri is not cautious of any attribute of time but he is preoccupied with its essence which is *not yet actualized* as world (vulgar) time.

Baars contends that he is surprised by the widespread tendency to recognize the aged people "almost another human species, demented or wise but not in a perspective of one's own possible with all its uncertainties and promises." (Baars, 2012, p.20). Baars criticizes the common expectation that aged people are preoccupied with past, they are incapable

of projective acquaintance with future which is the non-spatial possibility of sighting life as a whole. Baars exemplifies Schiller's poem where a church bell is praised as a withstanding spectator of the remarkable moments in people's lives. Church bell is depicted as if it were not a finite being in time but a *transcendent position* (Baars, 2012, p. 32) along with time, like Heidegger's *Sein-bei*, from an elevated and wise perspective (Baars, 2012, p. 32). The gerotranscendent Hayri, discounting the ecstasies of life, is watching life as a vast moment. He is never ready for chronological aging. He transcends every determined, actualized division of chronological time and remains a spectator of existence in his childish disinterestedness. He, thereby, strictly speaking, remembers the forgotten *pathos*. Tanpınar echoes Hayri when he says, "How aging springs so spontaneously without being noticed! I really am unwary of my age!" (Enginün, 2007, p. 218).

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Öz: Bu makalede, Tanpınar'ın Ne içindeyim Zamanın şiirini varoluşçu-fenomenolojik bir bakış açısından yorumlamaya çalışacağız. Ali Akay'ın Tanpınar'ın virtüel zaman anlayışına ilişkin söylediklerini benimsemekle birlikte, Akay'ın Tanpınar'ın eserlerine fenomenolojik bir açıdan yaklaşılamayacağını öne sürmesine katılmayacak, aksine Tanpınar'ın özellikle bu şiirine fenomenolojik yaklaşmanın, onun zaman anlayışının zengin ve ilham verici boyutunu ortaya çıkaracağını savunacağız. Tanpınar'ın zaman kavramına olan yoğun ilgisinin Heidegger'in Kant'ın deneyim kavramını aşabilecek bir olanak olarak, olanağın kendisi olarak gördüğü zamansallık anlayışıyla birlikte okunabileceğini göstereceğiz. Son olarak Tanpınar'da zamansallığın bir eşik deneyimi olarak görülebileceğini, bu deneyimin anlayış ve varoluşun, dünyanın ve öznenin henüz birbirlerinden ayrışmamışcasına duyumsanabileceği bir geroaşkınlık örneği olarak betimlendiğini öne süreceğiz. Bir Tanpınar karakteri olan Hayri İrdal'ın, yaşlı bir gezgin halinde varoluşun izleyicisi olarak geroaşkınlığı deneyimlediğini savunacağız.

Anahtar Kelimeler: Tanpınar, zamansallık, geroaşkınlık, orijinal zaman, Heidegger.

Beytulhikme An International Journal of Philosophy

