A COMPARATIVE ANALYSIS OF METAPHORS IN AHMET HAMDI TANPINAR'S NOVEL *HUZUR* AND VIRGINIA WOOLF'S NOVEL *MRS. DALLOWAY*

Dilek İNAN*, Kadriye Tilbe ESER**

Abstract

Ahmet Hamdi Tanpınar's novel *Huzur* and Virginia Woolf's novel *Mrs. Dalloway* depict the adverse consequences of the post-war period within and between societies. The novels, from diverse cultural backgrounds, portray the traumas of individuals and the characteristics of modernism. *Huzur* from Turkish literature and *Mrs. Dalloway* from English literature, apply metaphors to illustrate the atmosphere during the post-war period. Metaphors arise from experiences, and it is a way of understanding one domain through the lens of another. Metaphors are often inherent in everyday language and are often used unconsciously; whereas those found in literature are generally treated with artistic intent. As both novelists are critical of physical and psychological disorders of post-war experience, the paper elaborates on "Life is a War" conceptual metaphor inspired by Lakoff and Johnson's metaphor index. The study focuses on a comparative analysis of conceptual and linguistic metaphors in *Huzur* and *Mrs. Dalloway* considering modernist elements in the novels.

Keywords: *Huzur, Mrs. Dalloway, Conceptual metaphor, Linguistic metaphors, Modernism.*

AHMET HAMDİ TANPINAR'IN *HUZUR* VE VIRGINIA WOOLF'UN *MRS. DALLOWAY* ROMANLARINDAKİ METAFORLARIN KARŞILAŞTIRMALI İNCELEMESİ

Öz

Ahmet Hamdi Tanpınar'ın *Huzur* ve Virginia Woolf'un *Bayan Dalloway* romanları, savaş sonrası dönemin toplumlar içindeki ve arasındaki olumsuz sonuçlarını anlatmaktadırlar. Farklı kültürel altyapılardan gelen romanlar, bireylerin travmalarını ve modernizmin özelliklerini tasvir eder. Türk edebiyatından *Huzur* ve İngiliz edebiyatından Bayan Dalloway savaş sonrası dönemin atmosferini yansıtmak için metaforlar kullanmaktadır. Metafor deneyimlerden doğar ve bir kavramı başka bir kavram merceğinden anlamanın bir yoludur. Metaforlar genellikle günlük dilin doğasında vardır ve çoğunlukla bilinçsizce kullanılır; oysa edebiyatta kullanılanlar genellikle edebi anlamlar içermeyi hedefler. Tek bir kavramsal metafor, dilin ve metnin zenginliğini gösteren birden fazla dilsel metaforu içerir. Her iki romancı da savaş sonrası deneyimin fiziksel ve psikolojik bozukluklarına eleştirel yaklaştığı için, bu makale, Lakoff ve Johnson'ın metafor dizininden esinlenen "Hayat Bir Savaştır" kavramsal metaforunu ayrıntılı bir şekilde ele almaktadır Bu çalışma, Huzur ve Bayan Dalloway romanlarındaki modernist unsurları da dikkate alarak kavramsal ve dilsel metaforların karşılaştırmalı analizine odaklanmaktadır.

Anahtar kelimeler: *Huzur, Bayan Dalloway, Kavramsal metaforlar, Dilsel metaforlar, Modernizm.*

*Prof. Dr., İzmir Democracy University, Faculty of Science and Letters, Department of English Language and Literature, İZMİR.
e-mail: dilek.inan@idu.edu.tr. (https://orcid.org/0000-0002-5128-8409)
**Research Assistant, İzmir Democracy University, Faculty of Science and Letters, Department of English Language and Literature,İZMİR.
e-mail.kadriyetilbe.eser@idu.edu.tr. (https://orcid.org/0000-0002-4554-2909)

1.INTRODUCTION

It is a common perception that metaphors usually derive from literature, thus, the function of everyday language, and the everyday conceptual system is underestimated. However, the everyday language and the everyday conceptual system have a prominent role in producing authentic metaphors (Kövecses, 2010: 49). Metaphor is defined in Oxford Learner's Dictionaries as follows: "a word or phrase used to describe somebody/ something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful" (Oxford Learner's Dictionaries, 2024). The definition clarifies that metaphors are not limited to literature but are a way of making a statement or explanation more powerful. In a very similar way to the definition, Zoltan Kövecses does not limit metaphors to literature. Moreover, he prioritizes everyday conceptual systems to explain metaphors in his works. For example, he analyses Christina Rossetti's poem Up-Hill as follows:

> The line "From morn to night, my friend" evokes A LIFETIME IS A DAY metaphor; the words "for when the slow, dark hours begin" evoke the conventional metaphor LIFE IS LIGHT; DEATH IS DARK; the line "But is there for the night a resting place?" evokes the conventional metaphors DEATH IS NIGHT AND DEATH IS REST; etc (Kövecses, 2010: 50).

As Kövecses states the metaphors in Christina Rossetti's poem *Up-Hill* refer to life and death, and they basically derive from the everyday conceptual system. In other words, the metaphors do not pertain only to literature, the metaphors in literature and the everyday conceptual system are interrelated. In everyday language, people automatically think and act, and the conceptual system is related to the way of perceiving. Thus, the metaphors that people use in everyday language intrinsically emerge (Lakoff and Johnson, 1980: 4). Most of the metaphors are parts of everyday language, and they are commonly used unconsciously while the metaphors in literature are expected to be designed artistically. Specifically, experience constitutes metaphors, and the basic function of metaphors is to comprehend one domain with another. Kövecses identifies the conceptual metaphor theory in his book *Where Metaphors Come From* as follows:

> In conceptual metaphor theory, metaphor is thought of very broadly as conceptualizing one domain of experience in terms of another. The domain of experience that is used to comprehend another domain is typically more physical, more directly experienced, and better known than the domain we wish to comprehend, which is typically more abstract, less directly experienced, and less known (Kövecses, 2015: 2).

Conceptual metaphor theory illustrates how people reflect their thoughts by comprehending experienced and less experienced domains. In detail, there are two domains required to create a metaphor, one is more experienced and concrete, and the other one is less experienced and abstract. Hence, the conceptual system produces conceptual metaphors to reflect thoughts. For example, life is an abstract concept, and a concrete concept is required to comprehend the concept of life. LIFE IS A JOURNEY is an example of a conceptual metaphor where LIFE is apprehended through JOURNEY (Kövecses, 2015: 3). The abstract and concrete metaphors are also called source (b) and target domain (a), the source domain is the concrete, target domain is the abstract one. (Kövecses, 20)

Metaphors are facilitators in expressing our thoughts and experiences and are part of the conceptual system. As Kövecses argues, metaphors arise out of universal and cultural experiences (2015: 95). Indeed, experience is the essence of metaphors formed by a universal and cultural context. Jacques Derrida, long before, emphasized the abundance of metaphors in language, underlining the fact that "there is no non-metaphoric language" (1976: 67). Similarly, Andrew Goatly observes that "The vast majority of abstract vocabulary in the lexicon of English derives from conceptual metaphors" (2011: 43). Comparative studies are one of the ways to evaluate universal and cultural conceptual metaphors. This study aims to analyse the sub-metaphors, namely linguistic metaphors, of "LIFE IS A WAR" conceptual metaphor in Turkish and English Literature comparatively. Several linguistic metaphors produced by the same conceptual metaphor of "LIFE IS A WAR" in different languages and literatures will be evaluated. The study anatomizes Ahmet Hamdi Tanpınar's novel *Huzur* from Turkish Literature, and Virginia Woolf's novel *Mrs. Dalloway* from English Literature in terms of LIFE IS A WAR conceptual metaphor.

While *Mrs Dolloway* is set in a milieu of post-First World War England, *Huzur* takes place just before the Second World War in Istanbul. Therefore, both novels relate the metaphorical conceptualization of life to the vocabulary of war. Tanpınar and Woolf are two novelists who pioneered new literary writing styles in Turkish and English literature, contributing greatly to modernist novel techniques. Thus, the following part examines modernism and new literary techniques in Turkish and English literature.

2. MODERNISM IN ENGLISH AND TURKISH LITERATURE

Modernism is a phenomenon that characterizes a new kind of art and literature in the late 19th century. One of the fields where modernism first sparks is painting. Painters in the late 19th century begin to use new techniques in painting to destroy 19th century realism and traditions. One of the significant milestones in the art of painting is that the impression comes to the fore, not the reality while depicting simple landscapes or objects. Particularly, painters create a new movement by using colours not as they see them directly, but as they perceive them (Butler, 2010: 17). This new movement, which is defined as the representation of an artist's own experiences and impressions on the canvas is Impressionism (Dombrowski, 2021: 19). Thus, Impressionism brings a fresh spirit to art where the artist is not limited to the frameworks of 19th century realism. For instance, Claude Monet, one of the pioneers of Impressionism, paints a simple landscape using blurry colours in his famous work "Sunrise". As a result, Monet does not only reflect his own impressions by using blurry colours but also presents a work of art to be interpreted from different perspectives. In a similar way to painters, authors subvert 19th century realism and traditions and experience a new kind of literature.

Impressionism plays a significant role in the development of literature, especially in the late 19th-century and early 20th-century periods. Impressionists reject conventional forms and contents and hence support the idea that literature is a piece of art, not the representation of conditions of society in a single perspective. Modernists do not approach literature pragmatically; instead, they seek to elevate aesthetic qualities in literature. "We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely. All art is quite useless" (Wilde, 2015: 10). As Oscar Wilde observes, the main purpose of an artist is not to portray a realistic atmosphere from an omniscient point of view. Rather, art aspires to create useless works to reveal the aesthetic values of literature. Hence, Modernism redefines the characteristics of literature.

Modernism is an experimental movement in which writers use new techniques, such as fragmented narration, stream of consciousness, and symbols, to construct unconventional literary techniques. In the novel, there is no chronology or a specific event, hence readers travel through the minds of the characters. Thus, Modernism focuses on individuals and individuality rather than society. In other words, the source of Modernism comes from a scientific, philosophical, and political area of the period. It is argued that the stream of consciousness is used as a technique, and thus multiple viewpoints are created in the modern novel instead of an omniscient point of view. The critical question to be asked here is: What is the source of such a revolutionary movement in literature?

> It is the ideas in the heads of men and women, such as those concerning the self, myth, the unconscious, and sexual identity, which the modernists took from authorities like Friedrich Nietzsche, Henri Bergson, Filippo Tommaso Marinetti, James Frazer, Sigmund Freud, Carl Jung, Albert Einstein, and others, that make cultural revolutions (Butler, 2010: 12).

As Butler discusses in his book *Modernism A Very Short Introduction*, authors are influenced by developments in science and philosophy while creating a new literary tradition, for example, Freud's theories on psychoanalysis made people aware of the complexity of the mind, and authors experiment the framework of new form and narrative techniques in the novel. Furthermore, a newly developed technique, for instance, stream of consciousness, does not spring from the theories of one person. In other words, the stream of consciousness technique emerged through Freud's theories, but he is not the only one who has inspired the development of the technique. For example, William James is also a philosopher and psychologist who asserts his thoughts about the mind in his critical book *The Principles of Psychology*. "*Consciousness does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is*

nothing jointed; it flows" (James, 1950: 526). As James discusses, consciousness is not stable, it ceaselessly flows. The thoughts of Freud and James signify that a new literary tradition, namely Modernism, does not appear or disappear suddenly, it is rather a constantly changing concept, just as the combination of theories and ideologies in the 20th century (Gasiorek, 2015: x).

Political and economic situation in the 20th century is another subject to consider. It has been stated that authors refuse to realistically portray the political and economic conditions of the society they reside in. Although they believe that literature as a work of art is expected to create aesthetic works, there are times when they cannot escape being politicized. Especially, Marxist and Feminist theories commonly applied certain ideologies in the novels. Virginia Woolf, for example, portrays marginalized women characters in her novels. She also discusses the conditions of women in her nonfictional works such as *A Room One's Own*. She explores the reasons why women are not equivalent to Shakespeare in terms of creating fictional works, and correspondingly, she insists on the importance of producing female Shakespeare (Gualtieri, 2000: 73). Woolf constructs her fictional and nonfictional works mostly by following feminist ideology along with political issues of her time. In fact, she is widely known for her political engagement. However, her writing style and the way she presents her thoughts differ from the Victorian novelists. Woolf uses symbols and metaphors to demonstrate her political attitude. Moreover, her nonfictional works such as *A Room of One's Own* include several metaphors as do fictional ones. (1945: 78) Therefore, modernist writers portray conditions of society based on political, economic, and scientific developments aesthetically and symbolically.

World Wars are another fundamental factor that shaped the modernist novel in English and Turkish literature. As Gasiorek reveals Virginia Woolf's novels in the 1930s, *The Waves* (1931), *The Years* (1937), and *Between the Acts* (1941), seek political issues more than her earlier works. (433) She, unfortunately, experiences World War I (1914), and she is exposed to the hazards of World War II (1939). In her essay "Thoughts on Peace in an Air Raid" Woolf describes the atmosphere as follows:

> The Germans were over this house last night and the night before that. Here they are again. It is a queer experience, lying in the dark and listening to the zoom of a hornet which may at any moment sting you to death. It is a sound that interrupts cool and consecutive thinking about peace (2008: 250).

Woolf demonstrates the state of "the modern world" in her article, mainly, highlighting how people constantly suffer horror and death. Although Woolf does not directly depict war in her novels, the anxiety and horror of war are always imminent. For example, in *Mrs. Dalloway* (1925) war does not appear in a direct manner, however, the devastating consequences of the war are materialized throughout the novel. In her essay "Why Art Today Follows Politics?" Woolf asserts that art is considered luxury during stressful times; nevertheless, the artist continues to produce since her intellectual creativity relies upon society (2008: 74).

In a similar way to English literature, modernist writers, including Abdülhak Şinasi Hisar, Ahmet Hamdi Tanpınar, Atilla İlhan, Peyami Safa and Oğuz Atay write modernist novels that include new narrative and stylistic techniques. Some critics consider that Oğuz Atay's novel *Tutunamayanlar* (1972) is the first Turkish modernist novel while others consider that *Hisar* and Tanpınar's novels include modernist characteristics (Tekşan, 2020: 2711). Modernism, which emerged as a result of the economic, political, and social changes in the West, also influenced Turkish literature. In a rather similar way to Virginia Woolf, Ahmet Hamdi Tanpınar experienced World Wars, and he represents the destructive side of wars in his novels: His novel *Sahnenin Dışındakiler* (1973), illustrates the period of the Turkish War of Independence, and Tanpınar brings a new perspective to the historical narrative by problematizing the crisis created by the war on individuals and society (Köroğlu, 2013: 118). The political, scientific, and economic atmosphere of the 20th century has a role in the rise of modernist novels in Turkish literature as well English literature. In particular, translations of over 600 classical works in Turkish from other languages in 1940 bring a new perspective to Turkish literature (Karpat, 1960: 39). Turkish literature is influenced by Western literature and culture while creating a new kind of novel by including originality and antiquity that represent Turkish and Eastern culture. As Berna Moran states, Ahmet Hamdi Tanpınar portrays Turkish culture, art, traditions, manners, sense of entertainment, and ceremonies with an aesthetic approach

(1988: 166). In other words, although English and Turkish literature are influenced by the atmosphere of the period they experienced, they have common and different aspects.

Apparently, the experimental aspect of modernism also shows its influence in Turkish literature. In addition to the use of techniques such as stream of consciousness, narratives prioritize individuals. Rather than depicting the individual merely as a part of society, they are portrayed as unique and unstable ones. All these innovations in literature, as discussed above, are reflections of the political, economic, scientific, and social changes, particularly in the Western world. However, in addition to all this, Tanzimat literature can also be considered a precursor to these changes. For example, Tanpınar highlights biographical elements to explore the motivations behind the literary choices of Tanzimat authors, thereby preserving distinctions between generations and individual authors. This approach presents Tanzimat literature as a dynamic field characterized by personal differences, significant commonalities, contradictions, and conflicts, moving beyond previous static and monolithic portrayals (Öztürk, 2021:171). In short, Turkish literature incorporates the characteristics of modernist literature by influencing the changes in Western and Turkish literature.

Tanpınar uses modernist themes and narrative styles in his novel *Saatleri Ayarlama Enstitüsü*: Evidently, the novel illustrates a pessimistic atmosphere in society, and it focuses on the alienation and isolation of modern people. Additionally, Tanpınar's use of the stream of consciousness as a modernist narrative technique, makes him one of the forerunners of modernist writers in Turkish literature. As it can be detected, Virginia Woolf and Ahmet Hamdi Tanpınar experience common and different political, scientific, and economic conditions. Evidently, the atmosphere they encounter in the 20th century is one of the pillars of modernist novels. Hence the focus of this article is to analyse metaphors in *Huzur* and *Mrs. Dalloway* by highlighting the fact that the metaphors are products of the influence of physical and psychological wars.

3. ANALYSIS OF THE METAPHORS IN AHMET HAMDI TANPINAR'S NOVEL HUZUR AND VIRGINIA WOOLF'S NOVEL MRS. DALLOWAY

Conceptual Metaphor Theory is a well-established area in language and literary studies. Several theoreticians such as Lakoff, Johnson, Steen, and Kövecses have contributed invaluable research and terminology to the field. They have argued that metaphors are reflections of one's conceptual system. Conceptual Metaphors and the linguistic expressions derived from concepts require a sense of mapping between different knowledge domains, labeled as target domain and source domain. In both novels, novelists through their characters, illustrate their perspectives of life. Life, in general, has been conceptualized in many ways such as "Life is a Journey". However, depending on the conditions and setting, both novelists examine life in times of war, thus they relate life with war conditions which leads us to the conceptual metaphor "Life is a War". The characters in the novels produce a series of expressions and analogies that involve life and war as consequences of their experiences. The mapping between target and source domains, in other words, the associations between life and war, generate a systematic set of connections in the conceptual system, where a more abstract domain (in this case -life-) is conceived through a more concrete domain (in this case -war-). Since the source domain becomes a tool and a foundation for understanding the target domain, the source domain is usually more concrete and more experienced than the target domain which is abstract and less experienced by the characters.

Published in 1949, Ahmet Hamdi Tanpınar's *Huzur* focuses on the traumas of the characters, especially the traumas of Mümtaz, Nuran, İhsan, and Suat. Mümtaz is the protagonist of the novel who loses his father and mother in World War I. He then moves to Istanbul to live with his father's cousin İhsan. The novel takes place in a twenty-four-hour period. At the beginning of the novel, Mümtaz goes out to find medicine for İhsan who is about to die. Unfortunately, Mümtaz learns that World War II breaks out when he is back home at the end of the novel. Flashbacks from the period of World War I to the present portray individual and collective experiences and traumas of characters. For example, Mümtaz remembers his childhood in the first chapter, namely the period of World War I, while he is anxious about the upcoming war. The novel illustrates how people suffer traumas, existential crises, and alienation because of the chaotic atmosphere in the 20th century. Tanpınar uses modern apparatuses including fragmentation, flashbacks, and stream of consciousness to reflect the crisis in the society.

Published in 1925, Virginia Woolf's *Mrs. Dalloway* takes place in less than a twenty-four-hour period. The novel begins with Clarissa Dalloway going out to buy flowers for the party that she organizes for her friends who belong to middle-class English society. Woolf uses flashbacks and stream-of-consciousness technique while portraying the existential dilemmas and traumas of the characters, including Clarissa, Peter Walsh, Septimus Smith, Rezia Warren Smith, and Sally Seton. On one hand, Woolf illustrates the sexual and existential dilemmas of characters, especially Clarissa and Septimus, on the other hand, she represents how World War I traumatizes English people. Clarissa and Septimus do not know each other; however, Sir William Bradshaw is the person who knows both. Bradshaw is the psychiatrist of Septimus and one of the guests of Clarissa's party. Septimus a veteran of World War I commits suicide because of his psychological problems and Clarissa hears it from Bradshaw's wife during a casual conversation at the party. Virginia Woolf depicts the existential dilemmas and traumas of 20th century people by using modernist techniques in her novel *Mrs. Dalloway*.

Ahmet Hamdi Tanpınar's novel *Huzur* and Virginia Woolf's novel *Mrs. Dalloway*, indeed, narrate the post-war traumas of war victims. Each novel includes flashbacks: Mümtaz remembers World War I, however, the destructive side of the war appears psychologically not physically in both novels. Although the characters experience the war concretely, the novels prioritize to demonstrate the abstract, and the psychological side of the war. Although they are not in the middle of the war anymore, they still experience the aftermath of the war vividly. Post-war traumas of the characters cause existential dilemmas, alienation, and metaphorical war throughout the novels. LIFE IS A WAR conceptual metaphor includes physical and psychological linguistic metaphors, and it basically depicts how people in the 20th century struggle with post-war traumas and modernization.

Ahmet Hamdi Tanpınar uses dream-like narration and interior monologues in his novel *Huzur* (Moran, 1988: 157). Mümtaz travels through time in his mind, and he remembers his childhood, teenage period with İhsan and Macide, his passionate love with Nuran, and his memories with other characters including Suat. Mainly LIFE IS A WAR conceptual metaphor is used in the novel to represent the struggle of the characters with life. Life is an abstract concept while war is a concrete one. One abstract concept, namely the target domain, is apprehended through another concrete one, the source domain. In other words, the metaphor of war is used to construe life. In a similar way to *Huzur, Mrs. Dalloway* includes LIFE IS A WAR conceptual metaphor. Hence, the psychological war of the characters is reflected in the novel by using linguistic metaphors.

In the first chapter of *Huzur*, Mümtaz remembers his childhood period, the loss of his father and mother. At the beginning of the chapter, Mümtaz remembers the Mediterranean, where they moved after his father's death. Despite the sunny and bright weather of the Mediterranean, Mümtaz describes the atmosphere of the place with pessimism. "Rather than being an organic part of nature, the stones resembled life-forms that are/were frozen still in the midst of unspecified cataclysm" (Tanpınar, 2008: 36). Mümtaz demonstrates how war destroys the lives of people by using the stone symbol. "They seemed to declare, 'We are outside of life. Outside of life…That all-nourishing, life-giving sap has withdrawn from us. Even death is not as barren as we are'" (2008: 36). Tanpınar uses personification, which is one of the ontological metaphors, in other words, non-human objects reflect human characteristics or actions through metaphors (Lakoff and Johnson, 1980: 33). The statement "The stones resembled life-forms that are/were frozen" illustrates people's despair due to the traumas they experience, moreover, even death is more alive and hopeful than the frozen stones. On one hand, Tanpınar reflects the alienation and despair of modern people by using personification, on the other hand, LIFE IS A WAR conceptual metaphor is apprehended through an ontological metaphor. In this way, abstract emotions are perceived with a concrete object, the stones.

Clarissa Dalloway's party begins toward the end of the novel. Although Clarissa and her guests are at the party, the war is still in the air. The appearance and the inside of the atmosphere are illustrated differently in *Mrs. Dalloway*. Woolf exhibits how the outside and inside worlds are quite different from each other by using the stream of consciousness. For example, at the party, Clarissa accidentally learns that a young war veteran, Septimus, has committed suicide. "Death was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death" (Woolf, 2000: 307). The concept of death, especially suicide, mostly connotates negative situations, nevertheless, Woolf subverts the concept by considering it as part of

the struggle. The assertion "death was defiance" puts forward the physical and psychological war of Septimus, he consciously controls his life, and Septimus defines "death" was as "an attempt to communicate". Death is apprehended through defiance and communication. In terms of conceptual metaphor theory, death is the target domain, and defiance and communication are the source domains. "They too see life and death as light and darkness; they too flee the agitations of life, the "heat" of life, to find unity and peace through the annihilation of the individual. And the same joy in ordinary things marks their return to life" (Wyatt, 1973: 442). In her article, Jean Wyatt refers to Clarissa and Septimus with the pronoun they, and she interprets death as a rebirth, and life and death are ways of escaping from the "heat" of life. Thus, life and death are reflected in unity, and Septimus is reborn through death. Woolf uses metaphors to illustrate and subvert abstract concepts, including death, and describes how people in the post-war period perceive the concept of death accordingly. The tables below display linguistic metaphors that are apprehended to demonstrate the concept of death in *Huzur* and *Mrs. Dalloway*.

Table 1: Conceptual and Linguistic Metaphors in Huzur and *Mrs. Dalloway*

Conceptual Metaphor LIFE IS A WAR	
Linguistic Metaphors	
Huzur by Ahmet Hamdi Tanpınar	*Mrs. Dalloway* by Virginia Woolf
The stones resembled life forms that are frozen.	There was an embrace in death.
Even death is not as barren as we are.	Death was an attempt to communicate.

Table 2: Target and Source Domains

Huzur by Ahmet Hamdi Tanpınar		*Mrs. Dalloway* by Virginia Woolf	
Target Domain	Source Domain	Target Domain	Source Domain
The stones	Frozen life forms	Death	Embrace
Death	Is not as barren as people are	Death	Communication

Tanpınar and Woolf use death metaphors to characterize the post-war traumas. Death is presented in both novels as being less terrifying than the lives of the characters. As Woolf discusses in her article, the "modern world" causes horror and anxiety, and the novels illustrate the portrait of the "modern world and people" (2008: 250). Apart from death, other linguistic metaphors can be detected in the novel to portray the "modern world" where death is one of the concepts that are derived from LIFE IS A WAR conceptual metaphor.

Table 3: Examples of "Life is a war" Conceptual Metaphor in *Huzur*

Conceptual Metaphor LIFE IS A WAR		
Linguistic Metaphors in *Huzur* by Ahmet Hamdi Tanpınar	Target Domain	Source Domain
"The entire world is moaning from the labor of his birth." (107)	His (New Man/Modern People)	The labor of birth
"When the world is about to slough his skin, mayhem is inevitable." (18)	The world	Slough the skin
"…spring was only a small contradiction, a yearning for life." (142)	Life	Spring
"Perhaps it was a state of timelessness whose very clime had been exchanged for another." (47)	Life	Timelessness

In Huzur, Tanpınar uses various linguistic metaphors to demonstrate hope, despair, alienation, and loss of meaning during the post-war period. In the first example, "The entire world is moaning from the labor of his birth" (107), the pronoun "his" refers to a new man, namely, modern man. "No, not like that! Those are

meaningless words. The New Man won't acknowledge a single remnant of the past" (2008: 107). A group of Turkish intellectuals, including Suat and Mümtaz, discuss how the world is changing with modernization, and Suat applies the metaphor of birth to express his positive expectations towards the changing world. While "modern man" is an abstract concept, "birth" is a concrete concept, thus, the abstract concept is understood through the concrete one.

In the second example, "When the world is about to slough his skin, mayhem is inevitable" (18), the world resembles an animal that sloughs its skin. Tanpınar illustrates physical and psychological war with the metaphor, and it reflects the anxiety of people about the upcoming war. Ihsan who is terminally ill still follows the news because of the atmosphere around Europe and Türkiye. While he is lying in pain, he is worried about the outbreak of war, suffering physically and psychologically. Mümtaz is aware of İhsan's situation, and he remembers the famous quotation from Albert Sorel, "When the world is about to slough his skin, mayhem is inevitable" (18), which they repeatedly use to describe the atmosphere in the 20th century. Hence, Tanpınar gives reference to French historian Albert Sorel, and he applies the source domain, "slough the skin", to comprehend the target domain, "the world".

In the third example, "…spring was only a small contradiction, a yearning for life" (142), spring as a source domain is applied to comprehend the target domain, namely life. In this example, Tanpınar creates unity in hope and despair. While spring represents a piece of hope for modern people, it also includes a yearning. Accordingly, contradictions and unity in life emerge with the metaphor of spring.

The fourth example, "Perhaps it was a state of timelessness whose very clime had been exchanged for another", portrays alienation, identity crises, and the problem of belonging in the new world. Life is described through timelessness and the metaphor embodies the blurred structure of the modern world. As it is presented, Tanpınar creates multiple linguistic metaphors to comprehend the concepts including, the modern world, war, and life. Here the source of linguistic metaphors can be categorized under LIFE IS A WAR conceptual metaphor. Ahmet Hamdi Tanpınar's metaphorical language principally demonstrates struggles and the changing atmosphere due to the political, scientific, and economic dynamics in the 20th century.

Table 4: Examples of "Life is a war" Conceptual Metaphor in *Mrs. Dalloway*

Conceptual Metaphor LIFE IS A WAR		
Linguistic Metaphors in *Mrs. Dalloway* by Virginia Woolf	Target Domain	Source Domain
"The world has raised its whip; where will it descend?" (100)	The world	Raised whip
"We welcome, the world seemed to say; we accept; we create." (166)	The world	Welcoming
"It was a silly, silly dream, being unhappy." (183)	Being unhappy	Silly dream
"…our soul, he thought, our self, who fish-like inhabits deep seas…" (278)	Soul/Self	Fish-like inhabits

Virginia Woolf's novel *Mrs. Dalloway* includes linguistic metaphors to portray hope, despair, alienation, and loss of meaning during the post-war period in a similar way to Ahmet Hamdi Tanpınar's novel *Huzur.* In the first example, "The world has raised its whip; where will it descend?" (100), the world is characterized as a cruel person who raises the whip. Woolf uses personification in which the world as an abstract concept resembles a man who has the whip. Hence, "the world" as the target domain is comprehended through the "whip" as the source domain. Although World War I is over, Clarissa, Septimus, and other characters still feel insecure because of the traumas they suffer. Metaphors become valuable instruments in evaluating the physical and psychological conditions of the characters in the post-war period.

The second example specifically represents the psychological state of Septimus who observes nature. Here Woolf uses the word welcoming which is human-like behaviour to comprehend the world. Correspondingly, welcoming is the source domain while the world is the target domain.

He had only to open his eyes; but a weight was on them; a fear. He strained; he pushed; he looked; he saw Regent's Park before him. Long streamers of sunlight fawned at his feet. The trees waved, brandished. We welcome, the world seemed to say; we accept; we create. Beauty, the world seemed to say (2000: 166).

Although the quotation emphasizes the hospitality of the world in comparison to people, the metaphor emphasizes Septimus's dilemmas. The inner and outside world is often underlined throughout the novel: on one hand, Septimus observes the sunlight and the trees around him, on the other hand, he is full of fear. Woolf describes Septimus's dilemmas by comparing the world to the one who welcomes the contradictions such as beauty and fear.

In the third example, "It was a silly, silly dream, being unhappy" (183), the psychological state of Rezia, wife of Septimus, is portrayed with the metaphor of a silly dream. Rezia struggles with Septimus's mental illness, eventually she becomes alienated from her own identity. Rezia's life is turned upside down by the war and she becomes a nurse for Septimus rather than an individual, woman, or wife. A silly dream is applied to embody the unhappiness of Rezia; indeed, Woolf repeatedly emphasizes the contradictions of the outer and inner world. While Rezia struggles to get out of the crisis, she is also condemned to unhappiness. Woolf uses "silly dream" as the source domain to portray the target domain, namely, the "unhappiness" of Rezia. Hence, the depression of Rezia and the blurred, dream-like mind of the 20th century people are depicted with metaphors.

The fourth example, "…our soul, he thought, our self, who fish-like inhabits deep seas…" (278) obviously represents the unconsciousness of people which is one of the characteristics of 20th century novels as it is exemplified in the theory part. Stream of consciousness is specifically used to express the inner and deeper thoughts of the characters. Here, the soul/self is depicted through the "fish" where the soul/self of a human being belongs to the deep side of the mind, in other words, unconsciousness. Virginia Woolf portrays the psychological state of people, and characteristics of 20th century novels by using linguistic metaphors. As it is interpreted, linguistic metaphors are a way to express the conflicts and struggles of people with figurative language.

4. CONCLUSION

Different academic fields such as cognitive linguistics, psychology, education, philosophy and literature are in liaison with metaphor studies. Especially after the groundbreaking work of George Lakoff and Mark Johnson *Metaphors We Live by* (1980), metaphor studies have gained vital theoretical merit under Conceptual Metaphor Theory. In this paper Conceptual Metaphor Theory is used as a worthwhile tool to explore the novels as it reveals the conceptual system of the authors. The paper claims that the Conceptual Metaphor Theory of Lakoff and Johnson and its application to the selected novels suggests an innovative interpretation.

Ahmet Hamdi Tanpınar's novel *Huzur* and Virginia Woolf's novel *Mrs. Dalloway* belong to different languages, literature, and cultures. However, they convey common experiences of the human condition such as wars, modernization, and scientific progress. The novels from different cultures are intentionally applied to make a fruitful comparison between metaphors. Thus, the article demonstrates how various linguistic metaphors are derived from a specific conceptual metaphor, LIFE IS A WAR. The relatable concepts such as death, world, life, and soul/self are comprehended through source domains in which metaphors embody abstract concepts by creating concrete ones. On one hand, the novels depict linguistic metaphors from different cultures and literatures, on the other hand, they put forward the experiences of modern people in the 20th century. As exemplified in this paper, metaphors are not only literary devices that create an aesthetic dimension, but they are also a means to illustrate and evaluate individual and collective problems of the 20th century, including post-war traumas, despair, alienation, and loss of meaning. LIFE IS A WAR conceptual metaphor mirrors the collective experiences of people who belong to different cultures while linguistic metaphors reveal how similar experiences are narrated in different ways in *Huzur* and *Mrs. Dalloway*. This paper attempts to analyse and make an inventory of metaphorical frames and metaphor processing in the selected novels in order to understand the worlds of the novels systematically and to offer a novel and an alternative model of study.

Metaphors intentionally guide the recipients towards new perceptions between the target and source domains of life and war in this context. Cross-domain mappings stimulate a variety of innovative comparisons and similarities between two unlike concepts. In a discourse-analytical approach, this paper focuses on phrases and statements in a wide range of linguistic forms and constructions to evaluate their rhetorical and communicative aspects in *Huzur* and *Mrs. Dalloway*. The authors' (the characters') remarkable connections between concepts of life and war may refresh the readers' opinions and worldviews.

Applying Conceptual Metaphor Theory to the novels expands the readers' perception of the novels' complex plot and underlines the significance of metaphors in molding human thought and language. While this paper explores "Life is a War" conceptual metaphor and its diverse linguistic metaphor examples as displayed in the tables, it also suggests further research on other interdisciplinary fields to relate the novel in such specific domains as psychology, history, gender studies, and politics to discover the novel resourcefully. The paper provides an original viewpoint that can be used as a model for future studies. The study may act as an example for later research by encouraging scholars to investigate the metaphorical frameworks within literary works.

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