

ANTI-HEROES OF POST-WAR FICTION: A COMPARATIVE ANALYSIS OF *HUZUR* AND *LOOK BACK IN ANGER*

SAVAŞ SONRASI KURGUNUN ANTI-KAHRAMANLARI: *HUZUR* VE *LOOK BACK IN ANGER* ÜZERİNE KARŞILAŞTIRMALI BİR ANALİZ

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Özet

Çatışan ideolojilerle dolu bir dünyada, savaş ve etkileri edebiyattaki sonsuz tartışmalardan biri olmuştur. Tarihte pek çok yazar, savaş zamanlarının vatanseverliğini ve kahramanlığını yüceltip överken, 20. yüzyılda Birinci ve İkinci Dünya Savaşları'ndan sonra aydınlar, edebi eserlerinde, savaşların çirkin yüzünü tasvir ederek yıkımlara yol açan savaşları eleştirmeye yönelmişlerdir. Modern kurguda anti-kahramanlar, geleneksel kahramanların yerini almış ve savaşların bunalımından, korkusundan ve kaygısından mustarip çarpık karakterler olarak tasvir edilmiştir. Literatürde anti-kahramanlara dayalı çeşitli analizler bulunsa da bu çalışmanın amacı, 20. yüzyıl İngiliz ve Türk edebiyatlarının seçili eserlerinde tasvir edilen savaş sonrası kahramanların kimlik bunalımlarını ve tutarsızlıklarını irdelemektir. Savaşların kişiliğin bozulması üzerindeki tahribatına daha fazla ışık tutmayı amaçlayan bu çalışma, savaş sonrası dönem kurgusunda yer alan iki başkahramanın karşılaştırmalı analizini içermektedir. Bu kapsamda, Ahmet Hamdi Tanpınar'ın *Huzur* (1949) adlı romanındaki Mümtaz ile John Osborne'un *Look Back in Anger* (*Öfkeyle Geçmişe Bakmak*) (1956) adlı oyunundaki Jimmy karakterleri karşılaştırmalı olarak incelenmektedir. Farklı kültürlerde yazılmış olsa da, hem Tanpınar'ın hem de Osborne'un yapıtları, insanların ortak umutsuzluğunu, karamsarlığını, kaygısını ve bunalımını açıkça gözler önüne serer ve bu karakterlerin depresyon, çelişkili tutumlar ve geçmişe saplantılı olmak gibi duygusal sıkıntılarını yansıtır. Analizden yola çıkarak, *Huzur* ve *Look Back in Anger* eserlerindeki iki anti-kahramanın, dünya savaşlarının yıkımından mustarip bireylerin gerçek dünyadaki tüm savaş sonrası bunalımlarını hatırladığı ve yansıttığı sonucuna varmak doğru olacaktır.

Abstract

In a world full of conflicting ideologies, war and its impacts have been one of the most incessant arguments in literature. While many authors have glorified and praised patriotism and heroism of wartimes throughout history, after the First and Second World Wars in the 20th century, other authors tended to criticize wars while depicting their hideous destruction in their literary works. In modern fiction, anti-heroes replaced the traditional heroes and they are depicted as distorted characters who suffer from the depression, fear and anxiety, caused by wars. Although there are various analyses based on anti-heroes in literature, the aim of this study is to scrutinize the emotional distress and inconsistencies of post-war protagonists, portrayed in the selected works of the 20th century British and Turkish literatures. To shed more light on the impact of wars on the deformation of personality, this study involves a comparative analysis of two protagonists in post-war period fiction. Within this scope, the characters Mümtaz in Ahmet Hamdi Tanpınar's novel *Huzur* (1949) and Jimmy in John Osborne's play *Look Back in Anger* (1956) are comparatively analyzed. Although written in different cultures, both Tanpınar's and Osborne's works explicitly showcase the common despair, pessimism, anxiety and depression of people, which leads to the emotional distress, involving depression, conflicting behaviours, and obsessions with the past, of these characters. Based on the analysis, it would be proper to conclude that the two anti-heroes of *Huzur* and *Look Back in Anger* recall and mirror all the post-war traumas of individuals, suffering from the destruction of the world wars in the actual world.

INTRODUCTION

In a world full of conflicting ideologies and politics, wars have been one of the most incessant arguments both in the actual and fictive worlds. Throughout history, authors glorified and praised patriotism and heroism of wartimes. However, especially, after the First and Second World Wars in the 20th century, intellectuals tended to criticize wars by depicting their hideous destruction in their literary works. In modernist fiction, anti-heroes replaced the traditional heroes and they are depicted as distorted characters that suffer from the depression and anxiety due to wars.

The period following the First and the Second World Wars comprises decades of fundamental social changes, regarding the religious, political, and philosophical norms of civilized societies. After the First World War, in literary canon, the ideas and theories of Freud, Bergson, or Einstein emerged in the Western literature, which aimed to elaborate the alienation, pessimism and depression of people. Intellectuals began to criticize wars by creating weak, addicted, depressed, nervous, lonely, distressed and painful characters in fiction and these characters are considered to be anti-heroes. The changes in the 1950s inspired many Western authors who tended to lead the readers/audience to analytical thought and criticism of the modern norms and values of life, shaped by the global wars. As one of the leading authors of post-war British literature, John Osborne “created a stir with its contemptuous rejection of the social change in British culture” (Rabey, 2003, p. 30) with his play *Look Back in Anger* (1956).

Similarly, the modernist fiction in Turkish literature showed its first signs in the early 1940s and many authors presented the devastating impact of wars. In Turkish literature, the First World War and the Independence War were romanticized and glorified by authors with a nationalist approach (Enginün, 2012, pp. 43-441). However, wars were not questioned philosophically or morally. The Turkish author Ahmet Hamdi Tanpınar witnessed the horrors of the great wars that resulted in the collapse of the Ottoman Empire and the establishment of the Republic of Turkey and underscored the necessity of establishing peace to protect humanity from the horror and destruction. In his novel, *Huzur* (1949) through Mümtaz, Tanpınar aims to show that since wars cause distortion in the mind and soul of individuals, governments should adopt policies to prevent wars (Tanpınar, 1996, pp. 79-80). Both Osborne’s *Look Back in Anger* and Tanpınar’s *Huzur* are accepted as the pioneering examples

of anti-war narrative, which confronted the traditional attitude towards war and depicted the psychological distortion, experienced by individuals after wars.

The works of Osborne and Tanpınar resemble each other in many ways. Before pointing out the similarities between *Look Back in Anger* and *Huzur*, it would be proper to briefly summarize the texts. *Look Back in Anger* reflects the anger of a spokesman, Jimmy Porter, towards the older generations, the British attitude towards war and the political attitude of the ruling class. Married to Alison, a woman from the upper class, Jimmy lives in a modestly furnished one-room attic apartment in the Midlands of England. He works at a sweet stall with Cliff, who appears alongside the couple in all acts. On a typical dull Sunday, Jimmy is sitting on his armchair and reading the newspapers while Alison is ironing and Cliff is watching them. Jimmy protests each quote on the papers in rage and violence. Meanwhile, Helena, a friend of Alison, comes to stay with the Porters while performing a play in the local theater. However, fed up with the verbal and physical anger of Jimmy, Alison leaves the house and moves back to her family house. Several months later, the

audience is introduced to the same setting where Alison's belongings have been replaced by Helena's. The last act presents how Alison, after the loss of her baby, returns home and reconciles with Jimmy.

Huzur is a novel about a restless, depressive and weary man who witnesses the accidental death of his father during the Turkish Independence War. After he loses his father, he leaves the town with his mother, who dies afterwards. Settled with his uncle's son İhsan, Mümtaz graduates from Galatasaray High School and becomes an assistant at a university, where İhsan also teaches history. Mümtaz falls in love with Nuran, who resides separately from her husband; however, he fails to be happy due to his childhood traumas and the illness of his best friend, İhsan. The story ends while Mümtaz wanders around İstanbul hearing the news of the upcoming Second World War.

Although there are various analyses of these works, focusing on the post-war themes in literature, the aim of this study is to scrutinize the emotional distress and inconsistencies of post-war protagonists in the selected works from both British and Turkish literature in the 20th century. To shed more light on the impact of wars on the deformation of personality, this study involves a comparative analysis of two protagonists in post-war fiction. Within this scope, the characters Mümtaz in Ahmet Hamdi Tanpınar's novel *Huzur* and Jimmy in John Osborne's play *Look Back in Anger* are comparatively analyzed. Although writing for different cultures, both Tanpınar and Osborne explicitly narrate the common despair, pessimism, anxiety and

depression of the people due to wars in their works. Based on the analysis, it would be proper to conclude that the two anti-heroes of *Huzur* and *Look Back in Anger* recall and mirror the post-war traumas of individuals, suffering from the destruction of the world wars in the actual world.

MUMTAZ AND JIMMY AS POST-WAR ANTI-HEROES

In *Huzur* and *Look Back in Anger*, although the Second World War is not the central theme, both works reflect the impact of war on individuals through anti-hero protagonists who have war-related traumas which lead to their psychological unrest and emotional distress, involving depression, conflicting behaviours, and obsessions with the past. In *Huzur*, the First World War's impact on people and the anxiety, caused by the possibility of a second world war are narrated: "There will be war. It was staggering, and wiping its forehead... There was a silent preparation in all the stores... There will be war" (Tanpınar, 2004, p. 64)¹. In the opening part of the novel, Mümtaz tries to find a nurse for İhsan, who had taken care of him after he became an orphan. While wandering the streets of İstanbul, Mümtaz observes the signals of a possible war in the neighborhoods: soldiers stop the traffic on the streets, people talk about the black market and the war news in the newspapers. He passes through the shabby neighborhoods between "the ruined old houses" (Tanpınar, 2004, p. 62), the miserable districts, the devastated children, and the heaps of miserable and sick-faced people: "the story of a country's anxiety, fear, disappointment and insecurity" (Uysal, 2015, p. 173). In the novel, the government and its political practices are subtly criticized for their role in contributing to chaos, ultimately leading to war: "Our nation believed its intellectuals and followed their paths... and has always been deceived" (Tanpınar, 2004, p. 241). Therefore, Mümtaz becomes the spokesman of Tanpınar who portrays the Turkish nation after the War of Independence and before the Second World War.

The idea of death and the theme of war caused fear of losing, anxiety of loneliness, and despair in the young generation. All these social and historic changes are reflected through the character of Mümtaz who "grew up in the Ottoman period and entered the Republic" (Okay, 2010, p. 332) and experienced world revolutions, national crises and global wars, shaped by a chaotic climate. On the streets, everyone is talking about the possibility of an upcoming war. Not only Mümtaz but also other characters (Suad and İhsan) believe and imply that policies of the government have led to "insecurity, fear and lost hopes" (Tanpınar, 2004, p. 335). As stated

¹ This and all translations of the extracts from Tanpınar's work belong to the writer of this article.

in the novel, “the last war was not accidental either... [A]gain it shook the whole world with surprise. Everyone was afraid of each other, everyone was more or less arming against each other” (Tanpınar, 2004, p. 335). In his speech with Orhan, Mümtaz declares that “If this war breaks, there will be too much bloodshed” (Tanpınar, 2004, p. 338). Moreover, İhsan mentions the horror of a war that “will be the destruction of civilization” (Tanpınar, 2004, p. 90). As the only surviving member of his family, Mümtaz has become an agonizing person, struggling with dilemmas shaped by pain and destruction: “We will eternally kill and be killed. We will eternally be under threat” (Tanpınar, 2004, p. 91). In other words, the First World War invoked Mümtaz’s pessimism and emotional distress.

In addition to the possibility of a second war, Mümtaz’s traumas about the First World War also contribute to his psychological unrest and emotional distress because he is a paralyzed character. In *Huzur*, Tanpınar used an anti-war narrative by associating war with violence, turmoil, horror, disaster, total slaughter, ruthlessness, mindlessness, chaos, alienation from human values and the complete annihilation of modern contemporary civilization. The novel indicates the fear of a war in society: “Everyone was joyless. Everyone was thinking about the future, the great apocalypse” (Tanpınar, 2004, p. 21). Internal and external conflicts of Mümtaz deepen the messages of Tanpınar: that wars create psychologically, mentally and emotionally distorted individuals.

Similarly, in John Osborne’s play, *Look Back in Anger*, war is also in the background of narration. Before the Second World War, Britain was in a period of strength and wealth, but after the war, the British Empire lost its military power and the nation “was emerging from doldrums and lassitude of the early 50s...” (Rosenthal, 1996, p. 41). The period following the Second World War comprised political and social problems in a civilized society: unemployment, class conflict, and corruption of institutions. Although the Labor government of 1945-51 brought “a new kind of consensus, a social democracy based on a mixed economy and a welfare state” (Morgan, 1993, p. 634) that improved the living standards of economically disadvantaged people, these policies were not sufficient to eradicate poverty and the class conflict, which intensified after the Labor government fell out of power. During this period, the British Empire began to lose not only economic but also political power as evidenced by the incidents such as the Suez Canal Crisis (1956) which “had an obvious effect on British conservative self-esteem” (Rabey, 2003, p. 29). The shifts in the class system, economic instability and political conditions of the 1950s inspired John Osborne and other writers of the time.

Osborne expresses his contempt and distrust for the British ruling class and institutions of the post-war British society through an angry young man, Jimmy Porter, who becomes the mouthpiece of the younger generation: “Obviously, he [Jimmy] is not an ideal character. He suffers, is frustrated and makes terribly wrong choices – as the last scene makes clear, even for those who imagine that his blasphemy against life when he hopes that Alison ‘will have a baby and that it will die’ is a mere expression of John Osborne’s sense of values” (Dyson, 1968, p. 25). As is implied above, Osborne presents his distaste for the new or coming generation by depicting Jimmy as an anti-hero who is frustrated, failed and mournful about the current state of his age.

Mümtaz and Jimmy are anti-heroes of anti-war texts and they recall each other in certain aspects: they are emotionally distressed, obsessed with past traumas, struggling with paradoxes and unsuccessful in life. Firstly, both protagonists are restless, nihilistic, pessimistic and depressive. They are the modern individuals of the age of chaos, marked by wars, political revolutions, and national crises. Mümtaz is distressed and restless due to certain reasons: the death of his father due to war, the fear of losing İhsan, the anxiety of loneliness, the loss of Nuran’s love and the upcoming possibility of the Second World War (Moran, 1990, p. 208). He struggles with the ideas of the fear of losing, the anxiety of loneliness, and international news headlines about the upcoming war. Although these issues seem to be personal, they are experiences indirectly related to wars, and thus, Mümtaz is a discontented man who, even in his happiest moments, is mournful and depressive.

The flashbacks in the novel explain how the death of his father and his anxiety have become “the basis of life experience” (Kaplan, 1987, p. 376) and how Mümtaz’s personality has been shaped by this traumatic war experience. Every troubled moment reminds him of his father’s death and the destruction of war:

Mümtaz’s father was accidentally killed on the night of the invasion of S... by a Greek hostile to the owner of the house they lived in, and instead of him. He was close to the fall of the city. Many families had already left the city. The man had found a means to take his wife and child that night... He came home a little later in the evening and said, “Come on”; “Let's eat something, we'll be on our way in an hour. The roads are still open.” Then they sat down to eat on a blanket spread on the ground. At that moment, the door was knocked. The maid had announced that someone was waiting for the man of the house at the door. His father had run on the assumption that there was news of the wagon he had been chasing all day until the evening. Then a gunshot, a single, dry, even voiceless sound. And the huge man,

with one hand on his stomach, almost crawled up to the top and collapsed on the floor there on the sofa. All of this didn't even take five minutes (Tanpınar, 2004, p. 23).

The death of his father traumatises him and initiated the change in his destiny changes his life dramatically: he not only lost his home and had to leave his homeland, but also, all these traumas led to contradictory emotions not only does he lose his home and have to leave his homeland, but he also experiences a whirlwind of conflicting emotions such as fear of loss, the idea of death, the guilt of surviving and a sense of alienation.

Mümtaz is a “morbid” spirit or, as Nuran puts it, “walking the dead of seven centuries in his mind” (Tanpınar, 2004, p. 201). In his inner monologues, Mümtaz questions his restlessness: “Why did this happen? Why is everyone pushing me like this? He was talking about peace. So where is my peace? Wasn't I? What am I going to do so alone?” (Tanpınar, 2004, p. 338). Mümtaz's inner struggles recall the internal anger and feud of Jimmy Porter, who blames the Church, the Monarchy, the government and the upper-class for the war. Jimmy is an abusive, violent and angry working-class man who works at a sweet stall in a market although he is a university graduate. By referring to the news from the papers, he protests the social and political disorder: “Nobody thinks. Nobody cares. No beliefs, no convictions, and no enthusiasm” (Osborne, 1983, p. 17). For Jimmy, no one in the society is aware of the consequences of war.

Jimmy bullies all the other characters in the play due to their indifference towards social problems. Since his wife, Alison is from the upper class background, serves as “an easy revenge on the class he detests” (Mander, 1968, p. 147) because she “hasn't had a thought for years” (Osborne, 1983, p. 12). Similarly, although Cliff has a working class background, he is “too ignorant” (Osborne, 1983, p. 11) and never questions life, social conditions or the system. By scorning the other characters, Jimmy implies that the tragedies occur in the society due to the ignorance and insensitivity of these people of his time.

The second similarity between Jimmy and Mümtaz is that both protagonists are obsessed with the past and are not afraid of death although they were exposed to death, loneliness and pain in their childhood. Mümtaz, for instance, watched his father's death when he was ten. Mümtaz has no hope for the future or no desire to enjoy the present because he is stuck in the past. That's why, when Nuran leaves him, Mümtaz remembers his father's death and states that “I am not afraid of death. I have lived so close to death... and I have no reason to be afraid of it” (Tanpınar, 2004, p. 64). The long monologues, reflecting the thoughts of Mümtaz,

clarify the childhood traumas via flashbacks, all of which are related to the accidental death of his father:

All of a sudden he saw his father as he was before him, and this dream brought him again to the fact that he will never see him, that he will stay away from his existence until the end, that he will never to see his voice again, never to hear his voice again, reminded him with the sharp and invincible pain of not getting in (Tanpınar, 2004, p. 28).

Like Mümtaz, who witnesses his father's death in his childhood, Jimmy shares a common experience of witnessing his father's death during his childhood, which contributes to his obsession with the past and his fearlessness towards death. The audience is informed that Jimmy looks after his father, who was wounded in the Spanish Civil War when he was ten. Consequently, he witnesses his father's death and the harsh attitude of his mother towards his father. His obsessional anger is directed towards other people, class distinctions and the post war status of his country. In other words, Jimmy faces "the despair, and the bitterness, the sweet, sickly smell of a dying man" (Osborne, 1983, p. 58). When Jimmy states that "anyone who's never watched somebody die is suffering from a pretty bad case of virginity" (Osborne, 1983, 50), he is implying a philosophical experience, which people might face and become wiser in life. This trauma turns him into an angry, helpless and wounded man:

For twelve months, I watched my father's dying when I was ten years old. He'd come back from the war in Spain, you see. And certain Godfearing gentlemen there had made such a mess of him, he didn't have long left to live. Everyone knew it even I knew it. You see I was the only one who cared. His family was embarrassed by the whole business. Embarrassed and irritated. As for my mother, all she could think about was the fact that she had allied herself to a man who seemed to be on the wrong side in all things. My mother was all for being associated with minorities, provided they were the smart, fashionable ones (Osborne, 1983, p. 57).

Jimmy is also angry with his mother who was insensitive and indifferent to his suffering father on his deathbed. Moreover, he reflects his anger towards his mother to Alison he directs his anger towards Alison, reflecting the resentment he holds towards his mother throughout the play. Jimmy uses a defence mechanism, particularly towards women, to cover his anger and despair. He is also in struggle with the females around him and develops a sense of distaste and anger towards women in general (Alison, Helena, Alison's mother, and his own mother):

Jimmy: Why, why, why, why do we let these women bleed us to death? Have you ever had a letter, and on it is franked “Please Give Your Blood Generously”? Well, the Postmaster-General does that, on behalf of all women of the world. ... No, there’s nothing to left for it, me boy, but to let yourself be butchered by the women (Osborne, 1983, p. 158).

Jimmy’s statement reflects his deep-seated resentment and struggle with the females around him, leading him to develop a sense of distaste and anger towards women. In fact, he is angry towards his own mother who was insensitive for his father and is obsessed with his childhood traumas.

Thirdly, both Osborne and Tanpinar created characters that are prone to ambiguities and paradoxes. In *Look Back in Anger*, Jimmy is abusive, snobbish, misogynist, yet, sensitive and emotional:

He is a disconcerting mixture of sincerity and cheerful malice, of tenderness and freebooting cruelty; restless, importunate, full of pride, a combination which alienates the sensitive and insensitive alike. Blistering honesty, or apparent honesty, like his, makes few friends. To many he may seem sensitive to the point of vulgarity. To others, he is simply a loudmouth. To be as vehement as he is is to be almost non-committal (Osborne, 1983, pp. 9-10).

Jimmy’s aggression, highlighted in long monologues, is interpreted as a defense mechanism: the more he hurts Alison, the more he feels vulnerable and insecure. For Wellwarth (1968), Jimmy tortures himself by torturing others, thus, his act of aggression is “self-laceration” (p. 120).

The audience could presumably be surprised by the transformations of Jimmy throughout the acts. Although he insults and scorns Alison throughout the play, Jimmy expresses his love as follows: “there’s hardly a moment when I’m not-watching and wanting you. I’ve got to hit out somehow. Nearly four years of being in the same room with you, night and day, and I still can’t stop my sweat breaking out when I see you doing-something as ordinary as leaning over an ironing board” (Osborne, 1983, p. 33). His loving and compassionate attitude emerges also after his tantrums. Although he physically and verbally assaults Alison in rage, after a short while, he calms down and plays the “bear and squirrel game” with Alison: “We’ll be together in our bear’s cave, and our squirrel’s drey, and... we’ll sing songs about ourselves –about warm trees and snug caves, and lying in the sun” (Osborne, 1983, p. 96). Jimmy’s contrasting attitudes can be also exemplified through his relationship with Cliff. Although Jimmy consistently

expresses anger and verbally abuses Cliff, he assumes a caring role toward his friend, akin to that of a father figure: “What do you think you’re going to do when I’m not around to look after you?” (Osborne, 1983, p. 16). Indeed, although Jimmy is angry with Alison and Cliff, he cares about them and cannot be indifferent towards his wife and friend.

Similar to Jimmy, Mümtaz is a man, living on the edge of opposites. The childhood traumas transform Mümtaz into a dualistic individual: “Mümtaz’s temperament of combining opposites or seeing opposites and staying in between continues throughout the novel” (Şahin, 2012, p. 104). The dualism in his nature provides him imagination and awakening at the same time:

This is the fact. Mümtaz lived a life similar to the old man’s story in “One Thousand and One Nights.” On the one hand, the memory of his good days does not leave his mind; but as soon as the sun rose, the night of separation was set within him with all its torments. The young man, who lived almost in his imagination, was taking a tour of heaven and hell with him. Between these two limits, there was a somnambulistic life full of violent awakenings on the edge of the abyss. Between these two opposing moods, he would talk to the world, give lessons, listen to his students, describe what he would do, deal with the affairs of his friends, argue when he was caught, and live his own life (Tanpınar, 2004, p. 60).

Mümtaz is haunted by memories and suffers from separation, leading a tumultuous life filled with imagination and harsh reality. Due to his dualistic mind, Mümtaz can never be content or merry, even with Nuran: “This fear is moving the deepest springs in his soul” (Tanpınar, 2004, p. 161) because every night, he is afraid that it could be their last night (Tanpınar, 2004, p. 200). He is a lonely man and “when he dies, he will die alone” (Tanpınar, 2004, p. 129). As the novel proceeds, Mümtaz is left alone on the street when the upcoming Second World War is announced. Moreover, Mümtaz can never be content or merry, even with Nuran: “This fear is moving the deepest springs in his soul” (Tanpınar, 2004, p. 161) because every night, he is afraid that it could be their last night (Tanpınar, 2004, p. 200). He is a lonely man and “when he dies, he will die alone” (Tanpınar, 2004, p. 129). As the novel proceeds, Mümtaz is left alone on the street when the upcoming Second World War is announced.

Finally, Jimmy and Mümtaz are depressive, desperate and discontent because they have both failed in life. Jimmy Porter has worked as a journalist, an advertising agent, a vacuum cleaner salesman, yet, failed to become successful. That’s why, he works at a sweet stall although he is a university graduate: “Jimmy’s university... it is not even red brick, but white

tile” (Osborne, 1983, p. 42). Jimmy neither belongs to a higher class nor graduated from a prestigious university such as Oxford or Cambridge, consequently, “the upper-class style of living is a closed door to him, and he reacts to that fact with anger toward the class itself” (Orley, 1976, p. 110). In other words, he lacks money, profession and satisfaction in life and he lives in a one-room flat with his wife and friend Cliff in poverty. In *Huzur*, the fear, centered on the illness of İhsan, from the beginning to the end of the novel, appears at intervals. Mümtaz’s fears avoid him to succeed in his academic life. Throughout the end, Mümtaz fails to finish his book with İhsan and he confesses that “I am a weak person; a weakly created man” (Tanpınar, 2004, p. 321). Indeed, both Jimmy and Mümtaz are discontent about their status in life, yet, fail to improve themselves.

The main difference between Mümtaz and Jimmy is that Jimmy is angrier than Mümtaz because he experiences two wars while Mümtaz fails to cope with one. Jimmy, therefore, is angry at the British government, institutions and upper classes for failure to prevent both wars. The repetitive nature of war exacerbates his frustrations, leaving him with a sense of hopelessness about the future. Unlike Jimmy, while Mümtaz is not angry at the system, yet he experiences anxiety regarding is anxious about the possibility of another war and the fear of loss. In a state of unease, he questions: “How much can we own the things around us in this world?” (Tanpınar, 2004, p. 322) he asks. Secondly, Mümtaz turns into a miserable and helpless creature after Nuran abandons him while Jimmy reconciles with his wife, which shows that there is hope for Jimmy and the young generation, which he represents. The war-related experience, which determines all the relationships in Mümtaz’s life, prevents him from having a healthier relationship with Nuran and achieving a stable inner world. The novel *Huzur* ends as Mümtaz hallucinates and faints on the street. As he wakes up, he hears the announcement of the upcoming second world war. However, in *Look Back in Anger*, in the end, Alison returns home and the play ends as the united couple play the game of “bear and squirrel,” which is considered to be a renewal for their marriage (Quigley, 1997, p. 50). It would not be wrong incorrect to claim that the ending of *Look Back in Anger* implies a desperate situation of the couple that are bound to each other despite a hopeless marriage while Mümtaz, in *Huzur*, fails to have form any kind of attachment with the people around him.

CONCLUSION

The concept of “war” has always been a controversial issue in world literature. While throughout history, wars were glorified by authors, they are criticized and protested in modern

fiction due to the world wars. The British playwright John Osborne and the Turkish author Ahmet Hamdi Tanpınar depicted the psychologically distorted anti-heroes in post-war periods in different cultures. Tanpınar's Mümtaz in *Huzur* and Osborne's Jimmy in *Look Back in Anger* are living ghosts, as the phrase goes, because they are stuck in the past, hopeless about the future and fail to live the moment after the global wars.

Tanpınar and Osborne created anti-heroes with anti-war narratives, regarding the impacts of war on modern individuals. Mümtaz and Jimmy are depressed, pessimistic, devastated, alienated and distorted because they are obsessed with the past due to their traumas. Also, Mümtaz and Jimmy struggle with dilemmas and the contradictory thoughts and emotions in narration. Finally, both protagonists are anti-heroes because they are individuals who have failed to meet the personal or societal expectations, goals, or standards in their lives. In conclusion, in post-war literature, war occupies a central role in almost all texts, yet, only a select group of notable authors depicted the hideous and destructive impact of war on individuals. Ahmet Hamdi Tanpınar and John Osborne are accepted as exemplary intellectuals who criticize wars, government and institutions through anti-heroes that become the spokesmen of their respective eras.

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EXTENDED ABSTRACT

In a world full of conflicting ideologies, war and its impacts have been one of the most notable topic in literature. Although some authors have glorified heroism during wars, after the two world wars, many authors focused on and criticized wars and their hideous destruction on human. Therefore, in modern fiction, anti-heroes replaced the traditional heroes and they are depicted as distorted characters who suffer from the depression, fear and anxiety, caused by wars. This study, therefore, aims at scrutinizing the emotional distress and inconsistencies of anti-heroes of the modern British and Turkish fiction. Within this scope, Mümtaz in Ahmet Hamdi Tanpınar's novel *Huzur* (1949) and Jimmy in John Osborne's play *Look Back in Anger* (1956) were comparatively analyzed. The study explicitly showcases the common emotional distress of two protagonists that recall and mirror all the post-war traumas of individuals, suffering from the destruction of the world wars in the actual world.

After the First World War, in the western culture, anti-heroes were used to represent the pessimism and despair of all people and in the Turkish culture, the the devastating impacts of wars led to physical, emotional and psychological distortion of individuals. Two noteworthy authors, John Osborne and Ahmet Hamdi Tanpınar possessed a critical view towards wars. Osborne's play, *Look Back in Anger* depicts the anger of Jimmy towards government, politicians and people that initiated wars while Tanpınar portrays a desperate and pessimistic Mümtaz in his novel, *Huzur*. From many perspectives, Mümtaz and Jimmy reflect similar attitudes in the works, based on war-related traumas. Both protagonists are frustrated with the governments and their political practices which have caused chaos and wars. By creating anti-heroes, Osborne and Tanpınar conveyed their messages to the readers within anti-war narratives.

The first similarity between Mümtaz and Jimmy is that both have faced the chaos after wars. Having experienced the Turkish Independence War, in *Huzur*, Mümtaz has become a pessimistic and nervous man who is anxious about the possibility of an upcoming war, the Second World War. Similarly, Jimmy is an agonizing person, struggling with psychological unrest and emotional distress. Mümtaz and Jimmy are restless, nihilistic, pessimistic and depressive and they represent the modern individuals of the age of chaos, marked by wars, political revolutions, and national crises. The second similarity between Jimmy and Mümtaz is that both protagonists are obsessed with the past and are not afraid of death although they were exposed to death, loneliness and pain in their childhood. Thirdly, both Osborne and Tanpınar created characters that are prone to ambiguities and paradoxes. In *Look Back in Anger*, Jimmy is abusive, snobbish, misogynist, yet, sensitive and emotional and in *Huzur*, Mümtaz is a man,

living on the edge of opposites. Finally, Jimmy and Mümtaz are depressive, desperate and discontent because they have both failed in life. The main difference between Mümtaz and Jimmy is that Jimmy is angrier than Mümtaz because he experiences two wars while Mümtaz fails to cope with one. To conclude, in post-war literature, war occupies a central role in almost all texts, yet, only a select group of notable authors depicted the hideous and destructive impact of war on individuals. Ahmet Hamdi Tanpınar and John Osborne are accepted as exemplary intellectuals who criticize wars, government and institutions through anti-heroes that become the spokesmen of their respective eras.