

BETRAYAL IN UNDER WESTERN EYES BY JOSEPH CONRAD,
THE PAINTED VEIL BY SOMERSET MAUGHAM,
AND BİR DÜĞÜN GECESİ BY ADALET AĞAOĞLU

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ABSTRACT

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This study examines the theme of betrayal in three different literary works. Betrayal is seen in different forms in the three novels. In the first chapter of the thesis, the protagonist's betrayal to his friend in the English writer Joseph Conrad's *Under Western Eyes* is evaluated in terms of the reasons, process, and results. Psychological analysis of the character that betrays is made. In the second chapter adultery is examined in *The Painted Veil* by Somerset Maugham, who is another English writer. The reasons for the adultery the woman commits, her guilty conscience after the adultery, and the enlightenment process are discussed. In the third chapter, two characters' betrayal to their ideology is examined with the background set as Turkey in the 1970s in *Bir Düğün Gecesi* by Adalet Ağaoğlu, who is a Turkish writer. Psychological status of the characters is studied based on their feelings at a wedding night with their reasons to have deviated from their political views. Themes such as lack of love and dilemma, which collect the three novels under the same title, are particularly examined.

Keywords: Betrayal, lack of love, dilemma, society, confrontation

ÖZ

JOSEPH CONRAD'IN UNDER WESTERN EYES,
SOMERSET MAUGHAM'İN THE PAINTED VEIL VE
ADALET AĞAOĞLU'NUN BİR DÜĞÜN GECESİ ROMANLARINDA
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Bu çalışma, üç farklı edebi eser üzerinden ihanet temasını incelemektedir. İhanet üç romanda değişik şekillerde görülmektedir. Tezin birinci bölümünde, İngiliz yazar Joseph Conrad'ın *Under Western Eyes* eserindeki başkarakterin arkadaşına ihanetinin sebepleri, süreci ve sonuçları değerlendirilmektedir. İhanet eden karakterin psikolojik çözümlemesi yapılmıştır. İkinci bölümde yine bir İngiliz yazar olan Somerset Maugham'in *The Painted Veil* eseri aldatma başlığı altında incelenmiştir. Aldatan kadını buna iten sebepler, aldatma sonrası yaşadığı vicdan azabı ve aydınlanma süreci ele alınmıştır. Üçüncü bölümde ise, Bir Türk yazar olan Adalet Ağaoğlu'nun *Bir Düğün Gecesi* romanındaki 1970 dönemi Türkiye'si arka planında, iki karakterin ideolojilerine ihaneti ele alınmaktadır. Karakterlerin neden politik düşüncelerinden saptıkları ve bir düğün gecesinde neler hissettikleri temel alınarak, psikolojik durumları incelenmiştir. Her üç romanı bir başlık altında toplayan sevgisizlik ve ikilem gibi temalar üzerinde özellikle durulmuştur.

Anahtar Kelimeler: İhanet, sevgisizlik, ikilem, toplum, yüzleşme

To My Parents

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CHAPTER I

INTRODUCTION

“I hate the idea of causes, and if I had to choose between betraying my country and betraying my friend, I hope I should have the guts to betray my country” (78) is the statement that belongs to Edward Morgan Forster from his article “What I Believe” in his book *Two Cheers for Democracy*. This famous quotation suggests how the importance of friendship and human relations are undervalued in modern era. It is the very sentence that annoyed most patriotic readers who would sacrifice everything for their countries. For E. M. Forster, on the other hand, the purpose of life was to cultivate friendship and meaningful relationships in life. He did not approve of masses’ devoting their lives to the causes and movements, thereby regarding friendship as “bourgeois luxuries” (78). E. M. Forster dwells on the importance of human relations in the framework of loyalty. As he underlines, betrayal is one of the most crucial topics that has riveted attention especially in literature. It can be defined shortly as the violation of trust and confidence that produces moral and psychological conflicts in individuals or among individuals.

Human history is full of betrayal stories. Betrayal, as a notion, takes its roots from the beginning of humanity. One can turn back to Satan’s betrayal of God and his expulsion from Heaven as a punishment. Another example is Judas’ betrayal of Jesus Christ as stated in the Bible. Likewise, Brutus betrayed Julius Caesar, the Roman Emperor. It has been a common topic in literature as well. The masterpiece of Shakespeare’s *Hamlet* (1599) displays betrayal among family members, while Robert Bolt’s play “*A Man for All Seasons*” (1969) recalls the real story of the Saint Thomas More, the 16th century Chancellor of England, who was punished because he evaded betraying his religion. Similarly, Gustave Flaubert’s *Madame Bovary* (1857) in French Literature, Kate Chopin’s *The Awakening* (1899) in American Literature, Lev

Nikolayevich Tolstoy's *Anna Karenina* (1873) in Russian Literature refer to women's cheating on their husbands. Iris Murdoch's *A Severed Head* (1961), in which marriage, adultery and incest are the main themes, Joseph Conrad's *Lord Jim* (1899), which tackles a sailor's ideological betrayal and *Secret Agent* (1907), whose main theme is political betrayal, George Orwell's *1984* (1949), where the main character is forced to betray his lover and his political beliefs, Harold Pinter's play *Betrayal* (1978), whose characters cheat each other crosswise, are some examples from English Literature. Halit Ziya Uşaklıgil's *Aşk-ı Memnu* (1899), which deals with women committing adultery, is a conspicuous example from Turkish Literature. These are just a few examples among numerous literary works both in English and the world literature. Hence, betrayal is a term that encompasses various kinds ranging from betrayal of one's friend, one's spouse, ideology, family members or country. In whatever form it is, it is an intriguing topic that most of the writers and playwrights have always exploited.

Betrayal is the main topic of this thesis and takes its backbone from modern novelists' interest in the developments and expansions in the field of psychology. The 19th century trends of writing could not reach the bottom of the matters about human beings and their relationships with their surroundings or their inner conflicts. Thody states that "one of the features which most obviously distinguishes twentieth-century literature from that of its immediate predecessors has been a kind of return to this aspect of the classical tradition and a move away from the kind of arguments put forward in the eighteenth or in the nineteenth century" (6). Related to this, the developments in psychology in the turn of the 20th century paved the way for novelists to write deeper and more intricate novels. They transcended old methods and approaches. To exemplify, E. M. Forster, Virginia Woolf, James Joyce, Joseph Conrad, Somerset Maugham, D. H. Lawrence and numerous men and women of letters were interested in the complex behavior of the modern man. Novelists of the 20th century tried to explore the unconscious reasons behind people's deeds and sort out man's complicated, inexplicable mind and personality. Touching upon the deeper parts of their characters' psychology enabled these novelists to be

more universal and their novels more profound. Thus, this study aims at displaying certain characters' behavior in the light of their personal psychology instead of dwelling on their individual characteristics.

Accordingly, this study brings three novels together under the heading of "betrayal". There are three sorts of betrayal in this study such as the betrayal of one's friend in Joseph Conrad's *Under Western Eyes* (1911), the betrayal of one's husband, which is called adultery, in Somerset Maugham's *The Painted Veil* (1925) and the betrayal of one's ideology in Adalet Ağaoğlu's *Bir Düğün Gecesi* (1979). Tackling these three novels separately, the object of this study is to analyze and to display the common reasons for betrayal. The characters' emotional dissatisfactions, being devoid of love and affection and their searching for an identity are investigated within the context of the characters' familial, social and political background. Thus, firstly, the social and political circumstances in the 20th century of Russia and Turkey and the first quarter of the 20th century in Britain, when the traits of Victorian era are still observed, are of pivotal importance in this study. Secondly, the main characters' personality analysis which is scrutinized from the beginning to the end is another aim of this study.

The first chapter of this study analyzes Joseph Conrad's novel *Under Western Eyes* (1911). The inscrutable psychology of a young man, the main character of the novel, Kirylo Sidorovitch Razumov, is depicted. The reasons behind Razumov's betrayal of one of his friends, Victor Haldin, are discussed in the light of his alienation from society, his non-existent familial ties, political milieu of the 20th century Russian society and its negative effects on people including Razumov are emphasized. The conflict between the autocracy and the revolutionaries and the chaos that it causes are within the scope of this study since it is highly pertinent to Razumov's betrayal of his friend Victor Haldin. After his betrayal, Razumov's painful, guilty conscience keeps molesting him. Razumov cannot fight against his pangs of conscience and finally confesses his secret. So, the object of this study is to depict Razumov's moral evolution step by step after he is tortured by his secret. The crux of this

chapter is to mirror Razumov's inner conflicts and moral questionings as to his betrayal of someone who confided in him.

This study throws a light not only on Razumov but also the betrayed friend Victor Haldin and his close relations. In most of the novel Razumov speaks out his hatred for Victor Haldin and everything associated with him. Then, however, he falls in love with Victor Haldin's sister Miss Haldin. This love causes Razumov to give away his secret. Correspondingly, the atmosphere in Geneva is as influential as St. Petersburg in Razumov's moral journey. Stuck in the limbo, Razumov hates both his father, who does not own him, and the activists in Geneva since he discerns their hypocrisy and dishonesty. Under these circumstances, he questions the meaning of everything he has held important up to that point. Thus, this study pinpoints his existential questionings, his sentimental education, suffering and his yearning for an identity.

The second chapter of this study is on Somerset Maugham's *The Painted Veil* (1925). In this novel, a young and married woman cheats on her husband and commits adultery. The aim of the second chapter is to portray the main character's behavior in an objective way. While light is being shed on the motives of Kitty's adultery and her being punished by her husband, Walter, a bacteriologist, the process of her change, her transformation and her achieving an understanding have great significance in this study. At the outset, Kitty's familial and social background is studied within the first quarter of the 20th century context in British society so as to understand what kind of a personality Kitty has. Consequently, Kitty's immaturity and her lack of moral sensibility within this familial and social background instigate Kitty to commit adultery.

Then, the study shifts its route from London to Mei-tan-fu. In this part of the chapter, the effect of the eastern world on Kitty as a dead stricken place, the nuns and other people like philosophical Mr. Waddington and his enigmatic Manchu mistress and Kitty's pangs of conscience, her anguish and her maturation, her psychological transformation are studied since Kitty transforms from a childish, superficial girl to a mature woman who develops a sense of responsibility consequently. While Kitty's moral evolution is studied, his

husband Walter Fane is taken into consideration, too because Walter Fane, as a conscientious husband, is quite influential in Kitty's transformation and lifting the veil on her eyes and seeing the real life as it is. The more she is exposed to real life and painful realities, the more mature she becomes. Moreover, Erich Fromm's ideas about love in his book *The Art of Loving* are applied when necessary to be able to analyze Kitty's condition better.

The last chapter of the thesis is on the Turkish novelist Adalet Ağaoğlu's novel, *Bir Düşün Gecesi*. Written in 1979, the novel mirrors the 1970s political upheaval in Turkey and the inner confusions and conflicts of the various characters who sympathize with different social and political ideas. *Bir Düşün Gecesi* is a "period novel", and the characteristics of that period and their negative effects on people are studied in this thesis. Especially how capitalism causes people to alienate from themselves and each other is dealt with by means of Erich Fromm's article, "Alienation under Capitalism" and Ernest G. Schachtel's article "On Alienated Concepts of Identity". In this study the characters Ayşen, the bride, whose wedding night is the main concern of the novel, and Tuncer, a stalwart political activist of the recent times, and their betrayal of their ideologies are dwelt on.

At first, Ayşen's betrayal of her political ideology is studied in the light of her familial and political surroundings. A devoted and enthusiastic activist Ayşen, who used to rebel against the government and the military ardently, somehow marries Ercan, the son of a major general, thus behaves in contradiction with her former ideas. The aim of this study is to discuss Ayşen's psychological upheavals and investigate the reasons for her betrayal within the context of Max Scheller's article, "Ressentiment". Ayşen's isolated and alienated feelings and her resentment towards her family and her friends have great importance.

Later, Tuncer's betrayal of his political ideology, that is Marxism, by marrying a young girl Yıldız, who is a deputy's daughter, are discussed. The reasons for Tuncer's betrayal of his ideology are also examined. In addition to this, Tuncer's pangs of conscience and his moral sensibility, his betrayal of his

ideology are the main focuses of this study. Moreover, the era's social and political conditions are analyzed.

Both in Ayşen's and Tuncer's conditions, besides betrayal of their ideologies following the 12th March 1971, a coup in Turkey, and their self betrayals are underlined. Especially, Ayşen strives not to betray herself and her ideology and attempts to take help from Ömer, a leftist professor, whom she adores. Likewise, Tuncer's humiliation, which was revealed when he was snubbed by Ömer at Ayşen's wedding ceremony besides his pangs of conscience fused with his questioning of his marriage and his betrayal of his ideology are all emphasized.

The conclusion of this study deals with the common grounds that all the characters of the novels meet on. Razumov, Kitty, Ayşen and Tuncer are devoid of affection and they crave for real, satisfactory and sincere relationships. They have always been devoid of understanding and sympathy throughout their lives. Neither their families nor their friends could answer their needs. All of the characters in these novels betray friends, partners or ideologies, and they confront the sordid and unsympathetic aspects of life and experience painful loneliness. Absence of love in their lives leads them to betray others in order to fill this void in their lives. While Razumov in *Under Western Eyes* is stricken with lack of familial love, Kitty is dissatisfied with the love that her husband bestows upon her. Likewise, while Ayşen is scorned by her leftist friends because of her bourgeois life style, she, at the same time, experiences a certain emotional impoverishment by marrying Ercan; Tuncer dangles in a politically chaotic era that despises feelings like love and passion. He quenches his quest for love with a young girl's devotion and does not hesitate to betray his ideology.

The consequences of their betrayal drag these characters into painful experiences. Razumov is physically deformed although he achieves spiritual relaxation in the end. Similarly, Kitty matures after her suffering from her betrayal and experiences spiritual awakening. Nevertheless, after Ayşen's betrayal of her ideology and of herself, one witnesses her inevitable and involuntary plunge into escapism. On the other hand, Tuncer, after his betrayal

of his ideology, always feels restless with his choice and torments himself by his futile questionings. In short, all the characters, who are mentioned in this study, trace the same path, “betrayal”, in different ways.

To conclude, betrayal, although in different forms, is the main topic that connects Joseph Conrad’s *Under Western Eyes*, Somerset Maugham’s *The Painted Veil*, and Adalet Ağaoğlu’s *Bir Dügün Gecesi* in that all of the novels dwell on the problematic conditions of the main characters who are confronted with moral choices.

CHAPTER II

UNDER WESTERN EYES: Betrayal of One's Friend

In *Under Western Eyes*, Joseph Conrad deals with betrayal of one's friend in the world of anarchists and revolutionaries. He also touches upon the notions such as trust, male bondage, guilty conscience, remorse, education of sentiments, morality and inner conflicts, which pivot around the main theme of betrayal. The novel mirrors the political upheaval in Russia during 1900s. Razumov, a university student studying philosophy in St. Petersburg, is dragged out of his stable life into a chaotic atmosphere. Joseph Conrad presents his protagonist in a "state of isolation and the depth of suffering and pain of conscience..." (Panichas, 79). He burrows into Razumov's journey of moral discovery and displays his emotional turmoil step by step. As Gillon states: "in no other political novel of Conrad do we find such profound and prophetic insights into the nature of men and women living under an autocratic regime" (138). Razumov's betrayal of his friend brings forth dramatic changes in his life and turns his life into a tragedy.

The main characters are Razumov and Haldin, who study at the same university in St. Petersburg. The novel begins with exploring Razumov's identity as a student. His identity before his betrayal needs analyzing since through the novel and also in the end, he ends up as a totally different person. He is described as a hardworking, ambitious and brilliant student whose basic aim is to be acclaimed as a prosperous citizen in the future. He is neutral in politics and stays away from rebellious groups at the university. He is a man of order who is absorbed in his studies. Victor Haldin, a revolutionary student at the same university, wants to hide out from the police in Razumov's house after he assassinates a minister of state. There are two basic reasons for Haldin's choice of Razumov as his confidant. Firstly, Razumov has a reputation of trustworthiness among other university students. His intelligence

and amiability draw other students' attention at the university (382). Conrad names him as Razumov intentionally because his name "Razumov" means "son of reason" in Russian as it is indicated in the novel (382). He keeps himself aloof from politics, and when he happens to be seen in political discussions, he tends to be taciturn. He is credited with "reserve power" by his comrades (6). He is a benevolent person and his cordiality is appreciated in his social surrounding (6). His aloofness has procured him reputation, and he is outstanding among his friends as a promising student. Thus, Haldin thinks that he can trust Razumov. Secondly, he has no familial bondage. His mother is known to be the son of an archpriest's daughter. He is guarded by a recognized nobleman whose identity is known neither by Razumov nor anyone. However, Conrad hints that he is the illegitimate son of Prince K—, a former distinguished Senator. Conrad describes Razumov as "lonely in the world as a man swimming in the deep sea" (11). He has no connections in the world, and he is the mere label of solitary individuality. However, he pushes aside his loneliness by concentrating on his studies. The description of Razumov as a conscientious young student is completely the opposite of Victor Haldin. Thus, Haldin's ruinous effect on Razumov's ordered life is understood explicitly as the novel progresses.

Razumov's anger begins the moment Haldin disrupts his stable life. These are also the factors that accelerate Razumov's decision to get rid of Victor Haldin. His anger is ignited by Victor Haldin's misreading of his identity like other revolutionaries. For the first time, his isolated individuality goes under threat because of a revolutionary, whom he cannot even label as his friend. "Razumov had never been intimate with him. They had met from time to time at gatherings in other students' houses" (15). He is a man engulfed in himself, and he has a wish for distinction in society. He strives for acquiring self respect among people. He thinks that "a man's real life is that accorded to him in the thoughts of other men by reason of respect and natural love" (14). Haldin's trust in him sickens Razumov because he is aware of the possible dangers following Haldin's arrival. He has been writing an essay to win a medal prize that the government would bestow upon the winner. This medal

would be the springboard for Razumov to be noticed by the government. He has a wish to be respected in society via his works. His basic aim is just to be an acclaimed man of mind and by this way to establish a self-satisfactory presence in society. Since he has no family or close friends, he maps out all of his plans for the future. However, Victor Haldin robs him of his bright future by putting him under risk. Therefore, when Haldin confesses having killed the minister, the very first thought that strikes Razumov is that he will lose all his chance of winning the silver medal that would pave his way to be a respected man awarded by his skills. He remarks in dismay after Victor's arrival: "There goes my silver medal" (16).

Victor Haldin exploits Razumov's aloofness as well as his loneliness. Razumov is indignant because a revolutionary dares to make use of his solitude. As Hampson points out, "Razumov's lack of family has led him to construct an identity for-self which does not exist in the present but is projected on to the future" (169). While he has always used his isolation as a shield against outside dangers and political chaos of the era, Victor Haldin trespasses on his life, and he justifies his refuge by stating: "It occurred to me that you have no one belonging to you— no ties, no one to suffer for it if this came out by some means" (19). Haldin's explanation is very important in that it indicates how Razumov's self-image clashes with his social identity. He gains the revolutionaries' trust involuntarily. Therefore, he seethes with the idea that his life is jeopardized as stated in the following way:

The peculiar circumstances of Razumov's parentage, or rather of his lack of parentage, should be taken into the account of his thoughts. He had been lately reminded of them in a peculiarly atrocious way by this fatal Haldin. "Because I haven't that, must everything else be taken away from me?" He thought (26).

Razumov's comment on Haldin's arrival sheds light on his complex feelings of loneliness that he has neglected until that time. Razumov sees himself as a "celebrated old professor, decorated, possibly a Privy Councillor, one of the glories of Russia" in the future. He yearns for a position in society because "a celebrated professor was somebody" (13). Obviously, his ontological insecurity

renders him ambitious for his future. A name or a reputation which could not be provided by his background would be achieved by his success. He would find an identity for himself by this way. Therefore, Haldin's attitude makes him confront with his suppressed familial deprivation.

After Haldin's arrival, Razumov's world of solitude and sense of order became vulnerable to the external world. He has to make a choice now to end his predicament. He will either get rid of Haldin or help him. This process is quite painful for Razumov. He is aware of the fact his decision will ultimately orient his way of life. After the first shock, he begins moral questionings. The fact that Haldin is at his home preys on his mind. He becomes embittered by Haldin's existence as it is stated in the following way:

Razumov saw himself shut up in a fortress, worried, badgered, perhaps ill-used. He saw himself deported by an administrative order, his life broken, ruined, and robbed of all hope. He saw himself—at best—leading a miserable existence under police supervision, in some small, far away provincial town, without friends to assist his necessities or even to take any steps to alleviate his lot-as others had. Others had fathers, mothers, brothers, relations, connexions, to move heaven and earth on their behalf—he had no hope—he had no one (21).

His conscience commands him to help Haldin first. He also wants to come out of the situation there and then. Thus, he agrees on Haldin's wish to find Ziemianitch, the coachman who is supposed to help Haldin to flee from the country. The time span between Haldin's arrival and Razumov's meeting Ziemianitch is full of different feelings. Fear ensues shock, frustration, dismay and hesitation. Razumov's moral dilemma whether to help Haldin or not is associated with the feeling of fear mostly:

A feeling of horrible sickness came over him. "I must be courageous" he exhorted himself mentally. All his strength was suddenly gone as if taken out by hand [...] They would find Haldin there [in his house]. Strangely enough it was this fear which seems to have kept him to the end (26).

Fear is very determinant in Razumov's decisions. Haldin represents the outer world and fills Razumov with fear. Panichas remarks that Conrad highlights the fear of the unknown in "An Outpost of Progress" as "man may destroy everything within himself...but...he cannot destroy fear."(82). He goes on as the following:

Indeed, from the moment of his encounter with Haldin it is fear that possesses and drives Razumov in all of his actions-his moods, feelings, and decisions that would permanently, even fatally, affect him and also the lives of those who come into contact with him (82).

Razumov's visit of Ziemianitch is important because he is in a dither about what to do while he is going there. He goes to Ziemianitch in anger and hate which have been permeating into his mind step by step. When he arrives at Ziemianitch's place, dubious about his next step, he finds the coachman drunk. He belabors the peasant indignantly. The basic instinct that leads Razumov to hit Ziemianitch is that he wreaks his anger on that man. Ziemianitch stands for all peasants and revolutionary activities' futility and incompetence. Razumov thinks he is stuck "between the drunkenness of the peasant incapable of action and the dream-intoxication of the idealist incapable of perceiving the reason of things, and the true character of man" (31). The coachman accelerates Razumov's decision of giving Haldin away. He could have been the one who could set everything out; however, the visit was of no avail. While Haldin is contemplating on the Haldin problem, he feels suffocated and restless because "it was like harboring a pestilential disease that would not take from you all that made life worth living—a subtle pest that would convert earth into a hell" (32). This comment of Razumov about Haldin's arrival mirrors Haldin's adverse effect on his life. Conrad makes the reader analyze Razumov's conflicts by his inner voice.

The actual moral dilemma that tortures Razumov's mind begins after he leaves the stable. "His despair is tinged with hate. He oscillates between going home and giving him away. He feels despondent .He imagines Haldin lying on his bed with "a vividly morbid vision" (32). To cease the pain of his

predicament, he thinks of killing Haldin or himself. He is crestfallen since he has nowhere to go. He explains his loneliness in the following way:

I am being crushed—and I can't even run away. Other men had somewhere a corner of the earth—some little house in the provinces where they had a right to take their troubles. A material refuge. He had nothing. He had not even a moral refuge—the refuge of confidence. To whom could he go with his tale—in all this great, great land? (32).

The difficulty of making a decision and the fact that the more Haldin stays in his house, the more he is under threat imbue Razumov with the feeling of loneliness accompanied with a sense of delirium. His ontological questionings embitter him. He is incapable of finding a medium between his moral conscience and his logic. As a man of mind, he contemplates on finding a way out. His mind is so obsessed with Haldin that he sees hallucinations. “Haldin, solid, distinct, real, with his inverted hands over his eyes, clad in a brown close-fitting coat and long boots. He was lying out of the way a little, as though he had selected that place on purpose”(37). Then, Razumov walks on this image sternly. Later, he turns back and looks at the snow and just sees his footsteps. That Razumov walks on the hallucination of Haldin reveals his inclination to rid himself of Haldin. The hallucinations highlight the trauma that he suffers. Furthermore, his hallucinations support the fact that he has difficulty with balancing his conscience and reason. He is emotionally affected, and phantoms are the reflections of his mental agitation. His self questionings about betrayal are indications of his dilemma:

Betray. A great word. What is betrayal? They talk of man betraying his country, his friends, his sweetheart. There must be a moral bond first. All a man can betray is his conscience. And how is my conscience engaged here; by what bond of common faith, of common conviction, am I obliged to let that fanatical idiot drag me down with him? (38).

His dilemma is so dramatic that he wants to turn back and embrace Haldin with passionate words. “That would end in embraces and tears; in an incredible

fellowship of souls—such as the world had never seen. It was sublime! (40). However, his logic prevents him from going back. Thus, Razumov's sudden wish to embrace Haldin in fact displays his naivety and goodwill. However, when he cannot find Ziemanitch, it gets hard to carry the burden of Haldin's existence for Razumov.

Razumov's interaction with Prince K— is an important part of the novel because Razumov's complex feelings about his non-existent familial ties appear for the first time. After Razumov beats Ziemanitch, he sees a man on the road whose appearance reminds Razumov of Prince K—, a senator. He thinks that he can apply to Prince K— for help. There are two reasons that lead Razumov to appeal for help to Prince K—. The first one is that he needs a moral refuge after his deed. He needs a father figure to protect and guide him. He has nobody but Prince K—“the man who once had pressed his hand as no other man had pressed it—a faint but lingering pressure like a secret sign” (40). He could be the man who would satisfy Razumov's longing desperately for a word of advice and moral support because “no human being could bear a steady view of moral solitude without going mad” (39). So Razumov thinks Prince K—could help him get out this situation. Prince K—is a key figure in Razumov's following decisions. Razumov's loneliness is so dramatic that he is ready to welcome a parental bond with an “agonizing hunger”. (Ash, 267). Razumov feels honored when he is first acquainted with Prince K—. Although it is not said explicitly in the novel, by means of “the secret sign” which makes Razumov's “heart leap into his heart”, Razumov is made to understand that he is Prince K—s' son (13). The paradox here is that “Prince K—is indifferent, almost reluctant to touch Razumov's hand; but for Razumov the Prince is the man who makes Razumov ‘walk in the more fashionable quarters’ [...]. ‘The young man's ear burned like fire...his sight was dim. That Man! Razumov says to himself.’ He!” (13). Razumov thinks that Prince K—is the man who can provide him the place in society that he has always wished. He imagines that the grandchildren of the prince may be aware of him as a “celebrated old professor” (13). Razumov lives in illusion and “out of neglect

he fashions a fantasy of connectedness, admiration, even glory” (Ash, 267). This illusory bond encourages Razumov to go to Prince K—.

The other reason is that, when Razumov cannot wake Ziemianitch up, “he converts his frustration into a political analysis” according to Hampson (171). He intellectualizes what he has experienced as he states: “No! If I must suffer let me at least suffer for my convictions, not for a crime my reason-my cool superior reason-rejects.”(35). While avowing his trust on his intellect, he also justifies his decision of betraying Victor Haldin. He refreshes his trust on the government as he states: “What is a throne? A few pieces of wood upholstered in velvet. But a throne is a seat of power too (34).” These considerations fill him with the necessity of appealing to some stronger forces. Thus, in order to keep his self-preservation, Razumov allies himself with the regime. Although he has been politically neutral so far, he thinks that the autocracy can protect him. “Deprivation of parental love, of romantic love, and of friendship is an important cause of Razumov’s allegiance to the regime [...] he needs to define himself in someone else’s mind in order to believe in himself” (Schwarz, 201). Victor Haldin cannot provide this definition for Razumov because he is the one who is weaker. He has no alternative but to choose Russia because of its historical fact and current power rather than the revolutionaries’ utopian dreams. He thinks that “absolute power should be preserved” and Russia is his home. He has nowhere else to go and nobody to trust:

Razumov received an almost physical impression of endless space and of countless millions [...] It was a sort of sacred inertia. Razumov felt a respect for it. A voice seemed to cry within him, “Don’t touch it.” It was the guarantee of duration, o safety, while the travail of maturing destiny went on [...] (33).

For Razumov, Russia is like a family who will protect him against dangers. It is so vast and big that Razumov feels little and weak before its power. This power emanates from its history and the autocracy. Without family, any friends or relative, Razumov has to yield to the country’s power.

At this point, it is useful to catch a glimpse of the political situation in Russia to analyze Razumov's psychology better. Social surrounding is highly significant in Razumov's life and experiences since the political discord of the 1910s of Russia shows its detrimental effects both on the revolutionary and the tsardom. As stated before, Haldin draws Razumov in his crime although Razumov is a politically neutral student. It shows that staying away from that discord was out of question in that era. It was the time of chaos when the tsardom and the revolutionary were in great conflict. The revolutionary believed that the tsardom's political orientation was to curtail people's freedom. So as to block the government's practices, they assassinated quite many politicians. For instance, the fact that Haldin explodes the carriage of the minister is the real life reflection of events which recurred many times for many politicians during 1900s. The actions in the novel take place in the chaos of political upheaval as Panichas points out:

The political events of the novel, chiefly the assassination in St. Petersburg of a prominent and powerful Russian statesman, give the novel political specificity, that is, pre-1917 Russian autocracy. This assassination is depicted in the light of a social-political milieu of tyranny, terror, oppression, corruption (81).

In addition, Conrad's exploitation of real historical events can be best exemplified by his analogy of real political events and politicians. For instance, In "Explanatory Notes" part of the novel, Mr. de P— is stated probably to be "Viatcheslav Konstantinovitch Plevhe, Czarist Minister of the Interior, who was assassinated in July 1904".

During that era, the revolutionary group was largely comprised of rebellious university students. Victor Haldin and Razumov were two distinct university students with different aims and ambitions. Victor Haldin believed that the government should be done away with. The tension between the government and the revolutionary was so intense that both parts would vindicate their crimes as they had blind confidence in their mission. They believed all their doings were for the sake of a common aim, common faith as Ash claims:

Conrad argues that Russia is an abyss of tyranny and moral anarchy because both of the rebels (like Victor Haldin) and the upholders of the social establishment (like Kirylo Sidorovitch Razumov) act on “cynical” or “despotic” motives, but disguise these motives from themselves and others with high-minded rhetoric, a “mystical” (false and disembodied) faith (256).

Correspondingly, after assassinating the minister, Haldin warrants his murder stating: “The Russian soul that lives in all of us. It has a future. It has a mission, I tell you, or else why should I have been moved to do this—reckless—like a butcher—in the middle of all these innocent people—scattering death—I! I! . . . I wouldn’t hurt a fly! (22). Likewise, the General bursts out his animosity against the revolutionary when Razumov is taken before him to tell the Haldin story again. A surge of anger suffuses him: “I detest rebels. The subversive minds! These intellectual *debauches*! My existence has been built on fidelity. It’s a feeling. To defend it, I am ready to lay down my honor—if that were needed (51). Therefore, Razumov is stuck between two choices. As a man of reason, he makes a conscious choice and seeks refuge in the authority. It does not mean that he has strong faith in the stardom, but he needs an inflexible power which can provide opportunities for him to actualize his future aims. His future aims are the main reasons for his existence. He decides to block everything that puts his future in danger as Berthaud points out:

Razumov’s recoil from Haldin is not cowardice; it is not even moral abhorrence; it is chiefly a despairing resentment that the prospect of a sane, normal future is being taken away from him. Confronted by ‘the spectral ideas’ and ‘disembodied aspirations’ of the revolutionary terrorist, he is overcome by the need to reassert the reality of the fabric of his own society (173).

It is important to note here that the reasons that prepare Razumov’s betrayal are outside effects. Haldin and the government members blockade Razumov’s willing isolation, which makes Razumov’s end more tragic. Before Razumov decides to take Prince K—’s help, he tries to make himself believe his choice. He justifies himself by soliloquies. It is an important stage for Razumov because he has to internalize his decision to reach mental and moral

stability. His self identity commands him to brush aside any emotional bonds or empathy with a rebel. Being rebellious does not agree with his understanding of life. He likes order, and the government symbolizes order. With this deduction, he keeps on finding excuses to vindicate his decision. By this way, he tries to comfort his conscience. For example, he states:

What's a man to do? What must be must be. Extraordinary things do happen. But when they have happened they are done with. Thus, too, when the mind is made up. That question is done with. And the daily concerns, the familiarities of our thought swallow it up—and the life goes on as before with its mysterious and secret sides quite out of sight, as they should be. Life is a public thing (54).

As his ideas quoted above point out, reaching a decision on Haldin issue has been a very disturbing process for Razumov. By giving Haldin away, Razumov's pain is not eased. On the contrary, he finds himself in a web of complex feelings. The prior feeling is guilt. Razumov feels guilty after he betrays Haldin and it continues until the end of the novel. At the end of the novel as he admits he feels to have betrayed himself because he lost all his innocence by causing somebody's death. He accepts it as: "In giving Victor Haldin up, it was myself, after all, whom I have betrayed most basely" (361). It is not because of friendship; but because Razumov betrayed his conscience. He is not a totally corrupt man and he has moral sensibility. Accordingly, no sooner does he inform Prince K—about Haldin, than he begins to see his phantom:

As if that mental question had evoked the familiar phantom, Haldin stood suddenly before him in the room with the extraordinary completeness of detail. Though the shorter winter day had passed already into the sinister twilight of a land buried in snow, Razumov saw plainly the narrow leather strap round the Tcherkess coat(...) Razumov stepped forward menacingly; the vision vanished—and turning short on his heel he walked out of his room with infinite disdain (84).

Razumov's guilt at his betrayal causes him to identify himself with Haldin. While talking to Councillor Mikulin, who deals with Razumov with the

general's order, Razumov sees "a long pale figure dawn asunder horizontally with terrific force in the darkness of a vault, whose face he failed to see" that could be both himself and Haldin (85). After Haldin is executed, he cannot free himself from his image as he states:

It was there that the dark prestige of the Haldin mystery fell on him, clung to him like a poisoned robe it was impossible to fling it off[...] All this was bad. And all this was Haldin, always Haldin—nothing but Haldin—everywhere Haldin: a moral scepter infinitely more effective than any visible apparition of the dead (299-300).

The fact that Razumov sees the phantom of Victor Haldin here and there is the result of his guilty conscience. He cannot erase Haldin's trace in his life. Although he is dead now, he continues reminding Razumov of his deed. "By spurning Haldin's confidence, Razumov does not gain peace; on the contrary, he condemns himself, like Sisyphus, to a never ending cycle of repetitive effort" (Berthoud, 178). He needs to exorcise Haldin's image to feel free.

Razumov's reactions after his betrayal change dramatically. He becomes a man who cannot concentrate on his lessons. Prior complimented by his respectful attitude, he now becomes a coarse, indifferent student. For example, once, he astonishes a professor at school with his "odious, muttering boorishness" (299). He becomes obsessed with the time that he finds Haldin at his home. He looks at the watch and says "at this very hour, the fellow stole unseen into this room while I was out. And there he sat quite as a mouse—perhaps in this very chair" (300). He becomes ill and rarely goes to school. He fears that the other comrades may suspect something different of his change. In some occasions he reprimands some of the revolutionaries at university (300). He cannot concentrate on anything but Haldin.

Haldin turns Razumov's life into a tragedy in many ways. Not only is his existence felt even after he is executed by the government, but he also plunges Razumov into an abyss of chaos. His freedom, which he values more than everything in his life, is first taken by Haldin and then by the authorities. Although he feels he is supposed to confide in the authorities, he knows that his life is doomed to be controlled and his freedom is to be restricted because

the authorities render him a suspect. A paper of note is found at his home on which the following phrases have been written by Razumov: "History not Theory. Patriotism not Internationalism. Evolution not Revolution. Direction not Destruction. Unity not Disruption." This short note is the summary of Razumov's understanding of politics. It also pinpoints Razumov's neutrality. However, Councillor Mikulin states: "Don't forget that I have seen that interesting piece of paper. I understand your liberalism [...] Abstention, reserve, in some situations, come very near to political crime" (278). Razumov understands that it is impossible for him to be independent even though he is neutral. His confession about Haldin does not build up complete trust in the authority. Mikulin adds that "You are going away free as air, but you shall end by coming back to us" [...] some of our greatest minds had to do that in the end" (295). Besides, when Razumov states he wants to resign, Mikulin asks "where to?"(99). Mikulin's simple question and his ironic understanding of independence put Razumov under pressure. He realizes that he cannot get rid of outer forces in his life. This recognition is very important because he understands that his solitude, his distance from outer world, is impossible after Haldin affair. He has to internalize his new personality as a political suspect and a spy for the government and an ardent, trustworthy revolutionary in Geneva. His duty is to leak information about a revolutionary group in Geneva as Mikulin orders. Yet, Razumov is neither of them. Thus, he feels stuck in a limbo as it is pointed out in these lines:

At first he thought of nothing; but in a little while the consciousness of his position presented itself to him as something so ugly, dangerous, and absurd, the difficulty of ever freeing himself from the toils of that complication so insoluble, that the idea of going back and, as he termed it to himself, confessing to Councillor Mikulin flashed through his mind (297).

A very important point here is that Razumov enjoys his relationship with Mikulin although he does not like his new duty of espionage. Razumov yearns for a moral refuge, at least, a friend who can listen and understand him. This need is so dramatic that "He could not defend himself from fancying that

Councillor Mikulin was, perhaps, the only man in the world able to understand his conduct. To be understood appeared extremely fascinating” (297). However, Mikulin manipulates Razumov wittily. He can see that Razumov is in turmoil of loneliness. He convinces Prince K— to show a fatherly affection to Razumov and he makes Razumov feel that a small group of people of high position value him. Razumov’s interest slides from Prince K— to Mikulin because he discerns the Prince’s involuntariness in this affair later:

This simple-minded, wordly ex Guardsman and senator whose soft grey official whiskers had brushed against his cheek, his aristocratic and convinced father, was a whit less estimable or more absurd than famine-stricken, fanatical revolutionist, the red-nosed student? (308).

Razumov understands that a plot is being hatched against him. Yet, he also likes the idea that important people from the government take him serious. Moreover, he has to choose a side for himself. Therefore, “Mr. Razumov, certain of belief, went to meet Councillor Mikulin with the eagerness of a pursued person welcoming any sort of shelter” (304).

Razumov’s revulsion and rage against Haldin are to such an extent that before he goes to Geneva to be a spy, he wants to take revenge on the revolutionaries again. A student at school, Kostia, whose father is wealthy, has always adored Razumov because he thinks that Razumov is a great activist. Razumov wants money from the boy. When he learns Kostia has no money left, Razumov encourages him to steal money from his father. Kostia steals the money willingly and gives it to Razumov. Then, he says that he would sacrifice all his life for Razumov’s wishes (313). Later, in the train while going to Geneva, Razumov flings the money parcel out of the train window (313-315). The fact that Razumov does not use the money is an indication of his anger and dismay. Moreover, Kostia’s unconditional devotion to his ideology vindicates Razumov’s reaction against the extremes of political commitment.

When Razumov is sent to Geneva as a spy, he is compelled to adopt a new identity. He suffers more than before because he should pretend to be a revolutionist there. Firstly, he has his own identity as a political neutral student

who only feels hatred, guilty and dismay because of Haldin's affair. Secondly, he has to pretend to be an autocracy supporter because he knows he is under the oppression of them. Thirdly, he has to assume his revolutionary identity because he is supposed to learn their secrets as a spy. In Geneva, he goes through various ranges of feelings such as moral dilemma, indignation, inferiority, pangs of guilt and self betrayal, fear, emptiness, isolation and perdition. His betrayal is like an albatross around his neck. It curses him and he has to suffer for what he has done. Peter Ivanovitch, Madame de S—, Sophia Antanova, Nathalie Haldin and Mrs. Haldin, the people that Razumov come into contact with in Geneva, are effective in Haldin's emotional impoverishment. "All of his mendacious dialogues in Parts ii and iii, composed of dazzling misprisions, half-truths, lies, and silences, in which all the characters, as in Shakespeare, always say and communicate more than they mean"(Carabine, 135). Therefore, Razumov's conversations with the revolutionaries enable one to see his psychological suffering.

He is welcomed in Geneva as an honorable activist who is Haldin's very trustworthy comrade from Russia. Haldin's effect on Razumov continues in Geneva because people's misjudgment about him stems from Haldin's letter. In his letter to his sister Nathalie Haldin, Victor Haldin describes Razumov as "the man of unstained, lofty, and solitary existence" (135). He is pre-accepted in Geneva as a substitute for Victor Haldin. The revolutionaries ask a lot of questions to him about Haldin. He tries to gloss over these questions and seems indifferent to the people and their questions. He always thinks about his situation's absurdity. People's expectations on him make Razumov much angrier.

Firstly, Nathalie Haldin, Victor Haldin's beautiful and naïve sister drags Razumov down. He is troubled with Nathalie's trust on him. For example, when he first encounters Miss Haldin, she evokes for Razumov the image of Victor Haldin. Razumov finds her attractive. However, a bitter feeling fused with self pity pervades Razumov as he says: "all this was not for him; the beauty of women and the friendship of men were not for him [...] it nearly suffocated him physically with an emotional reaction of hate and dismay"

(167). Moreover, he feels great pain when he sees Nathalie Haldin's excitement of meeting him. Upon Nathalie's explanation that she feels honored to meet him, he loses his control on his movements. Nathalie Haldin tells the narrator, the language teacher of her and also the narrator of the novel, that moment:

This distressed him. He was quite overcome. I have told you my opinion that he is a man of deep feeling— it is impossible to doubt it. You should have seen his face. He positively reeled. He leaned against the wall of the terrace. Their friendship must have been the very brotherhood of souls! (172).

Razumov is distressed not only because he has to pretend to be worried about Haldin's death, but also he has gained people's respect not by his studies but the betrayed fellow's few lines in a letter ironically. Regarding the instance given above, one can see that Razumov's life keeps on being controlled out of his command because of Victor Haldin. The government demands such a hard duty of him that he has to tussle with this new problem after Haldin. Moreover, one can deduce from Nathalie Haldin's comment that Razumov, at the very beginning of his painful journey, is under a lot of strain.

Razumov has difficulty in dissembling his feelings when Nathalie Haldin confesses that she has utter trust in him. After this sincere confession, the narrator describes Razumov's reaction as: "Afterwards he glanced backwards and forwards at us both, while the faint commencement of a forced smile, followed by the suspicion of a forced smile, followed by the suspicion of a frown, vanished one after another" (179). On another occasion, Nathalie expresses those three lines of the letter that Victor Haldin defines Razumov in his letter. These lines are very important for her as the narrator says: "At that moment it occurred to me that Razumov's face was older than his age" (181). That is, every piece of utterance about Haldin anguishes Razumov, and the difficulty of keeping his identity secret is reflected on his face.

With Nathalie Haldin, Razumov's hidden feelings about women crop up. Since he has no maternal affection, he suddenly gets irritated by Nathalie Haldin or Mrs. Haldin's mention. The women mourn after Victor Haldin,

whereas there is nobody to show a little compassion to him. He envies Haldin because of the women's great love blended with devotion to Haldin. Accordingly, his anger at Victor Haldin is directed towards Nathalie and Mrs. Haldin. For instance, when the narrator requests him to be more polite and sensitive to Miss and Mrs. Haldin, Razumov bursts out: "Must understand this! Not expected to understand that! I may have other things to do. And the girl is charming and admirable. Well-and if she is I suppose I can see that for myself" (184). Later, he rebukes the narrator as:

'This is beyond everything' were his first words. 'It is beyond everything! I find here, for no reason that I can understand, in possession of something I cannot be expected to understand! A confidant! A foreigner! Talking about an admirable Russian girl. Is the admirable girl a fool, I begin to wonder? What are you at? What is your object?' (185).

Razumov lashes out at the narrator since he wants to suppress his blossoming love for Miss Haldin. Besides, he cannot tolerate witnessing Haldin's agony over Victor Haldin's death. Furthermore, his anger partly stems from his intolerance of being manipulated. Already manipulated by Victor Haldin and the authority, Razumov can not bear the narrator's persistent requests about the Haldins. On the other hand, this reaction indicates that Razumov is restless of being caught. The more he is questioned, the more unsafe he feels. When the narrator insists on encouraging Razumov to console Miss Haldin, Razumov flares out: "—I am not interested in them. I let them be. I am not a young man in a novel. How do you know that I want to learn anything about women? ... What is the meaning of all this? ...In fact, I have had other subjects to think about" (186). Razumov wants to avoid mentioning women because he has always ignored the absence of motherly affection in his life until that moment. Facing the realities disturbs him.

Mrs. Haldin, on the other hand, is always a threat for Razumov's moral resistance. Although she does not show any reactions and keeps silent during their meeting, Razumov is disturbed by her:

And this was the phantom's mother consumed with grief and white as a ghost. He had left a pitying surprise. But that, of course, was of no importance. Mothers did not matter. He could not shake off the poignant impression of that silent, quiet, white-haired woman, but a sort of sternness crept into his thoughts (340).

Razumov, with his self defense and justification system, again tries to block Mrs. Haldin's effect on him. He knows that mothers matter and he has caused this old woman's grief, but he tries to repent the lady out of his mind and finds reasons for that. He seems to ignore the old lady's agony over Victor Haldin's death. However, he cannot deceive himself because Victor Haldin, via Mrs. Haldin, rushes into his thoughts and torments him:

And was it not something like enviousness which gripped his heart, as if of a privilege denied to him alone of all the men that had ever passed through this world? It was the other who had attained to repose and yet continued to exist in the affection of that mourning old woman, in the thoughts of all these people posing for lovers of humanity (341).

Not only Nathalie but also Mrs. Haldin unrolls Razumov's envy of Haldin and need for maternal love. Razumov's crisis increases with Mrs. Haldin because she senses Razumov's duplicity. Even after his confession, she does not show any reactions. Razumov cannot take his revenge on Haldin because Mrs. Haldin goes on mourning after Haldin instead of substituting Razumov for his son. It makes Razumov feel more isolated and forlorn.

For Razumov, it gets harder to be reserved and cold. The longer he encounters the same conversations about Haldin's death, the angrier and bitterer he becomes. Conrad narrates his resentment with an interesting comparison:

The water under the bridge ran violent and deep. Its slightly undulating rush seemed capable of scouring out a channel for itself through solid granite while you looked. But had it flowed through Razumov's breast, it could not have washed away the accumulated bitterness the wrecking of his life had deposited it there (198).

Secondly, Razumov's feeling of self-division and self-hatred, after his betrayal, occur during a series of meetings. Peter Ivanovitch, Madame de S—, an old revolutionary who lives with him, and Sophia Antanova, another revolutionary whom Razumov has met before, are significant characters while analyzing Razumov's emotional deterioration. In accordance with his job, Razumov is supposed to have intimate relationships with the revolutionaries in Geneva. During his conversations with Peter Ivanovitch and Madame de S—, Razumov tries to hide his real identity. It is very hard for him since he does not fulfill his duty eagerly. He fears they may understand that he is spying on them. He has to forge himself an identity as a revolutionary. He gets more frustrated during these conversations. Furthermore, he feels disgusted by Ivanovitch and Madame de S—as he finds them insincere. This couple only increases his mental agitation. Razumov feels that Ivanovitch is “waiting behind his spectacles” for him to give himself away (228).

For instance, when Peter Ivanovitch informs him that he has heard about him before his arrival and received some letters, Razumov gets anxious. He tries to suppress his nervousness by commenting on Ivanovitch's statements and tells how it is difficult to deal with rumors and gossips. Then, “he managed very well to conceal the feeling of anxiety which had come over him. At the same time he was saying to himself that there could be no reason for anxiety” (206). His inner feelings are in conflict with his way of behavior. He has to ease his tension in order to prevent any hints. Considering Razumov's restlessness, it is important to underline his alienation from all the people around him. His sense of belonging nowhere makes him more anxious.

During their conversation, Peter Ivanovitch states that Razumov's taciturnity and attitude inspire hope but it is hard to fathom his personality. “There is something of a Brutus with you” he says (208). This comparison maddens Razumov and he cries out against his words as: “Pray spare me those classical allusions!...What comes Junius Brutus to do here? It is ridiculous!” (208). The reason why Razumov is offended with this comparison is its reality. He knows that he is a betrayer like Brutus. A few minutes later, also, when Ivanovitch calls him “one of *us*”, he denies it and says: “I have no name, I have

no...I have no father. So much the better. But I will tell you what: my mother's grandfather was a peasant—a serf. See how much I am one of *you*. I don't want any one to claim me. But Russia can't disown me. She cannot! ... I am *it!* (209). Razumov's affirmation of his attachment to Russia is important to analyze his suffering because a feeling of utter desolation surrounds him.

Razumov's sudden reaction of anger implies the density of his emotional and mental turmoil aggravation. He needs to confess who he is. Yet, he is aware of the fact that by doing so he endangers his situation. He cannot balance who he is and who he should be. He is in a dilemma. He gets so angry that he imagines stabbing Ivanovitch to death. He is absorbed in his murder plan during this conversation. Then he comes around and says "Lord! Am I going mad?" (209). Razumov's unexpected reactions and explanations about his family background indicate that he still suffers from having no parental bonds. His fantasies on murdering Ivanovitch demonstrate his inner conflicts, as well. He finds it hard to preserve his mental stability. He diverts his anger at Haldin to the revolutionaries in Geneva. Razumov abhors Ivanovitch and Madame de S— to such a great extent that his description of her is like a gothic character:

What could be the relations of these two people to each other? She like a galvanized corpse out of some Hoffman's Tale—he the preacher of feminist gospel for all the world, and a super-revolutionist besides! This ancient, painted mummy with unfathomable eyes, and this burly, bull-necked, deferential... What is it? Witchcraft, fascination ... It's for her money... She has millions (216).

He does not believe that their political stance is sincere. He surmises their relationship takes money on its basis. This probability increases Razumov's abhorrence. After their conversations end, Razumov feels that his identity is split. He is estranged from himself. He experiences so many personality crises that he feels confused. Besides his mental balance, he is on the threshold of losing his morality. He cannot recognize himself and meditates on his predicament. At that very moment

“He felt bizarre as it may seem, as though another self, an independent sharer of his mind, had been able to view his whole person very distinctly indeed. . . How am I to go on day after day if I have no more power of resistance— moral resistance?” (230). Although he has been cynic and contemptuous towards the activists in Geneva so far, he embarks on a quest for moral resistance.

Another event that arouses jealousy in Razumov occurs when one of Sophia Antanova’s revolutionary friends makes a confession after he meets Razumov: “For my part, I confess I would rather have seen Haldin on this spot instead of Mr. Razumov” (266). Razumov can neither become a famous honored revolutionist nor a loyal regime advocator. In other words, he cannot obliterate the Haldin admiration there. Also, he cannot substitute himself for Haldin as Schwarz points out:

He is his own harshest accuser because he magnifies the suspicions of both the autocrats and the revolutionaries. Even the deceased Haldin has an identity because others honor him in their thoughts, while he sense that, measured by the same standard, he exists for no one (202).

The fact that the revolutionaries would prefer Haldin in Geneva to Razumov intensifies his hatred for Haldin. He feels more alienated as well.

Thirdly, his meeting with Sophia Antanova, another woman activist, is a repetition of the test he has undergone with Peter Ivanovitch. However, Sophia Antanova seems to have “a true stuff” and “he could not despise her as he despised all the others” (242). His dilemma gets more intensified when Sophia Antanova plies him with a lot of questions. His repulsion of his public identity torments him when she remarks: “and yet I have just learned something which makes me think that you are a man of character, Kirylo Sidorovitch. Yes! Indeed- you are” (248). To be called “a man of character” sickens him as he has no respect for himself any more and “Silently he indulged his wounded spirit in a feeling of immense moral and mental remoteness. He did not even smile when he heard her repeat the words—Yes! A strong character” (249). Razumov’s mental and psychological uneasiness is so apparent that Sophia Antanova warns him about his health during a

conversation. She states: "Take care Razumov, my good friend. If you carry on like this you will go mad. You are angry with everybody and bitter with yourself and on the look out for something to torment yourself with" (269). It is quite unbearable for Razumov to seem like a revolutionist and hide his secret duty as a spy. To be able to pretend to have faith in revolutionist ideology and the hardness of keeping calm suffocate Razumov because: "It was not his courage that failed him. The choking fumes of falsehood had taken him by the throat-the thought of being condemned to struggle on and on in that tainted atmosphere without the hope of ever renewing his strength by a breath of fresh air" (269). His inner voice during his conversation with Sophia Antanova distracts his concentration: "He was not listening. He had even not lost the sense of being watched in a sort of heavy tranquility. His uneasiness, his exasperation, his scorn were blunted at last by all these trying hours. It seemed to him that now they were blunted forever" (254).

The fear of being caught is fused with his frustration in his undesired role in Geneva among the revolutionaries. So as to keep his espionage secret, he endeavors to reveal any hint of his real feelings. He tries to choose his words and facial expressions in accordance with his social identity. However, sometimes he thinks he fails. For instance, when Sophia Antanova asks if Haldin has ever mentioned Zieminatch's house to Razumov, he is taken unawares and confirms it (272). He supports the rumors about Zieminatch's suicide. Sophia Antanova's endless questions draw him to the corner and he makes up stories immediately. He is astonished at his astuteness and dishonesty. Therefore, he loses his self respect. Greaney explains this situation as: "Razumov had invested so much hope as an instrument of obtaining distinction-and also his 'blank' identity. He is described as a 'perfect blank'" (p.227) by Sophia Antanova; and later feels himself to be a 'great cold blank' (p.303)" (161).

The fact was that Zieminatch was maligned and the correspondent in St. Petersburg who brought the news of his suicide could have learned the reality after a more detailed search. The people in the stable may have remembered Razumov's face and one of them could have fathomed the whole. He suffered

from his imposture. “For all the envenomed recklessness of his temper, fed on hate and disdain, Razumov shuddered inwardly. It guarded him from common fear, but it could not defend him from disgust at being dealt with in any way by these people” (278).

Razumov regrets for not having told more decent lies from the beginning. Then, he wouldn't be afraid of being questioned and haunted by the activists in Geneva so much. On the other hand, the concomitant sense is disgust again as he states: “I ought to have told very circumstantial lies from the first” he said to himself, with a moral distaste of the mere idea which silenced his mental utterance for quite a perceptible interval” (282-283). His hypocrisy seems odious to himself simultaneously.

The end of the novel is noteworthy in terms of analyzing the reasons behind Razumov's confession. At the end of the novel, Razumov confesses his guilt to the activists in the house of Laspara, who is an enthusiastic revolutionist. He goes to his home and tells him how he deceived both Haldin and the people there for a long time. He also writes a letter to Miss Haldin which comprises his most naïve and purified feelings for her. His confession to her and the activists results in his being beaten and deafened by Necator, another Russian spy who pretends to be an activist in Geneva. According to Ash, Razumov's love for Nathalie lets him free his soul from lies and frauds. It was an important phase in his life. Yet, the second step of total independence occurs after his confession to the revolutionary group in Geneva.

The most crucial cause for Haldin's confession is his reciprocal love for Miss Haldin. Although he shuns getting intimate with her because of his hatred for Victor Haldin, Razumov is impressed by her beauty and falls in love with her. The beauty and affection of Miss Haldin casts a spell over Razumov. In his letter, he states: “And now you come. You! Now! No, Natalia Victorovna. It's too late. You come too late. You must expect nothing from me” (344). The fact that Razumov betrayed Victor Haldin renders their probable love affair impossible. Razumov knows it and laments for it. He glorifies and admires Nathalie Haldin:

It meant that there is in you no guile, no deception, no falsehood, no suspicion-nothing in your heart that could give you a conception of a living, acting, speaking lie, if ever it came in your way. That you are a predestined victim. . . . Ha! What a devilish suggestion!” (349).

Miss Haldin’s naivety and beauty, and his love for her purify Razumov. Miss Haldin is the first person who really loves Razumov throughout his life. He repents for having betrayed Victor Haldin because he fully understands the meaning of purity after he meets Miss Haldin. She loves Razumov deeply and respects him because he is her brother’s trustworthy friend. Yet, Razumov cannot endure the idea of beguiling her like he did to her brother. “So, too, he learns from them how to love himself, not in the way of the narcissism he exhibited in his isolated student days but in the form of the recognition of his essential humanity” (Kaplan, 276). Conrad underlines the humanizing effect of Nathalie Haldin on Razumov. Although Razumov struggles for finding a moral refuge for himself throughout the novel, it is Nathalie who leads him to confess in the end. After experiencing the terror of loneliness and a shameful life, Razumov deadens his remorse by means of his love for Nathalie Haldin. Moreover, his sentimental education is completed although the outcome of his experiences is tragic.

When Miss Haldin wonders about the actual story about his brother’s death, Razumov feels dismay and cannot confess the truth to her face but in a letter. Yet, he confesses the fact that Miss Haldin is his sole refuge and he is damned to live lonely. He asks: “Do you know why I came to you? It is simply because there is no one anywhere in the whole great world I could go to. Do you understand what I say? Not one to go to. Do you conceive the desolation of the thought-no one-to-go-to?” (354).

Razumov confesses that “The terrors of remorse, revenge, confession, anger, hate, fear, are like nothing to the atrocious temptation which you put in my way the day you appeared before me with your voice, with your face, in the garden of that accursed villa” (354). Thus, all the negative feelings are outweighed by love that Razumov feels for Miss Haldin.

After a painful process and different range of hostile feelings, Razumov's confession brings him the free independent soul that he has always yearned for. He is now under nobody's manipulation and liberates himself. He "made myself [himself] free from falsehood, from remorse-independent of every single human being on this earth" (368). Moreover, being loved by a woman as pure as Miss Haldin gives meaning to Razumov's life, although he loses his respect in society which he used to value above everything. His existence becomes meaningful as mentioned below:

It was just when he believed himself safe and more-ininitely more-when the possibility of being loved by that admirable girl first dawned upon him, that he discovered that his bitterest railings, the worst wickedness, the devil work of his hate and pride, could never cover up the ignominy of the existence before him. There is character in such a discovery (380).

Taking all experiences of Razumov into consideration after his betrayal of Victor Haldin, his love for Nathalie Haldin is outstanding because his confession is doubled by his genuine feelings for Nathalie. The young Razumov who has always ignored the fact that he hankers after affection from a female, gets rid of his remorse thanks to Nathalie indirectly. Likewise, Tekla, the chambermaid, has significance for analyzing the end of Razumov because she provides him with the motherly affection that Razumov has never had. She takes care of Razumov after he is deafened by Necator. Nikita intentionally beats his eardrums to prevent him from hearing secrets as a spy. Razumov becomes disabled. Seriously injured, Razumov spends the rest of his life under Tekla's custody. He begins living with her in periphery. Razumov is crippled, but he is stripped of all dishonesties and lies in his life. Life with Tekla away from everybody inaugurates his mental tranquility. Yet, the ironic part of the novel is that Razumov cannot get married to Nathalie after his confession about Victor Haldin. Similarly, he cannot appreciate Tekla's care because he has to live the rest of his life physically deformed. "At the close, tended by Tekla and broken to be healed, he finally finds in Russia the 'material' and 'moral refuge' denied him since birth (p.32)" (Carabine, 135). Tekla becomes the guardian

like a mother figure who ends all loneliness for Razumov. Thus, his confession does not bring ultimate happiness to him.

In conclusion, *Under Western Eyes* can be regarded as a deep psychological novel in that the reader witnesses each phase of Razumov's tragedy. Having a placid life before, he finds himself in a web of lies, appearances, illusions, oppressions and dilemmas. In the world of anarchists and revolutionaries, he is obliged to choose himself a side. Razumov's tragedy reflects Conrad's own dilemmas about individualism and solidarity. İçöz, in her article "Conrad As a realist and Modernist", explains that:

The modernist interest in subjectivity and individualism as well as an intense preoccupation with the inner world of the individual exists in Conrad's fiction side by side with an affirmation of the values of solidarity and fidelity. This seems to be because Conrad's faith in the reality of the inner world is in conflict with his scepticism about it. The inner world is challenged and ruled out by the other (33).

Accordingly, solidarity seems to be impossible for a man because independent existence does not last long like Razumov's. On the other hand, when the community interferes with man's personal lives, it may cause a tragedy and solitude. It is impossible to be alienated from the society whereas one should have a code of conduct to sustain his individuality in the society. Razumov's inner turmoil and dilemmas take their basis from this inconsistency. Robbed of his solidarity, he can not penetrate into society because he has ruined his code of conduct by his betrayal. After Victor Haldin dispossesses him of his hopes and ambitions for the future, he goes through a series of events which cause him to lose his self respect. His guilty conscience torments his mind, and his betrayal annihilates the meaning of his existence.

CHAPTER III

THE PAINTED VEIL: Betrayal of One's Partner: Adultery

Lift not the painted veil which those who live
Call life: though unreal shapes be pictured there,
And it but mimic all we would believe
With colors idly spread,--behind, lurk Fear
And hope, twin destinies; who ever weave
Their shadows, o'er them chasm, sightless and drear

These are the lines of Shelley's sonnet "Lift Not the Painted Veil Which Those Who Live Call Life" (<http://poetry.poetryx.com/poems/543/>), and inspired Somerset Maugham to adapt the theme to his novel. *The Painted Veil* can be said to be the novelization of Shelley's poem. It pivots around two main characters, a married couple, and their disillusionments about each other and marriage constitution. The invisible veil they put on their eyes is lifted and they end up facing realities. As Shelley suggests, it is painful for people to lift the veils and face the realities. By a series of events, the partners get to know each other's personality thoroughly. The novel is centered on the themes of marriage, adultery, anguish, remorse and enlightenment. "*The Painted Veil* is an account of the spiritual and moral regeneration of a superficial and silly young woman [...]" (Calder, 153). In this novel, the form of betrayal is adultery in which the wife is disloyal to her husband, and her adultery is followed by remorse and awakening to realities.

In *The Painted Veil*, Kitty Fane is in the foreground as a young English woman who hastily marries Walter Fane, a bacteriologist. She is unsatisfied with her husband and begins an affair with another man for the sake of corporeal and a more potent love. When Walter Fane learns about the affair, he decides to take revenge on his wife, and he takes Kitty to a cholera-stricken part of China on the pretext of helping people there. In this remote, exotic but death flourishing place, she develops a sense of responsibility and finds out the value of genuine love. Her personality changes dramatically after a long

process of anguish and guilty conscience, which results in her self-actualization and enlightenment.

As for the reasons for Kitty's adultery, the most apparent one is the lack of character. She is a frivolous girl who has no strong moral backbone. She is reckless, definitely self centered, irresponsible and superficial. All these deficiencies in her personality cause her to betray her husband and take it for granted. However, one should analyze her behavior in the context of the era and the society she lives in. Her childishness and shallowness could be attributed partly to the social milieu of the early 20th century in Britain. Somerset Maugham wrote *The Painted Veil* in 1925 while Britain was trying to come through the bad effects of the First World War. The empire was in an inconsistent economic situation. People were still mourning for their martyrs after the big war. The government was exerting a great effort to find a way out of economic recession, the unemployment problem, and the social problems concerning women. While the empire was struggling to rejuvenate itself, it was also under the threat of another upcoming war, the Second World War (McDowall, 164).

As for the women, it was the time of some obtrusive actions. Galvanized feminists advocated "the extension of health insurance to all women regardless of whether they were in employment, the introduction of family allowances, and the provision of advance on birth control" (Pugh, 196). The participation of women in the working life, in the labor force during the war time had changed the traditional roles of sexes in Britain. Women were working in the factories since their husbands were fighting for their country. The established role of the women in society which was rendered autocratically by the government itself in the Victorian period was upside down during the 1910s and 1920s (Pugh, 197).

However, the social changes did not reduce the number of marriages particularly among the women in their teens and twenties. Instead of this, even a higher proportion married although one may expect a decrease in the ratio of women's marriage as the concomitant of the post war effects and feminist movements. Pugh adds that the women's approval of marriage at early ages

emanated from the reform of 1923. It enabled women to have more rights in marriage and divorce and the belief that pregnancy and child care was not as hard as before (199). Thus, developments in technology and grasping more rights from the government encouraged women to get married at an early age. Women's essential ambition was to climb up social ladder by marrying suitable rich suitors. Class distinctions were as cleft as before in society. In clash with the modernization movements for women, the Victorian type of families and women preserved their traditions (200).

The social reasons framing Kitty's lifestyle and her adultery can be understood by catching a glimpse of the Victorian understanding of family life and relationships by and large. According to Calder, "Kitty Fane is a product of her upper-middle-class background, and the author here attacks conventional English society as enthusiastically as he did in *Mrs Craddock* and *The Moon and Sixpence*" (153). This argument invites one to glance through Kitty's family. Kitty's mother Mrs. Garstin and her sister Doris and Kitty's preoccupation with pleasure in life, in more general terms, the deficiencies in her personality play an important role in her decisions.

One of the most crucial factors that brought about Kitty's hasty decision to get married and then to regret it was her mother's manipulations on her to find a rich and a prosperous husband. It is stated in the novel that "Mrs. Garstin bestowed upon her all affection, a harsh, competent, calculating affection, of which she was capable; she dreamed ambitious dreams; it was not a good marriage she aimed at for her daughter, but a brilliant one" (23). Mrs. Garstin was an ambitious and demanding woman who imagines climbing up the social ladder by encouraging Kitty for such a marriage.

Mrs. Garstin's concept of marriage and family life is also reflected on her own relationships. After she had married Bernard Garstin, she got the control of everything. Never did she appreciate her husband since Mr. Garstin was not up to her expectations and standards:

It was unlikely now that Bernard Garstin would ever be made a judge of the High Court, but he might still hope for a country Court judgeship or at the worst an appointment in the Colonies. [...] But

it was on her daughters that she set her hopes. By arranging good marriages for them she expected to make up for all the disappointments of her career (22).

Obviously, Mrs. Garstin wanted to make up for her loss by bestowing her unquenchable wishes on her daughters. Therefore she was so eager to have her daughters married to prosperous men forthwith. Since Mrs. Garstin's favorite child was Kitty, she relied all her hopes on her. Kitty's personality was also shaped in accordance with her mother's expectations. Mrs Garstin was a role model for her. She was reared to be a pliant lady who can sing a song, play the piano and is capable of domestic affairs. As most of the women's utmost qualification was to be beautiful and appreciated by the other sex, so was Kitty's. Being a woman who was not educated enough and pent up in the house, she was inclined to spend her life in pursuit of a rich suitor from a respectable family. Such being the case, Kitty was to attend parties and look for an eligible young man. She was taught to be submissive to men, and being cooped up in her domestic life, she was expected to submit to her husband's dominance. Houghton unfolds the gender distinction in the British society in the following way:

Men were required to give far more time and attention to the business of the family; and in the middle class that necessity was reinforced by ambition. Now that work had become the means not simply of maintaining a family but of raising it on the social ladder, fathers were preoccupied with getting their sons into the 'best' colleges at Oxford and Cambridge or setting them up in a good profession, and marrying their daughters to gentleman of birth (342).

The predominant tendency among women was to lean their back on rich and educated husbands. Hence, Kitty was eager to marry a man primarily for financial support. She did not have the chance of having university education like her male contemporaries. She was trained in practical skills like sewing, dancing, drawing, music and embroidery. Therefore, she would be evaluated by her husband's position in society.

However, Kitty's mother is not the sole reason for Kitty's amoral behavior during her marriage. Kitty's own ideas on marriage overlap with her mother's since she "had been brought up with the knowledge that she was going to be a beautiful woman and she more than suspected her mother's ambition. It accorded with her own desires" (23). The fact that she is getting older and still single ails Kitty. When she meets Walter Fane at a party she does not think of getting married to him. However, short time plans like a summer holiday and a honeymoon and the attraction of China as the centre of poker and dance and her mother's ambitions on her pave the way for her to accept Walter Fane's proposal. What she does not take into consideration is that the enjoyable life in China with her husband is just the figment of her imagination. After a while, she realizes that Walter Fane bores her since she is too shallow to live with a serious man who is devoted to his profession as a bacteriologist. Kitty is a girl who is completely immersed into the culture she lives in, so her sense of entertainment clashes with her husband's. The source of amusement for upper classes is in accordance with the economic wealth. The situation during the 1920s in England is not a downfall from the economic standpoint. Britain was a self sufficient country and has evaded post war economic recession on a large scale by new economic investments as Pugh states:

Rather than being crushed by poverty and hopelessness, many people entertained gradually rising expectations. Improved family incomes opened the way to a wide range of inexpensive consumer goods and minor luxuries characteristic of this period: cinemas, dances, the radio, women's magazines, football pools, cosmetics, and mass produced copies of fashionable clothes (195).

Although Walter Fane lacks such sense of amusement, Kitty is fond of all these luxurious pass time activities. Owing to the fact that she is brought up as a Victorian lady, she is competent in dancing, playing the piano and card games. Nevertheless, Walter Fane is a man of science who has a routine life when compared to Kitty. Upon realizing that Walter Fane is too dull for her,

she gets attracted to Charles Townsend, who is already married and the assistant Colonial Secretary in Hong-Kong, and his enjoyable life style.

The other reason that causes Kitty to marry Walter Fane without much thought is her sister Doris. Kitty fears that her younger sister Doris could wed before her, which Kitty regards as a catastrophe for herself as the older sister because by the time a girl reaches the age of eighteen, marriage should be her priority in life. Girls are supposed to get married before the age of twenty three (Pugh, 32). When they postpone their marriages, they are confronted with the danger of being spinsters that would mean humiliation for a lady in the society. Accordingly, Kitty shuns being looked down on by her surrounding and marries Walter Fane before Doris finds a husband. According to Mrs. Grastin, Doris is not pretty when compared to Kitty and she does not have high expectations for her. Yet, she gets engaged to Geoffrey Dennison, who is a surgeon's son and will inherit the title of his father, which will mean a comfortable life for Doris. Therefore, Doris surprises her mother by arranging a promising marriage for herself before her sister. "The reason being that marriage to a man of their own or a higher social grade was the only recognized vocation for women not compelled to earn their own livelihood" (Beales, 352). Thus, Kitty is forced to seize her opportunity. Despite the fact that Walter Fane is not the best choice for Kitty, she decides to marry him because she is panic stricken. Though hasty it may be, it saves Kitty's reputation in society:

It wouldn't be very nice to be a bridesmaid at Doris's wedding. She would be glad to escape that. And then Doris as a married woman and herself single! Everyone knew how young Doris was and it would make her seem older. It would put her on the shelf. It wouldn't be a very good marriage for her, but it was a marriage, and the fact that she would live in China made it easier. She was afraid of her mother's bitter tongue (33).

Brought up with Victorian norms, Kitty is inclined to attach great importance to social status. For instance, the first time Kitty sees Charles Townsend's wife Dorothy Townsend, she contemplates on her familial importance. She remarks:

After all there was no reason for her to put on airs. It was true that her father had been a Colonial Governor and of course it was very grand while it lasted-every one stood up when you entered a room and men took off their hats to you as you passed in your car-but what could be more insignificant than a Colonial Governor when he had retired? (14).

Blended with jealousy, Kitty's appraisal of Dorothy's father's occupation displays to what extent she is obsessed with one's social position in society. Nevertheless, her husband's social status is not satisfactory for her:

Kitty coming to Hong Kong on her marriage, had found it hard to reconcile herself to the fact that her social position was determined by her husband's occupation [...] but she had understood quickly that as the wife of the Government bacteriologist she was of no particular consequence. It made her angry (14).

Kitty belittles her husband and her indignation at him emanates from her frustration of unfulfilled expectations similar to that of her mother's towards her husband. While Kitty despised Dorothy Townsend out of jealousy for being inferior because of her father's retirement, she is now scornful for her husband. She disparages her husband because she thinks that, being a bacteriologist her husband cannot provide her the sumptuous lifestyle with which she will brag about. So, her dissatisfaction foreshadows her motives underlying her adultery. Her sense of loyalty is so weak that she harbors into her fornication in a demeaning tone. "I don't very much care [...]. It was worth of it [...] I hate Walter" (11). She adores Charles Townsend and wants to divorce his wife. She is absorbed in her sexual pleasures with Charles Townsend so much that, she justifies herself by a sheer comparison of him and Walter Fane as she states "the fact was, of course, that he had no charm" (13). She feels at ease because she nourishes her justifications for her adultery by finding faults with Walter Fane. She cannot bare his taciturnity and sobriety. Once, Kitty says that it rains cats and dogs outside (36). Walter Fane does not reply. It seems strange to Kitty as she thinks "If nobody spoke unless he had something to say, Kitty reflected, with a smile, the human race would very

soon lose the use of speech” (36). “He had no sense of humor; she hated his supercilious air, his coldness, and his self control” (47). Therefore, she warrants her adultery with Charles Townsend.

On the other hand, Charles Townsend is very sociable, easy to talk to and he plays tennis, polo and golf. He has “blue eyes, which makes you feel very much at home with him. Of course he had charm. That was what made him so pleasant” (40). Kitty ignores her husband to such an extent that she thinks “she was too happy to feel unkindly towards him. Except for him, after all, she would never have known Charlie” (42). She is in love with Charles Townsend and she is sure that both men are in love with her. She thinks that Dorothy Townsend will not reject divorce since Charles has said that their love has already ended. Although she envisages the perils of her adultery which can cause a scandal, she is ready to sacrifice her husband for another man without hesitation because she thinks “it was worth going through a certain amount of bother to achieve that” (46). The fact that Kitty lusts after Charles Townsend shows the flaws in her character. While she gets married to Walter Fane under the pressure of social expectations, now she disregards the prospective outcomes of her immoral action in the same society. In both cases, she prioritizes her self-interests.

Kitty’s adultery inaugurates dramatic changes in her life. Her illusions and plans are spoiled when Walter Fane reveals that he knows her adultery. He offers two options to Kitty. Either she comes to Mei-tan-fu with him without any objection or she marries Charles Townsend on condition that both Townsend and his wife agree on divorce. Kitty is perplexed and gets annoyed with Walter Fane’s proposal. She hurries to Charles Townsend for advice and support but he turns her down because he says that “whatever happens we must keep Dorothy out of this” (74). Hence, he tries to convey to Kitty that his aim was not marriage although Kitty “had expected him to take her in his arms and tell he was thankful, for now they could be together always [...]” (71). So, he wards off Kitty by superficial soothing words. Therefore, Kitty has to accompany her husband to go to Mei-tan-fu since she has no other choice. Her dreams are shattered and she cannot stay alone in Hong-Kong. For the period

when wives depend on their husbands and chastity matters a lot, it is impossible to stay alone in Hong Kong for Kitty. Meanwhile, she suffers from heartache and sees Charles Townsend in her dreams for she is still mad at him.

Kitty's moral evolution begins when she meets the French nuns who help children and sick people in the convent, and Waddington, the government officer who lives there with his mistress. These people are important in Kitty's maturation as Calder claims "In Mei-tan-fu, the cholera-stricken outpost, the process of regeneration comes about through Kitty's association with the French nuns at the orphanage, and by her contact with the deputy commissioner, Waddington" (154). Furthermore, she comes to find out her husband's real personality and it contributes to her maturation. The sharp reality of death is so imminent in Mei-tan-fu and the city is so ghostly beautiful that, Kitty finds herself in a totally different place that she has never seen. The location of the novel shifts from Hong Kong to Mei-tan-fu.

Fear of death is the first feeling that initiates Kitty's emotional purification and personal maturation in Mei-tan-fu. Accustomed to luxurious and ostentatious lifestyle in London and Hong-Kong, Kitty finds it hard to live among ill people and dead bodies. She finds herself suddenly encircled by the terror of death and is shocked by her first encounter with a dead man in a coffin is when she just arrives at the countryside. After they pass the archway, the bearers of the palanquin begin talking relentlessly and "four peasants passed, quick and silent, bearing a new coffin, unpainted, and its fresh wood gleamed white in the approaching darkness. Kitty felt her heart beat in terror against her ribs" (90). She is terrified by the gruesome sight of the coffin. In another occasion, Kitty goes out to wander around with Waddington. She sees a beggar's dead body lying in the street and she can never forget that image. She comments:

It makes everything else seem so horribly trivial. He doesn't look human. When you look at him you can hardly persuade yourself that he's ever been alive. It's hard to think that not so very many years ago he was just a little boy tearing down the hill and flying a kite (111).

Kitty begins questioning the meaning of life. Her mind is tormented when she tries to ascribe a meaning to her existence. She does not feel any different from the dead in Mei-the-fu as if she were never alive. Her fear of death is so powerful that it renders everything else trivial. She also witnesses how the sick soldiers in the convent cry in pain. The fact that everyday many people die in that city terrifies Kitty. Gradually, Kitty comes to realize that her lovesickness is of little consequence when compared to the pain of those who die of epidemics. It should be emphasized that the harsh reality of death acts as a catalyst for awakening in Kitty since it provides an insight to the world that she first sees. Kitty thinks that grieving after a man is unjust regarding the real suffering before her eyes. In another sight, while she is staring at the river, she contemplates on the notions of life and death. She feels worried and states: “When all things lasted so short a time and nothing mattered very much, it seemed pitiful that men, attaching an absurd importance to trivial objects, should make themselves and one another so unhappy” (150). So her adultery and Walter Fane’s wish for revenge lose their significance in a milieu where there is so much suffering, pain and death.

The natural beauty of Mei-tan-fu enchants Kitty and diverts her attention from the recent agonies, and the lure of the structures begets purification in Kitty. The city is both gothic and thrilling in that the nature merges into the huge and awesome structures, thus creating an intangible appearance. For instance, Kitty describes the bastion that she looks at from her room and she is cast under the spell of it:

But suddenly from that white cloud a tall, grim and massive bastion emerged. It seemed not merely to be made visible by the all-discovering sun but rather to rise out of nothing at the touch of a magic wand [...]. This was no fortress, nor a temple, but the magic palace of some emperor of the gods where no man might enter. It was too airy, fantastic, and unsubstantial to be the work of human hands; it was the fabric of a dream (96-97).

The bastion seems transparent for Kitty and she cries since she “has never felt so light of heart and it seemed to her as though all her body were a

shell that lay at her feet and she pure spirit” (97). A very interesting point is that Kitty attributes celestial powers to the bastion because she cannot fathom the beauty of it. The new world that she finds herself in is too abstruse and insubstantial for her, who has spent her life surrounded by superficial and flamboyant beauties so far. Even though she cannot completely comprehend this new world, she consecrates the bastion and feels that it has a purifying power on her.

Another odd and unusual experience is actualized when Kitty meets Mr. Waddington, the officer in Mei-tan-fu and she witnesses his relationship with his mistress, the Manchu girl. Kitty depicts Mr. Waddington as “His face, small under a high, rounded forehead, was unlined and fresh-colored; it was ugly like a monkey’s, but with an ugliness that was not without charm” (94). Along with the mysterious looking countryside and its monuments, even the people there look impenetrable for Kitty. From her description of Mr. Waddington, it is understood that she cannot adjust herself to the bizarreness of the people around her. Mr. Waddington’s talks of philosophy and Tao have a noticeable effect on Kitty. “Waddington is one of Maugham’s choruses or *raisonneurs*, and he acts as a kind of catalyst for Kitty’s self-discovery” (Calder, 154):

It is the way and the waygoer. It is the eternal road along which walk all beings, but no being made it, for itself is being. It is everything and nothing. From it all things spring, all things conform to it, and to it at last all things return[...]Failure is the foundation of success and success is the lurking-place of failure; but who can tell when the turning point will come? He who strives after tenderness can become even as a little child. Gentleness brings victory to him who attacks and safety to him who defends. Might is who conquers himself (197).

Taoism is a religion of the Chinese which has been essentially a way of life through health, longevity, liberty and spontaneity, non-interference, non-resistance. It asserts that man should live in harmony with the universe around him and pure experience is the core of life. There is no beautiful or ugly but only awareness. Human should help everything cultivate itself and let the nature be itself without any intrusions by human beings. It regards moral

values as relative and against definite moral judgments. Mr. Waddington leads his life in the direction of Tao instructions. He does not escape from Mei-tan-fu despite the very harsh reality of epidemics and he is used to becoming a part of that nature. As he tells Kitty, “Tao. Some of us look for the Way in opium and some in God, some of us in whisky and some in love. It is all the same Way and it leads nowhither” (172). He is passive against the power of nature that is plague and he does not question his affair with the Manchu girl. Likewise, he senses that Walter Fane and Kitty are at odds but he does not judge them morally. However, he becomes a sort of teacher for Kitty in Mei-tan-fu. Kitty spends most of her time with Mr. Waddington and observes his lifestyle. She finds his conformity with nature intriguing but impressing. That is the reason why she requests him to tell her the meaning of Tao philosophy again. During the conversation before Mr. Waddington takes her to see the Manchu girl, Kitty tells Mr. Waddington the inexplicable ordeal of her life. Although this mystery troubles her, she senses that it gives her pleasure simultaneously as she explains:

I don't understand anything. Life is so strange. I feel like some day some one who's lived all his life by a duck-pond and suddenly is shown the sea. It makes me a little breathless, and yet it fills me with elation. I don't want to die, I want to live. I'm beginning to feel a new courage. I feel like one of those old sailors who set sail for undiscovered seas and I think my soul hankers for the unknown (153).

The secret power and enthusiasm that Kitty excitedly wants to discover roots from her interactions with Mr. Waddington. She learns lots of things from him such as Charles Townsend's other love affairs until that time. Likewise, he provides Kitty the chance of meeting with the Manchu girl and the nuns who are the key figures in Kitty's awakening. Kitty also discovers a new world that is uncovered by the help of Mr. Waddington. Once Mr. Waddington speaks Chinese, she realizes that she has misjudged this language and culture so far:

Here was food for reflection: Kitty had never heard the Chinese spoken of as anything but decadent, dirt and unspeakable. It was as

though the corner of a curtain were lifted for a moment, and she caught a glimpse of a world rich with color and significance she had not dreamt of (104).

A new world is unrolled for Kitty and she finds out the magic of the Chinese culture. Thus, change of location makes her observe the world from a different point of view. The place as much as the inhabitants, has a spellbinding effect on Kitty. She widens her understanding of life by going beyond her London upbringing.

Kitty wants to be acquainted with the Manchu girl because she cannot perceive the changes that she has been facing in Mei-tan-fu. She observes her own transformation but she is not able to define it. This inexplicable feeling of her is a turning point in her life because it ignites her wish to discover this enigma about herself. Therefore, she requests to get acquainted with the Manchu girl as she states:

I'm looking for something and I don't quite know what it is. But I know that it's very important for me to know it, and if I did it would make all the difference. Perhaps the nuns know it; when I'm with them I feel that they hold a secret which they will not share with me. I don't know why it came into my head that if I saw this Manchu woman I should have an inkling of what I am looking for. Perhaps she would tell me if she could (171).

Not only Mr. Waddington but also his love affair seems pretty weird for Kitty because Kitty is not capable of understanding the strong bond between Mr. Waddington and his mistress. Mr. Waddington's affair with the Manchu girl makes Kitty see love affairs from a totally different angle. Waddington tells her that some Manchus were being massacred when he was on duty in Hankow during the revolution. This Manchu girl was related to the Imperial Family in Hankow. The girl fell in love with him, ran after and followed him whenever he went. He could not get rid of the girl because she never let him do it (145-146). The story seems incredible for Kitty because she is surprised by the fact that such an impressive girl could run after this ugly and eerie man. Regardless

of Mr. Waddington's repulsive physical appearance, the Manchu girl could devote herself to him. Her love and her endless affection accounted for her real love since it was madness to stay in Mei-tan-fu for the sake of a man. When Kitty compares herself and her husband Walter Fane with this couple, the sheer simplicity of the mistress's devotion distresses her. Namely, she has been in Mei-tan-fu because of her husband's vengeance and she still could not love Walter Fane although he was far more handsome than Mr. Waddington. "She would not tell him that this story of an alien love had from the first moment strangely intrigued her fancy, and the Manchu Princess stood now as the symbol of something that vaguely, but insistently, beckoned to her (153)". The Manchu girl and her love for Mr. Waddington embody the vagueness and the mysticism of the place for her. When Kitty is invited by Mr. Waddington to visit them, she observes the Manchu girl in detail. Her physical appearance arouses strange feelings in Kitty. She describes the Manchu girl as:

She was impressive as she sat, without embarrassment, in her beautiful clothes; and from the painted face the eyes looked wary, self-possessed, and unfathomable. She was unreal, like a picture, and yet had an elegance which made Kitty feel all thumbs. [...] Kitty felt strangely that the sight of this idol, with her painted face and slanting, wary eyes, made the efforts and the pains of the everyday world she knew slightly absurd (170).

The strong impression of the Manchu girl on Kitty is the result of her transparency and impenetrable mystery. The girl was odd on the grounds that she was not like a real person. The kernel of the meeting is that Kitty, for the first time, sees a woman who loves a man without any expectations. This inscrutable relationship causes unexpectedly profound emotions in Kitty:

It was strange that this little bald-headed man with his monkey face should have aroused in the alien woman so devastating a passion. She could not tell why the way he spoke of her, notwithstanding his casual manner and his flippant phrases, gave her the impression so strongly of the woman's intense and unique devotion. It troubled her little (153).

It seems that this experience disturbs her conscience. Kitty begins to develop her moral sensibility and the courage to face her own mistakes; thereby, she begins to gain the ability of self evaluation. Moreover, Mr. Waddington, the Manchu girl and the city are parts of her mystical experience. That is, she begins to see the world from a different angle. The East, with all its eeriness is the place of the unknown for her. Yet, it bears a mesmerizing effect on Kitty. Being accustomed to English superiority and luxury, Kitty finds the Chinese culture odd. Maugham touches on mysticism in the novel. That is the reason why he chose China as the centre of this novel. He believed that the East had a purifying power on people and Eastern philosophy always took his attention (Calder, 229). In connection with this, Kitty describes the city and the Manchu girl in admiration:

Here was the East, immemorial, dark, and inscrutable. The beliefs and the ideals of the West seemed crude beside ideals and beliefs of which in this exquisite creature she seemed to catch a fugitive glimpse. Here was a different life, lived on a different plane. Kitty felt strangely that the sight of this idol, with her painted face and slanting, wary eyes, made the efforts and the pains of the everyday world she knew slightly absurd (170).

This argument promotes the view that Maugham chose China as the location of Kitty's sentimental education deliberately. Its mysticism and natural beauty reinvigorates Kitty's wish to discover herself.

Sense of inferiority and loneliness are the other steps of Kitty's spiritual journey in Mei-tan-fu. The nuns, who work in the convent to heal ill soldiers and shelter the orphans, deploy Kitty's humane feelings. She feels inferior to the nuns because they have an inexplicable and intangible power on Kitty. These women sacrificed their lives for the love of God. Their selfless love for God, the orphans and the ill people in the convent seem astounding to Kitty. Love aligned with sacrifice is elusive for Kitty since she is far from being pious. She plunges into the nuns' lives after she visits the church with Mr. Waddington. For the first time Kitty meets somebody apart from her husband and Mr. Waddington in the city. The thought of the plague-ridden city is

dreadful for her. Therefore, she is surprised to see the nuns' voluntary mission and their commitment to ill people in the middle of cholera. She learns that Mother Superior comes from a very rich and an upper class in France and has left that well-off life in devotion to religion. "Superior belonged; she had among her ancestors persons of historic importance [...]" (143). It is intriguing for Kitty as she is a superficial woman whose main concern in life was only pleasurable activities. Her meeting with the nuns develops a new understanding for Kitty and she feels that she is a useless, unwanted forlorn in the city. She tries to grapple with these people's willing missions in the city. Her husband is of a much use and tries to heal people; Waddington has great value for his mistress; the orphans are under the charge of the nuns; however, she has nothing to do there except mourning over her ex-love. She realizes her empty futile existence:

And when the door was closed upon her she felt that they had put her out of their minds so completely, going about their neglected work again without delay, that for them she might never have existed[...]She felt on a sudden alone as she had never felt alone before. That was why she had wept [...] Oh, I'm so worthless (127).

When she is despondent, she thinks of leaving Mei-tan-fu. However, she is aware of her mother's nonchalance towards her so she also evades seeing her mother. She thinks that "If she went, where could she go? Not to her mother; her mother would make her see very plainly that, having married her off, she counted on being rid of her; and besides she did not want to go to her mother" (99). So, even though she wants to find a consolation somewhere else, she has nowhere to go. She is stuck in Mei-tan-fu. She thinks "I'm in the peculiar position that I haven't got a soul in the world that I can go to. I know no one who cares a row of pins if I'm dead or alive" (167). When Kitty sinks into despair, she begins living inner conflicts. She has two choices; she will either continue pitying herself and fade into oblivion or will endeavor to have an honorable life.

She decides to make herself useful. She requests the nuns to allow her to work in the convent. Her willingness is quite significant in that it indicates Kitty's changing outlook on life, her new born sense of responsibility by dint of which she begins to strip herself of her selfishness. When the nuns put her in charge of teaching female orphans knitting, and looking after babies, she begins to feel useful for the first time in her life. She "had a queer feeling that she was growing. The constant occupation distracted her mind and the glimpses she had of other lives and other outlooks awakened her imagination. She began to gain her spirits; she felt better and stronger" (146). While working in the convent and is absorbed in children's welfare, she observes that her affection is returned by the love of the orphans. "It does the heart good to look at you. No wonder these children adore you." Kitty blushed deeply and she knew not why, tears suddenly filled her eyes. She covered her face with her hands" (148). Kitty is moved by the nuns' comment because she is ashamed of her past. She thinks that she is not as pure as the nun says and does not deserve the orphans' unconditional love. Yet, this transformation purifies her and she is satisfied with her new being. Even after she learns that she is pregnant and Walter Fane wants her to return, she is unwilling to do so as she points out "I like my work at the convent. I think I'm making myself useful. I should prefer to stay as long as you do" (166). The nuns make a strong impression on Kitty like Mr. Waddington for "it was the nuns that had most deeply touched her" (125). The nuns treat her hospitably because they think that she is a faithful woman who has come to Mei-tan-fu in the company of her husband. Kitty cannot internalize the nuns' love because she is highly impressed by Mother Superior's unbounded love for everyone. She seems like Gaea since she has a kind of power to control everything and inexhaustible patience to keep the stability in the place. Mother Superior is described "like a country which on first acquaintance seems grand, but inhospitable; but in which presently you discover smiling little villages" (175). She is the protector, life giver, and controller. In parallel with her authoritative manners, she is distant and somber. She calls Kitty "*ma chere enfant*" (156). She is a mother figure to all orphans in the convent and similarly for Kitty, she evokes motherly affection. However,

Kitty cannot understand Mother Superior's selfless love because she is not familiar with such kind of love. Mother Superior is a mother figure, but she has no connection with her own mother. While Kitty's mother plans every step of her daughters' lives and does not provide elbowroom for them, Mother Superior leads everybody around her authoritatively but sincerely. Mother Superior is described as:

It would have been impossible to become intimate with the Mother Superior; she had that something impersonal about her which Kitty had felt with the other nuns, even with the good-humored, chatty Sister St. Joseph, but with her it was a barrier which was almost palpable (176). "They spoke a different language not only of the tongue but of the heart" (127).

Kitty feels alienated from the nuns, and even their language seems odd because she has met such cordial and devoted people for the first time in her life. While she cannot be loyal and devoted to her husband, these women sacrifice their lives to the people that they even do not know. "Mother Superior put her beautiful, delicate hand round the child's shoulder and the child nestled upon her. It mowed Kitty to observe how sweet her smile was and yet how impersonal" (179). Kitty's comments on Mother Superior are also in parallel with her impressions about the Manchu Girl. The common ground that Mother Superior and the Manchu Girl meet on is their unselfish and humble love which is unsubstantial and unfathomable for Kitty. She describes Sister St. Joseph, Mother Superior's assistant, and her affection in the same fashion: "She was voluble, kindly, and affectionate; and yet Kitty was deeply conscious that for Sister St. Joseph (her gaze intent on eternity) she was but a wraith without body or substance" (204). Kitty describes the people that she has met in Men-tan-fu as:

The nuns, Waddington, and the Manchu woman who loved him, were fantastic characters in a masque; and the rest, the people sidling along the tortuous streets and those who died, were nameless supers. Of course, it had, they all had, a significance of

some sort, but what was it? It was as though they performed a ritual dance, elaborate and ancient, and you knew that those complicated measures had a meaning which it was important for you to know; and yet you could see no clue, no clue (207).

The nuns' glorification of Walter Fane has an outstanding effect on Kitty, as well. "It has been a great pleasure. You do not know how kind and helpful your husband has been to us. He has been sent to us by Heaven" (122). The nuns adore Walter Fane because he is the epitome of benevolence in the city. Kitty has no reply to give for this because she is not aware of her husband's fame in the city. On the other hand, she gets embarrassed because she has cheated on this much respected man for her sexual desires. She flushes because she is ashamed of her adultery. The nuns' adulation for Walter Fane causes Kitty to question herself. "She had only contempt for herself because once she had felt contempt for Walter [...] it was curious then that she could not love him, but loved still a man whose worthlessness was now so clear to her" (124-125). Kitty notices the transformations in her personality and point of view, but her moral journey still continues. Because of this she still feels confused and lost. There still seems to be time left to lift the painted veil completely.

Kitty's relationship with the children throws a light on her awakening, too. Somerset Maugham presents the importance of real love in the novel particularly by this example. Kitty clings onto the children in the convent to spend her time. At the outset, she cannot love them unconditionally. Her despising of the little idiot girl and her artificial show of love are returned by the child's distance from her:

Kitty was silent. Sister St. Joseph in her loquacious way began to gossip of other things. And next day when the idiot child came to her and touched her hand Kitty nerved herself to place it in a caress on the great bare skull. She forced her lips into a smile. But suddenly the child, with an idiot perversity, left her; it seemed to lose interest in her, and that day and the following days paid her no attention. Kitty did not know what she had done and tried to lure it to her with smiles and gestures, but it turned away and pretended not to see her (140).

The reason for the little girl's nonchalant attitude towards Kitty is the outcome of Kitty's feigned affection for the girl. Little and idiot as she may be, the girl can differentiate between genuine and superficial love. This is one of the most striking examples Kitty has noticed in Mei-tan-fu. Even a child can understand the nature of real love. It is one of the very crucial stages of her awakening.

Besides Waddington and the nuns, Walter Fane has contributed exceedingly to Kitty's maturation. It is definite that he paved the way for Kitty to reach emotional and moral development in Mei-tan-fu. He was a patient lover waiting for his wife to reciprocate his love one day. "I had no illusions about you' he said. I knew you were silly and frivolous and empty-headed. But I loved you. I knew that your aims and ideas were vulgar and common place. But I loved you" (66). He was aware of the fact that Kitty was too shallow when he wanted to marry her. However, he could ignore this fact since he put his love first. Although Walter Fane is reserved and keeps his privacy secret, he needs to explain it because Kitty tries to justify her wrong doings by blaming him after her affair with Charles Townsend comes to light. He was intelligent enough to guess why Kitty married him as he says to her "Because you wanted to be married before your sister Doris" (66). When Kitty cannot ease her anger because of Walter Fane's equanimity during their conversation after her fornication, she tries to exculpate herself by bringing forward her ordinariness. "I'm not very well educated and I'm not very clever. I'm just a perfectly ordinary young woman. I like the things that the people like among whom I have lived all my life" (67). It should be noted here that her admission renders her more childish because she does not have any respect for her husband's love for her.

In Mei-tan-fu, Kitty begins looking at her husband and herself from a different point of view, which implies her gradual awakening. Her prior contempt for her husband is reversed to self-scorn. "I can't help feeling it's absurd and disproportionate, if you understand what I mean, to distress yourself because a foolish woman has been unfaithful to you. I'm much too worthless and insignificant for you to give me a thought" (129). Kitty tries to compensate for her faults and extols her husband. She gets the ability of self

evaluation over time, as well. Rather than perpetuating her swingeing attitude against her husband for having married her, she begins understanding her own faults. She does not resent Walter Fane any more because all her experiences contributed to her personality. She gets a new and altered understanding of life. She can criticize herself, and life in Mei-tan-fu transforms her as her speech emphasizes. “She had an instinct to throw herself on the mercy of his humor. After all they had gone through, when they were living amid these scenes of horror and desolation; it seemed inept to attach importance to the ridiculous act of fornication” (165).

Walter Fane’s decisions and repression of reactions can be analyzed in the light of Max Scheller’s *Ressentiment*. According to Scheller, “revenge is the most important source of *ressentiment*” (122). A person suffers from the self-poisoning of the mind because of anger and rage, but postpones his response to a later time. He thinks that a sudden burst-out may lead to defeat. *Ressentiment* only arises when a person cannot act out his anger to the person resented. The feelings of rage, hatred, envy, and anger should be repressed to have *ressentiment*. When a person takes his revenge, this feeling disappears. Correspondingly, Walter Fane gets angry with his wife and wants to take revenge on her. He does not show his anger explicitly but represses it. This feeling “embitters and poisons” (124) him. It cripples his existence and mind. He can never curtail this feeling because he dies before he eases his pain. If it is assumed that he committed suicide, then it is probable that he ended his *ressentiment* by death.

The first sign of awakening comes about when Walter Fane predicts that Charles Townsend will let Kitty down. Kitty is almost sure that he will not disappoint her. But as Walter Fane guesses, Charles Townsend turns his back on Kitty. Before Kitty turns back home, Walter Fane commands the “amah” to prepare Kitty’s belongings. While talking to Charles, Kitty remarks “He knew that you were vain, cowardly, and self-seeking. He wanted me to see it with my own eyes. He knew that you’d run like a hare at the approach of danger” (82). So, Walter Fane’s direction causes her to see the real face of Charles Townsend. Another point is that Walter Fane does not say anything about her

adultery as he is too proud and dignified to talk about his wife's lack of moral sensibility.

Moreover, while Kitty is conversing with Mr. Waddington, she learns that Walter Fane is known as a man of good reputation in Mei-tan-fu. Waddington explains how diligently Walter Fane works to help the city get rid of the plague. Colonel Yü is under his command, the magistrate is encouraged by Walter to sort out the epidemic, and the nuns adore him. They suppose he is a hero (109). He also admits that the nuns in the convent "have an unbounded admiration for him" (112). Waddington's words create a different picture of Walter Fane in Kitty's mind. She is surprised to witness people's admiration for Walter Fane. She wonders how people can sympathize with a man that she could never love.

In the convent, while the nuns and Kitty are looking after the newborn babies, Sister St. Joseph tells them that Walter Fane caresses the babies and makes them smile and she praises him. "Oddly enough it gave her a little thrill of pride to know that they thought so well of him" (124). For the first time, her husband's tenderness instills remorse into Kitty's heart. She remembers her husband's capacity for love and his generosity during their marriage. What surprises Kitty is that Walter Fane is a generous man who cares for everybody (124). Kitty's feelings for Walter Fane change from humiliation to fear. She is both impressed and flattered by the nuns' admiration for Walter Fane and she is afraid of him because he is superior to Kitty in terms of making people trust him. Therefore, Kitty is ashamed of herself and the sense of emptiness pervades her. Her feelings are a blend of fear and resentment towards Walter Fane because he persists in keeping his distant stance against Kitty. She knows that she does not have the right to confront Walter Fane. The amalgam of feelings like respect, fear and anger weigh on her. By virtue of her experiences, she learns respecting her husband and how to way her words while speaking to him. "In the old days she said carelessly whatever came into her head; it never occurred to her to think before she spoke; but now she was afraid of him; she felt her lips tremble and her heart beat painfully" (128). She feels inferior, gets angry and thinks, "I'm much too worthless and insignificant for you to give me

a thought” (129). She suffers because Walter Fane and all the other people in the city ignore her. When Kitty learns that she is pregnant, she does not feel happy but ashamed since she does not know who the baby belongs to. The baby is the reminder of her guilt which arouses her animosity towards Charles Townsend. The feeling of having a baby ignites her hopelessness and loneliness. While she tries to struggle with her new life in Mei-tan-fu, she is burdened by another responsibility. “And she had an urgent need for sympathy. The unexpected knowledge that she was with child had overwhelmed her with strange hopes and unforeseen desires. She felt weak, frightened a little, alone and very far from friends” (160). She even needs her mother so as to be consoled by her although she has never been intimate with her. In other words, she is utterly desperate. However, she does not tell a lie to Walter Fane about the father of the baby because she herself was not sure of it. The baby could have changed everything in favor of Kitty, and Walter Fane could have forgiven her. Yet, she refuses to tell a lie:

All she had gone through during these bitter weeks, Charlie and his unkindness, the cholera and all these people dying, the nuns, oddly enough even that funny, drunken little Waddington, it all seemed to have changed her so that she did not know herself [...] She had to tell the truth. It did not seem worth to lie (161).

This very decision indicates that Kitty has learned to be a decent woman because telling a lie to Walter Fane molests her conscience and she does not want to do another injustice to him. Moreover, Kitty realizes that Walter Fane is an upstanding man and treats her kindly in spite of all her mistakes. He wants Kitty to turn back to London since Mei-tan-fu is not a proper place for a pregnant woman. Walter Fane’s humane attitude has a deep effect on Kitty and she realizes that he really deserves to be respected and loved.

The death scene of Walter Fane is crucial in analyzing both Kitty’s transformation and Walter Fane’s agony over her adultery. When he dies, the reason for his death could not be known certainly. “Whether he was infected

accidentally or whether he was actually experimenting on himself" (198) was not certain. Thus, he may have committed suicide at the end of his tether. When Walter Fane is about to die, Kitty kisses him and calls him 'darling'. "Then a shadow passes over his wan and sunken face" (190). Walter Fane seems to have been dismayed by Kitty's words since she has never called him 'darling' during their marriage. As for Kitty, she surely knows that she is the very reason for his death because he suffered from her adultery. While he was punishing Kitty, Walter Fane died of misery: "'Walter died of a broken heart' she said. I'm so desperately sorry for the wrong I did you. I so bitterly regret it" (198). Kitty still does not love her husband but she feels repentant and she wants to salve her conscience. Before he dies, he whispers in Kitty's ear "The dog it was that died" (191). She feels sorry and ashamed for having ruined his life when he dies. "She had not wept, but when the first shovel of earth rattled on the coffin she felt a dreadful pang at her heart" (194). On the other hand, she is partly satisfied with Walter Fane's death because she knows "that was to make his end easier for him by dragging from his soul the rancor which poisoned it" (190). Thus, Kitty is aware of her ruinous effect on Walter Fane's life and she frets over her role in his end. Kitty's most severe punishment is Walter Fane's death. All in all, Kitty discovers her secret potential to love and lead a more honorable life by the indirect help of Walter Fane. Her goodness is unveiled by her husband's help as much as the nuns and Mr. Waddington. Although she does not care about her husband during their marriage, in Mei-tan-fu she understands his real personality gradually. Despite the fact that this awakening does not enable Kitty to fall in love with him, she learns to respect him.

Although her experiences in Mei-tan-fu undeniably contribute to Kitty's moral purification, she completes her maturation after she turns back to Hong-Kong and then to London following Walter Fane's death. She feels free after she has gone through many agonies. "Freedom! That was the thought that sung in her heart so that even though the future was so dim, it was iridescent like the mist over the river where the morning sun fell upon it. Freedom!" (210). She thinks that she has completed her moral journey. She gets free from "the love

that had degraded her” (210). Nevertheless, when she turns back to Hong Kong, her yielding to Charles Townsend’s sexual harassment impedes her rejuvenated feelings and elation at turning back to her home after a wide array of grave experiences. Dorothy persuades her to stay with them for a while since she, Charles Townsend and their friends feel sorry for Kitty and praise her for her courage and sacrifice. Left alone at home with Charles Townsend once, she succumbs to Charles Townsend’s temptation again. Yet, this time she feels ashamed of herself. She repents for her weakness and condemns herself because she has made the same mistake again even after all she has lived in Mei-tan-fu. “She hated him and hated herself. It had been ecstasy. Oh, hateful! [...] Weak, weak! It was hopeless, it was no good to try, she was a slut” (226). She goes on “I don’t feel human. I feel like an animal. A pig or a rabbit or a dog” (230). Kitty abhors herself and loses self respect. This experience is significant because it lets Kitty awake again thereby making progress on the way of maturation. She used to accuse Walter Fane, her mother or Charles Townsend for her wrongdoings before; however, she has to face her real personality now. There seems to be no one to blame but herself. Calder emphasizes that Kitty’s second fall highlights “that regeneration is not a simple matter, and that self examination and contemplation of life are not guarantees of spiritual transformation” (156). He also adds that Kitty’s “self-castigation afterwards is proof that some form of development has taken place within her” (156). Though she cannot avoid Charles Townsend’s seduction, she can recognize how humiliating it is. This realization helps her free herself from Charles Townsend’s prospective demands. Thus, she is transformed from her former self into a responsible woman.

During her journey to her hometown London, she bears in mind that she has experienced and learned enough to differentiate Kitty before Mei-tan-Fu and Kitty at the end of this journey. She has made an unsuccessful marriage and now she is coming back to her home with a baby as a widow. It would not hurt Kitty but her mother. “Mrs. Garstin had no intention of being saddled with a widowed daughter in modest circumstances [...] It was singular, when she reflected how her mother had idolized her that now, disappointed her; she

found her merely a nuisance” (234, 237). She had nowhere to go, she was aware of her mother’s frustration of unsatisfied expectations on her and she was in the fringe of the picture that her mother prepared for her. The death of her mother does not wound Kitty since their intimacy never went beyond personal benefit. “Grief she could not feel, for there had been too much bitterness between her mother and herself to leave in her heart any deep feeling of affection” (238). While she tended to accede to Mrs. Garstin’s demands on her without questioning before, now, as a new born person who has undergone a purifying process, she is aware of her mother’s “base” and “unworthy” plans. When her father tells her that he was offered a post of Chief Justice of the Bahamas (241), Kitty finds it very ironic. “The bitter irony of fate! After all her efforts, intrigues and humiliations, Mrs. Garstin had died without knowing that her ambition, however modified by past disappointments, was at last achieved” (242). Kitty awakens to many striking facts about her mother’s detrimental effect on herself and her father. She also realizes that her father is not grieving after Mrs. Garstin’s death because he has been set free from her dominance. “It was relief he felt, an infinite relief, and he was frightened of himself” (237). Hatred of Mrs. Garstin unites Kitty and her father. Besides, Kitty is now able to criticize her mother and she understands her father better. When she was single, she never held her father in esteem. Yet, she can evaluate the situation from her father’s point of view now. “She had known that they were all bored by him, but it had never occurred to her that he was equally bored by them” (241). The moment that she reconciles with her father is a giant leap in her life. Rather than mincing and superficial gushing over, she shows her father her real love honestly and sincerely. Kitty appreciates this and their hate for Mrs. Garstin unites the father and the daughter. She admits:

My heart sinks when I think how we’ve batted on you all our lives and have given you nothing in return. Not even a little affection. I’m afraid you’ve not had a very happy life. Won’t you let me try to make up a little for all I’ve failed to do in the past? (243).

This sincere confession to her father endeared her to him and he kissed her like a child (244). Having learned much from her tiring experiences, she is now ready to accept life as it is. "The past was finished; let the dead bury their dead. Was that dreadfully callous? She hoped with all her heart that she had learnt compassion and charity" (245). In the end, Kitty achieves full freedom and purification, and by her spiritual journey, she becomes a grown up woman who appreciates the value of sympathy and kindness. According to Erich Fromm, "The affirmation of one's own life, happiness, growth, freedom is rooted in one's own capacity to love, i.e., in care, respect, responsibility, and knowledge; if an individual is able to love productively, he loves himself, too" (178). Accordingly, Kitty learned to love her father and acknowledged her husband's value. She is disgusted with herself when she sleeps with Charles Townsend again. Her weakness destroys her self respect. "There is only one way to win the hearts and that is to make oneself like unto those of whom one would be loved" (179) says the Mother Superior when Kitty asks her how she manages to make all the children like and respect her so deeply.

In conclusion, *The Painted Veil* is a novel that dwells on a woman's adultery and its conclusions. Kitty, as her name suggests, a childish girl, becomes a matured woman after her experiences of mental and psychological pain. The most striking and fully apparent point in the novel is that Kitty finally finds an identity for herself. Her husband dramatically contributes to her awakening. The mystic and enigmatic atmosphere in Mei-tan-fu, the nuns and Mr. Waddington play significant roles in her awakening to the realities of life. After Kitty commits adultery, she realizes that, her husband, in fact, is a good person and deserves respect. Although adulteries bring tragedies in people's lives, her adultery, ironically, enables her to see the realities in her life and how shallow she had been before she went through all the experiences in Mei-tan-fu. On Walter Fane's side, the novel is quite rueful but for Kitty, it is a story of spiritual awakening and full comprehension of genuine love. Kitty makes lots of mistakes in order to carry out the demands of her mother and society. She avoids being disdained by her social circle and becomes socially acceptable by marrying Walter Fane. However, at the end of the novel, she finds out that

humane feelings, devotion, sense of responsibility, and duty are the virtues worthier than sexual love. The brand new start she decides to have in her life is fortified by the altruistic world she has seen in Mei-tan-fu. With her experiences, she finds a way out of her misery and invests her hopes on her child to be born. She wants a daughter because she wants her to stand on her own feet and trust herself and have all the good qualities that she had lacked. She states that “I have been terribly punished. I’m determined to save my daughter from all that” (246). These are the words of a determined woman who is ready to take responsibility. She decides to orient her life in the light of what she has learned in Mei-tan-fu: “the path that led to peace” (246).

CHAPTER IV

BİR DÜĞÜN GECESİ: Betrayal of One's Ideology

Adalet Ağaoğlu's *Bir Düğün Gecesi*, which is the second novel of *Dar Zamanlar* trilogy, mirrors a microcosm of Turkish society in 1970s. Ağaoğlu depicts a group of people including the military, businessmen and politicians in a subtle way. These three groups of people are in alliance with each other and against the hopeless revolutionaries scattered here and there following the 12th March 1971 military coup. Moran defines the novel in a nutshell as in the following:

A Wedding Night is a panoramic novel in such a way that it depicts a general picture of the Turkish society in 1970s and reflects the period's progressive and reactionary types. However, from another standpoint, it is also a dramatic novel examining the meaning of some intellectuals' traumas they suffer inside (34)¹.

All the characters in the novel are displayed at a wedding ceremony in the Anatolian Club. The ceremony belongs to Ayşen, the businessman İlhan Dereli's daughter, and Ercan, Major General Hayrettin Özkan's prosperous son. The novel is restricted in terms of time; "however, a piece of time when the 1971 coup was prepared and the consequences of which were felt, has come down upon these few hours like a nightmare (Parla, 307).² Within the space of a few hours at the ceremony, Ağaoğlu unrolls the characters'

¹ Bir Düğün Gecesi 1970li yıllardaki Türk toplumunun genel bir tablosunu sunan, o dönemi ilerici ve gerici tipleri ile yansıtan ve bundan ötürü bir yönüyle panoramik bir roman. Ama aynı zamanda birkaç aydının birey olarak iç dünyalarında yaşadıkları sarsıntının anlamını irdeleyen ve bundan ötürü başka bir yönüyle de dramatik bir roman.

² ...ama bu birkaç saatin üzerine 1971 darbesini hazırlayan ve darbenin sonuçlarının yaşandığı bir zaman parçası karabasan gibi çökmüştür.

personality clashes and the conflicts in the families in parallel with the sharp political divergences in the society. Ayşen and Tuncer are the characters who have repudiated their ideology and experienced emotional breakdown as a result of betraying their beliefs. Ayşen is an undergraduate who was involved in political rebellions at the university during the 1970s. After she is imprisoned because of her political thoughts, her father İlhan Dereli, a reputed businessman in Ankara, enables her to get out of prison with the help of Major General Hayrettin Özkan. Because she cannot establish a place for herself among her revolutionary friends at the university, she feels isolated. By her parents' oppression, she decides to marry Ercan, Hayrettin Özkan's son, and thus deviates from her ideology. Likewise, Tuncer, who was the revolutionaries' leader at the same university with Ayşen, marries Yıldız, a deputy's daughter, and relinquishes his political rebellion. He goes abroad for education financially supported by his father-in-law. Thus, both Ayşen and Tuncer divert their lives to different directions, and they strip themselves of their ideology. Ayşen acquiesces to her father's manipulations; Tuncer prefers the advantages of a prosperous marriage. While Ayşen's betrayal of her ideology is a manifestation of her complex feelings towards the people at her wedding ceremony and her betrayal can be called escapism, Tuncer's betrayal of his ideology results in his confronting with his self betrayal and molests his conscience. Ervin summarizes the novel in the following way:

The claustrophobic interlocking lives, the exchanging of favors, the use of family ties and of friendship dating from the old rural days, the loneliness and difficulty of communication especially between generations, the agonies of young people like Ayşen and her friends, whose whole life have been politicized, are developed in a series of inner monologues recited by a variety of characters present at the wedding (176).

4.1. Ayşen's Betrayal of Her Ideology

Ayşen, in fact, is not a girl who is much attached to the ideology that she seems to believe. The reason why she shows up in the foreground at the demonstrations of the revolutionaries lies behind the fact that she wants to belong to a group. Her desire to gain the recognition of her friends at the university stems from her hatred for her family. She has neither enough knowledge about Marxism nor genuine devotion to render her ideology as the mere aim of her life. The revolutionaries', her uncle Ömer's and her aunt Aysel's political stances excite her. She only wants to be valued as an individual in a group because there is no other way to stand against her family. Therefore, her decision to marry to Ercan, who represents the opposite forces of her ideology, is based on emotional rather than political reasons. She gets married to Ercan as a result of her anger at her family and being excluded from the revolutionary group at the university. At her wedding ceremony, she is doomed to face her own victimization. In a sense, she sacrifices herself by her marriage in order to take revenge on the ones who lead her to this end. Her inner voice at the wedding ceremony reveals her indignation and disappointment with her family and friends. She nurses grievance against her friends and her leftist relatives and she observes her parents with disdain. The main reasons for her betrayal of her ideology which is formalized by her unwilling marriage can be categorized as her family's attitude, her friends' ostracism and the inadequate support of her close leftist relatives, Ömer, Aysel and Tezer. Stuck by her family's pressures, her friends' disdain, her love for Ömer, and the indifference of Aysel and Tezer, Ayşen yields to marrying Ercan.

Ayşen has been brought up according to her parents' doctrines up to a certain age. Yet, when she begins attending university, she realizes that her parents are under the effect of capitalism and they have benefit-oriented relationships with other people. Her decision to marry Ercan is the evidence of her escapism. She relinquishes her fight against her family, accordingly her belief in her ideology, and plunges into desperation. She admits defeat because

she thinks that there is no one who can help her get out of her misery. Thus, by her marriage decision she gives up not only her ideological beliefs but also her personal quest for solidarity. The wedding ceremony is the manifestation of her admission of defeat to her family and her friends. She gets married to Ercan mostly under her family's pressure. Ayşen's family and her social circle at school have always been in clash. Ayşen is in the group of revolutionaries who disapprove of the capitalists like her parents. She is ashamed of her family's bourgeois lifestyle because her friends' perception of the world collides with her family's lifestyle. His father, İlhan Dereli, has attained wealth in illegal ways, and he supports the military for his financial benefits. As for her mother, she does everything to embarrass Ayşen to the extent of picking up her in front of her school. She meddles in Ayşen's life intentionally in order to prevent her from engaging in political activities. She tries to keep Ayşen distant from her comrades. For instance, when Ayşen reprimands her mother for coming to the school by car, she defends herself in the following way:

Well, why am I supposed to be ashamed of my car? Why am I supposed to be ashamed of my three and half carat necklace, two carat ring? Let them be ashamed. They are so destitute. Let them take your father as a model [...]. Let them work hard and make men of themselves. Why don't they stop being jealous, and having an eye on people's possessions that were acquired with great effort? (261)³.

Yet, Ayşen blames her mother and father for exploiting her. Ayşen's father is the collaborator of Major General Hayrettin Özkan, and they wish this marriage would be "the mortar to the national foundation of their developing country" (1)⁴. By the wedding invitation, they draw up this very expectation,

³ Ayol ben niye utanacakmışım arabamdan? Bene niye utanacakmışım üç buçuk kolyemden, iki yüzüğümünden? Onlar utansınlar. Açlıktan nefesi kokanlar. Babanı örnek alsınlar, babanı!.. Çalışsınlar çabalasınlar da, önce adam olsunlar bakalım. Kıskançlıklarından, onun bunun alın teriyle kazandığı her şeye göz dikmekten vazgeçsinler de...

⁴ Kalkınan memleketimizin temeline yeni bir harç olmak üzere...

which symbolizes the new constitution of the country; two powers of the nation, the military and the capitalist bourgeoisie, that meet on the same ground as their benefits compromise following the period of March 12 military coup. During the ceremony, Ayşen recalls the days when she attempts to leave home and then goes to the front door of Aysel's, her professor aunt and her husband Ömer's house for help. In front of the house, she contemplates explaining her predicament. However, everything seems absurd, particularly her father's duplicity. Thus, she cannot take the courage to visit them and explain his father's hypocrisy: "My father does not like Hayrettin Özkan at all. Then again, they are having dinner together. Following the dinners, my father says "if only I could drive this man into the corner..." (288)⁵. As her inner speech above points out, Ayşen is aware of her father's dishonesty. She knows that she is included in her father's plans, which afflict her, and his plans are impediment to her future among her friends. Therefore, she thinks that all the duplicities around her are hard to verbalize.

Ayşen wants to be embraced by the revolutionaries at school so much that she turns herself in the police. She also takes place in the foreground when the American car is set on fire. Her aim is to show herself as a dedicated activist. The reason for Ayşen's extreme attempts to be imprisoned is related to the spirit of the era. In 1970s and forth, the revolutionaries believed that the ones in prison were more honorable than the ones outside: "In this novel, many people regard to be a political prisoner as a badge of honor despite the discomfort or even torture that it might entail" (Ervin, W., 164). The free people were not regarded rebellious enough. While she plans to assure her friends' trust via imprisonment, her father and Hayrettin Özkan block it:

Whomever I told, nobody would believe that those twenty days in prison were the freest days of my life. On the other hand, there would be more people who could understand that having been

⁵ Babam hiç sevmiyor Hayrettin Özkan'ı. Yine de birlikte yemeklere çıkıyorlar. Yemeklerden dönüşte babam, şu adamın kuyruğunu bir kıstırsam, diyor.

drawn out of prison by the help of Hayrettin Özkan and İlhan Dereli was the same as being locked into a cell (291)⁶.

Ayşen's wish to stay in prison rather than at home highlights her pathetic condition. This demand shows that she is ready to sacrifice her freedom for the sake of gaining her friends' appreciation. Moreover, she is more blissful in prison than at home since she suffers from lack of love and respect in the family. She knows that her mother and father got married for the sake of money. She loathes their understanding of morals so much that she does not hesitate to cry out against her parents' hypocrisy. Not only about the present but also about the past, she accuses her parents of setting up a family on appearances and ostentation. She cannot tolerate her parents' endless expectations on her especially when they urge Ayşen to be responsible.

Additionally, Ayşen abhors her parents' nonchalant attitude towards the serious political events and the torture of her friends in prison. She criticizes them harshly for they are only interested in trivial matters like the taste of the melons that year (264). Ayşen gets angrier with her mother when her friend Uğur is arrested. Uğur is very important for Ayşen because he has been helping her participate in the revolutionaries' meetings. Without Uğur, the revolutionaries do not welcome Ayşen's participation. It must be pointed out that, at universities the students were split into different groups according to their political ideologies and secrecy was as important as fidelity. They kept Ayşen out of their circle in fear that she could be a spy. Moreover, her wealth and parents' background would prevent her from being a revolutionary. Although Uğur's arrestment devastates Ayşen, Ayşen's mother is indifferent to her misery. Ayşen describes that particular day in the following way:

⁶ Kime söylesem, benim o koğuştaki yirmi günümün, ömrümün en özgür yirmi günü olduğuna inanmaz. O yirmi günde Hayrettin Özkan ve İlhan Dereli eliyle çekilip çıkarılmanın, tek kişilik en dar bir hücreye kapatılmak olduğunu anlayabileceklerse daha çok olabilirdi.

I was about to die of a grief that day when they took Uğur. Don't you know I am nothing without Uğur? Of course you don't know. How could you know? But you should...if you are my mother...How can you know how I have gone through those two years in the faculty? Without Uğur, especially in the first months, I could not resist their condemnations such as "don't interfere with us you damsel, go to the hairdresser with your mom", or "Uğur, why are you taking this inglorious man's daughter here?" (264)⁷.

Ayşen wants her mother to understand and help her. She wishes her silent inner talk would be heard by her mother. Yet, she knows that her mother cannot understand her and she cannot make her voice heard because she cares about neither Uğur nor Ayşen's sorrow. She just wants Ayşen to prepare drinks for her friends while she is crying after Uğur (264). Ayşen loathes her mother's pretentious appearance and life style as she states below:

You smell like hair dye. You smell like nail polish. You smell like foundation cream. You smell like sauna. You smell like massage. You smell like golden. You smell like diamond. You smell like Semih, even- I am never mistaken- you smell like the major general, the full general. Above all, you smell like uniform nowadays. You smell like blood! You smell like everything but a mother (265)⁸.

For Ayşen, her mother symbolizes the collaboration of the trader, the military and the politicians. These are the very notions that her revolutionary friends are against. Ayşen feels intimate with the revolutionaries at school because they

⁷ Ölecek gibiydim o gün. Uğur'u götürdükleri gün. Uğur'suz hiçbir şeyim ben, bilmiyor musunuz? Bilemezsiniz, nerden bileceksiniz? Ama bilmen gerekir. Anamsan... O iki yılımı fakültede nasıl geçirdiğimi bilmen gerekir. İlk aylar hele, arkadaşlarımla, "Sen karışma bu işlere küçük hanım, hadi bakalım annenle berbere," "Kardeşim, Uğur, ne getiriyorsun o satılmışın kızını yanımıza? deyişlerini Uğur'suz göğüsleyemedim

⁸ Saç boyası kokuyorsun. Tırnak cilası kokuyorsun. Fondoten kokuyorsun. Sauna kokuyorsun. Masaj kokuyorsun. Altın kokuyorsun. Elmas kokuyorsun. Semih kokuyorsun hatta-yanılmam-, hatta tümgeneral, orgeneral kokuyorsun. Bu sıralar en çok üniforma kokuyorsun. Kan kokuyorsun, kan! Her şey kokuyorsun, ama hiç anne kokmuyorsun.

protest against all the norms that her family is in favor of. She transforms and canalizes her hatred for her family into her interest in politics. Her revolt against the government springs from her restlessness at home. No matter how hard she tries to isolate herself from her family, neither her friends nor her leftist relatives guide her. Because she is a diffident girl, she yields to her parent's wishes and with her marriage decision, Ayşen lets her family control her destiny.

Ayşen's revolutionary friends are as effective as her family in her decision to change her life. Ayşen's initial sympathy with the dissidents at school begins when she grows up enough to gain a pretty enough political conscience and realizes that she is disorientated by her family. The revolutionaries are reluctant to accept her because her family always stands in her way. Ayşen cannot erase the bourgeois image she creates in the mind of her schoolmates. The fact that she quits her political beliefs is highly pertinent to her comrades' ostracism. Before her marriage, she has anticipated them to help her and prevent her marriage but to no avail. Her betrayal of her beliefs is partly the outcome of her resentment with her friends. Her disillusionment turns out to be a sense of disdain and futility at her wedding ceremony as she states: "No one detained me. Will anybody detain me? Is it really all right? Is there no turning back from starting the dance with 'Love Story'?"(238)⁹. She rebels against her friends now as the wedding ceremony progresses.

Firstly, Uğur lets Ayşen down. When Ayşen's commitment to political rebellion, her devotion to Uğur and her conflicts with her mother about Uğur's arrestment are taken into consideration, Ayşen's dismay at Uğur's ignorance of her marriage seems inevitable. After Ayşen is released from prison, she seeks emotional refuge. However, Uğur excludes her from the group of comrades immediately. In his last letter, he warns Ayşen not to interfere with their problems and "to mind your [her] own business" (268)¹⁰ is what he tells her from prison. Ervin claims that "It is only their [the younger people's]

⁹ Kimse beni alıkoymadı. Beni kimse alıkoymayacak mı? Tamam mı gerçekten? "Love story" ile dansı açmaktan artık geri dönülemez mi?

¹⁰ Hadi kızım, senin işin sana...

unfriendly and overly easy rejection of each other that is criticized [in the novel]” (197). That is also what increases Ayşen’s loneliness and resentment.

Ayşen’s inner voice at her wedding ceremony is very important to analyze her before and after her marriage decision. At her wedding ceremony, Ayşen confesses to herself that she has not been able to internalize being a revolutionary since she was aware of their deficiencies. She comments on the revolutionaries’ hypocrisy at her wedding ceremony, as well. Even though she craves for being one of them, she is aware of their inconsistencies, too.

To exemplify, Ayşen knows that Uğur, whom she esteems highly, is actually full of conflicts. She is aware of the fact that Uğur has never considered her a revolutionary but just pleased to be with her because he has loved her. He would rather be with Zehra, another activist, at protestations, than Ayşen. Moreover, Ayşen knows that Uğur exploits his father financially. He used to spend the money of his father with whom he had clashing political views, but he never let himself or Ayşen question the source of this money. When Zehra tries to mortify Ayşen among the revolutionaries and reveals Aysel’s liaison with one of her students, Ayşen is surprised since she hears this news for the first time. What surprises and upsets her more is Uğur’s ill-timed joke about Aysel’s relationship. Uğur loses his value for Ayşen since she is quite sensitive about her aunt Aysel and her husband Ömer. Ayşen would expect everybody to condemn her but Uğur. He casts a shadow over their relationship which is more or less romantic:

What can I do if my father is eventually the Turkish agent of the engines I have no idea what kind and if he is talented at selling them to the army? Why do I care? What is my fault in that? Why are they doing so? Why are you doing so, Uğur? ‘Could those parents ever have a revolutionary daughter?’. I’ve listened to this for two years. You used to protect me, Uğur. You’d keep me by your side. Now you... Do you realize that you abandoned me? (260)¹¹.

¹¹ Babam ayrıca ve son olarak bilmem ne motorlarının Türkiye temsilcisi ise ve o motorları orduya satmakta hünerliyse ben ne yapabilirim? Bundan bana ne? Bunda benim suçum ne? Neden böyle yapıyorlar? Uğur, neden böyle yapıyorsunuz? “O babadan, o anadan devrimci kız mı çıkarmış? İki yıldır en çok bunu işitiyorum. Sen

Ayşen's situation among her friends after she is released from prison worsens because they know how she was set free. She is confronted with their ruthless condemnation. They walk away as if they saw a traitor, a spy when she comes closer to them. They think that she has benefited from the opportunities which her father has provided for her. The revolutionaries exclude her from their meetings explicitly. Nevertheless, they do not cease asking for financial help from Ayşen. She is offended with these pleas because she discerns the fact that they try to benefit from her father's money. Ayşen cannot internalize the idea of being useful to the revolutionaries with her father's money because being manipulated disturbs her. She is in a dilemma: "So things will be bought with my father's money there? Will it be a revenge to be taken on my father or will it mean "you will be useful at our hard times with your father's money"? "Which one is it? Save me, Uğur" (267)¹².

The other person who increases Ayşen's sense of isolation and causes her to be resentful is Gül, another revolutionary who spends a short time with Ayşen in prison. Ayşen cherishes Gül as much as she does Uğur. She considers Gül of her ally because they got on well particularly when they were in prison. For Ali, Gül's father, Ayşen was like his daughter. After Ayşen gets out of prison, she visits Ali to ask about Gül and gives him her wedding invitation. However, Ali does not respond to her wish of keeping contact with Gül. When Ayşen sees Ali at the wedding, she feels hope, anger and disappointment all together. She smiles at Ali, but she is, in fact, annoyed with him because her real intention is not to invite him to the wedding ceremony but to imply an urge for help (239). Before and after her marriage, Ayşen strives to take a support and paternal advice. She wants Ali to save and protect her. At the wedding ceremony, Ayşen gets excited when Ali comes closer to Ömer to speak:

beni korurdun Uğur. Yanına alırdın. Şimdi sen de... Beni nasıl hiç kimsesiz koyduğunuzu biliyor musunuz?

¹² Demek içerde babamın parasıyla bir şeyler alınacak? Bu babamdan bir çeşit öc alma mı olacak yoksa babanın parası nedeniyle sıkışık zamanlarımızda işe yararsın" anlamına mı gelecek? Hangisi? Uğur, kurtar beni?"

I became hopeful, which was so ridiculous at that time. Happiness had burst out inside me. A very short moment. Now they two would get together and take me away from here, and lock me in a room. “Does one get married to take revenge? Stay here until you are more resistant”, they would say (246)¹³.

Ayşen’s feelings about Gül are variable. Her inner speeches at the wedding ceremony throw a light on her confusion. First, she tries to justify herself to Gül and explains how hard the situation was for her before she took the decision of marriage. She states that she would want to be in prison. She also envies Gül since she does not carry such a burden like herself. She admits that she is too weak to fight any more (243). A few minutes later, nevertheless, she gets annoyed with Gül: “How come you don’t reply my letters now? How come you stay away from me at views and detain me from going there again? You’ve changed as well, Gül. More than Uğur has...” (281)¹⁴. Gül’s unresponsive attitude surprises Ayşen a lot. “Inner voices of Ayşen are basically a criticism on the strictness of the revolutionary groups and *the lack of love and trust* in them” (Moran, 44)¹⁵.

Ayşen cannot hide the fact that she is getting married for revenge. Gül’s father’s existence at the ceremony sickens her. Her inner turmoil reflects her judgment on herself:

I’m feeling the same failure even worse now. I’m afraid this failure may result in a worse revolt, Gül. Because the more I run away, the

¹³ O zaman duyulması çok saçma bir umut duymuştum. İçimde bir sevinç patlak vermişti benim de. Kısacık bir an. Şimdi ikisi bir olurlar, elimden tutup beni buradan götürürler; götürüp bir odaya kitlerler. “Öç almak için evlenilir mi hiç? Daha dirençli olana dek burada kal sen” derler.

¹⁴ Şimdi nasıl oluyor da, mektuplarıma karşılık vermiyorsun? Nasıl oluyor da, görüşlerde benden uzak duruyor, bir süredir beni oraya yeniden gelmekten alıkouyorsun? Sen de değiştin Gül. Uğur’dan da ileri...

¹⁵ Ayşen’ in iç konuşmaları temelde devrimci çevrenin katılığına ve bu çevredeki sevgi ve güven eksikliğine yöneltmiş bir eleştiridir.

more I go down [...]. Your father's smile immediately makes me angry. The same feeling of revenge. Here it is again (244)¹⁶.

Ayşen feels helpless and desolate when Ali does not understand that Ayşen begs to be saved. Though she wants to prevent her downfall, she finds herself escaping to it much more. She makes fun of herself when she compares her university days with her current situation. She ironically admits that she has achieved the ability to act together that she has devoid of on school days. Instead of being "I", she has become "we" as her friends always have warned her to be (248).

Another important point about Ayşen's condition is her sarcastic attitude to her own wedding. She teases herself about her newly adopted identity. She tries to adapt herself to her surrounding unwillingly at her wedding party. She pokes fun at Ercan by adjusting her speaking style to his. She puts forward that it is hard for her to change her style: "I'm getting used to saying it with goodwill. Get out the 6th Fleet!... Freedom to the people!... Servants of imperialism!... Is it easy for a person to change his speaking style after all these?" (240)¹⁷. Ercan is important in the novel in that he represents the system that Ayşen used to fight against. Ayşen shows her reaction to her friends by changing her side. Thus, betrayal is a volunteer admission for Ayşen. The feeling of loneliness and alienation which provides a basis for Ayşen to marry Ercan is highly pertinent to the politic atmosphere of the era. After she is released from prison, Ayşen, at the end of her tether, questions depravity of human relations. She knows that non-commitment is impossible in the state and people decide to love you with according to your political ideology: "Is there anyone who loves someone in this city? Even he doesn't shout 'damn with fascism!?' [...] I want to think of someone I can love"

¹⁶ Aynı ezilmişliği daha kötü duyuyorum. Bu ezilmişliğin daha kötü bir başkaldırıyla sonuçlanmasından çekiniyorum Gül. Kaçtıkça batan biriyim çünkü [...] Babanın gülümsemesi ansızın öfkelenendiriyor beni. Aynı oç alma duygusu işte. İşte yeniden.

¹⁷ İyi niyetle ağzımı alıştırıyorum işte. Defolsun 6. Filo!... Halklara özgürlük!... Emperyalizmin uşakları!... Bütün bunlardan sonra, kolay mı dilin değişmesi?

(272)¹⁸. Ayşen's unpredictable reactions are a blend of her situation's seriousness and her self defense as Akçam emphasizes:

Contrasts stand side-by-side and provoke each other with small voices. The relatively humorous feeling of the games played by the seriousness of thoughts, scurries, idea parodies in confusion, and absurdities were put side-by-side and consecutively as well (14)¹⁹.

During her wedding ceremony, Ayşen justifies her anger by condemning her friends. While she is dancing with Ercan, she cannot differentiate her enmity towards Ercan from her friends. She is hostile to her friends because she knows very well that “they were not less of a robot than this groom in a tuxedo. Think about it; your friends are like robots, even thousand times more than he is, with their dirty jeans, stinking coats, and smelly sweaters” (240)²⁰.

To sum up, Ayşen is a bride whose confusion flows from her emotional tide. Her wedding ceremony, which contrasts with her political ideology, is the result of her loneliness. She is neither the bourgeois girl of a capitalist family nor the devoted revolutionary. She does not have a social identity because she cannot integrate herself to the revolutionary group.

Ayşen's pent up disappointment and frustrations are also directed at Aysel, a leftist academician at the university, Ömer, her husband, and Tezel, Aysel's leftist painter sister who lives in Istanbul, because they do nothing to thwart her impoverishment. Especially she finds Tezel absolutely callous. Ayşen has not had an intimate relationship with her aunt Aysel and uncle Ömer hitherto because she has been taught by her parents to hate them. However, at

¹⁸ Birini seven biri var mı acaba bu kentte? “Kahrolsun faşizm” diye bağırmasa da? ...Aklıma sevebileceğim birini getirmek istiyorum.

¹⁹ Karşıtlıklar, yan yana durmaktadır, iç konuşmalarla birbirini kışkırtmaktadır. Düşüncelerin ciddiyetiyle oynanan oyunların görelî gülmececi havası, koşturmacalar, karışıklıklar içinde düşünce parodileri, tuhafıklar yan yana, arka arkaya getirilmiştir.

²⁰ ...hepsi Ercan'dan daha mı insanlar sanki? Bu smokinli damattan daha az robot değildi onlar. Düşünsene... Pis blucinleri, leş parkaları, kokmuş süveterleri içinde bin kez daha robottu senin arkadaşların

the university, she begins taking them as examples for herself. The same day when she leaves the house, she broods over her loneliness and thinks that Aysel and Ömer may help her. Therefore, she cannot venture knocking on their doors immediately. As Sunat points out, Ayşen cannot dare to speak to Aysel vis-à-vis because she is afraid of being ignored. She feels like an outsider who is excluded from everybody:

At that moment, Ayşen feels such coolness – responsible relationship coolness! – and trembles, so although she willingly rushes into her aunts' house at a moment when she feels 'that alone among many people she knows', isolated from the revolutionary groups, she cannot knock on the door and runs away! (147)²¹.

Ömer's importance in Ayşen's life and her decision of marriage is two-faceted. Firstly, Ayşen admires him because he is a well-known leftist professor at the university. The revolutionaries, who are ignorant of Ayşen's existence, adore Ömer because of his ideology. Although they are partly dissatisfied with him because he does not support the revolutionaries' propagandas which are devoid of intellectual basis, he has a good reputation among the students at the university. Such being the case, Ayşen puts his uncle on a pedestal. She hero-worships her uncle. Her love for her uncle is a reflection of her admiration. She knows that her uncle is the only person who can save her reputation among her friends. For instance, one day Ayşen calls after Ömer in the corridor of the school when she is with her friends. Though she is not sure whether Ömer will care about her, Ayşen dares talk to him. Ömer does not embarrass Ayşen in front of her friends and treats her as if they were very close. The fact that she could not internalize the essence of the ideology that she believes is understood by the moment that she meets Ömer at the university. When Zehra, an ardent activist in the group, asserts that Ömer's understanding of revolution is different from theirs, Ayşen gets embarrassed. She trusts Ömer to support her because she is too weak and coward among her

²¹ Ayşen, o vakit, öylesine bir serinlik-sorumlu ilişki serinliği!-yaşayıp ürperiyor ki; devrimci çevreden de yüz geri, 'onca kimsesi arasında bunca kimsesiz olduğu' bir an, kendi isteği ile halalarının evine koştuğu halde, kapılarını vurmadan kaçıyor!

friends to prove herself. However, some ideas of Ömer do not overlap with her friends' ideas since Ömer does not approve of their absence during the lectures. When Zehra reprimands Ayşen for her lack of enthusiasm in verbal protestations, Ayşen gets embarrassed because she does not know how to respond to Zehra and protect herself: "How should I respond to Zehra now, Ömer? In which tone should I talk to her? I do not know. I refrain from her. I just cringe. Come on Ömer, don't be silent. Defend me. Save me. Love me, Ömer" (277)²². If Ömer endorsed the revolutionaries' ideas, Ayşen would feel more confident. However, their conversation in the corridor ends up with Zehra's protest against Ömer. The fact that Ömer loses his reputation in the eyes of the revolutionaries inhibits Ayşen's reliance on him. She feels very embarrassed. She knows that she will not be able to visit Ömer alone without her friends. Thus, Ayşen's expectations on Ömer to support her among her friends fizzle day by day.

Secondly, she wants to deny her admiration tinged with love for Ömer because she feels as if she were betraying her aunt Aysel. She adores Aysel's political standing as much as her uncle Ömer. The more she hates her father, the more she admires her aunt. However, she cannot come closer to her aunt as much as she wants because she cannot melt her love for Ömer and her admiration of Aysel in the same pot. She wants to overcome her love for Ömer. Thus, she wants Aysel to turn back and come together with Ömer the night when she gives her wedding invitation to them:

I wish my aunt Aysel would turn back, sit down there, and look at me with her warm beam that I hadn't appreciated the value of once upon a time, and say "do you have to get married; can we do anything for you?". I wish she would look at Ömer with longing and thoroughness again. And Ömer could overcome his weariness, embrace my aunt, and give her a kiss in front of me I wish she would embrace Ömer without any hesitation(294)²³.

²² Zehra'ya ne karşılık vermem gerekir Ömer Abi? Onunla nasıl konuşmam gerekecek şimdi? Bilemiyorum ki. Ondan çekiniyorum. Hemen siniyorum. Hadi Ömer Abi, susma. Koru beni. Kurtar beni. Beni sev. Ömer Abi.

²³ Aysel halam geri dönse. Şuraya yeniden otursa. Bir zamanlar değerini bilemediğim o yakın, sıcak bakışlarıyla baksana bana. "Evlenmek zorunda mısın, senin için bir şey

As Moran underlines, “Ayşen is not a happy bride but angry and unhappy; the marriage is actually her “funeral”. She secretly loves Ömer and not her husband Ercan. Therefore, in her own words, “this is a hypocritical wedding” (qtd. in B.D.G.258) (46)²⁴. Ayşen’s meeting with Aysel and Ömer before her wedding party is noteworthy because this meeting reveals Ayşen’s love for Ömer which she confesses to herself. If Ömer and Aysel unite again, Ayşen will be able to abandon her feelings for Ömer. She only wants them to support her together and encourage her not to get married. Yet, Aysel is determined to turn her back on both Ömer and Ayşen. She informs Ayşen that she “will not attend her wedding not even will not be able to” (295)²⁵. Ervin focuses on Aysel’s function in Ayşen’s life as below:

Aysel cannot lend support to her niece at a difficult moment, namely her marriage to a young man she does not love, although she must know that the girl is being sacrificed to the needs of elders. In fact, Ömer believes that a word from Aysel would have convinced Ayşen to call off her wedding (164).

Ayşen’s admiration for Aysel is not reciprocated by her aunt. Correspondingly, Aysel’s disregard for Ayşen and her marriage decision discourages Ayşen. At that night after Aysel leaves home, Ömer and Ayşen are left alone. Disappointed in Aysel’s unwelcoming response, Ayşen cannot explain her inner conflicts to Ömer as well as she wants. She only mumbles aimlessly because she tries to repress her love for Ömer at the same time. On the other hand, Ömer’s response is not more satisfying than Aysel’s: “It is not so easy for everyone to resist loneliness, Ayşen. Besides, you are too young” (296)²⁶.

yapabilir miyiz? Dese. Ömer abiye bir kez daha özlemle, bütünlükle baksa. Ömer abi de bezginliğinden sıyrılrsa, halamı kucaklasa, sarılıp öpse benim yanımda.

²⁴ Ayşen mutlu değil, kızgın ve mutsuz bir gelin, yapılan düğün gerçekte onun “cenaze töreni”. Kocasını Ercan’ı değil Ömer Abi’ sini seviyor gizli bir aşkla. Onun için kendi deyişle “ikiyüzlü bir düğün bu”.

²⁵ “Gelemeyeceğim” bile değil “Gelmeyeceğim”.

²⁶ Yalnızlığı göğüslemek herkesin kolay başarabileceği bir iş değil Ayşen. Ayrıca çok gençsin.

Thus, Ayşen just gets that Ömer pities her, which is the last thing that she wants. Aysel and Ömer's perfunctory responses let Ayşen down. She becomes more awkward when Aysel leaves them alone. Ayşen speaks to Ömer with her inner voice and explains how desperate she was before she accepted Ercan's proposal:

Where did you go? I didn't have a place to go... Do I make myself clear? I... would... want to... My head... I would want to rest my head... on a shoulder, and... Fine, yes. I'm fine, thanks Ömer... Of course I would want to rest my head upon a shoulder and tell [...] I just didn't have a place to go that day... I realized that. I realized that nobody needed me; that I didn't have any place in any corner I wished. I realized that (259)²⁷.

When Aysel and Ömer rebuff Ayşen's plea for support, Ayşen visits Tezel as a last resort. Tezel is Ayşen's leftist painter aunt who lives in Istanbul and comes to the wedding involuntarily. She is more critical towards Ayşen because she is a revolutionary who has lost all her hopes in the betterment of the country. Ayşen's resentment of Tezel is understood from her inner voice again at the wedding when she sees Tezel. Her feelings for Tezel are not different from Aysel and Ömer. Ayşen asserts that she wanted Tezel to guide her because she is more experienced and she has managed to survive in a distant city. "You could have held my hand. For nobody held my hand, one of my hands in a white glove is in Ercan's hand now"(239)²⁸. However, Tezel only watches the wedding ceremony from a distance in the hall. Thus, Ayşen blames Tezel for causing her to suffer, also.

In short, the most noteworthy aspect of Ayşen's predicament, as Apaydın points out, is the political atmosphere of the era that shapes the

²⁷ Nereye gittin? Gidecek yerim yoktu ki... Anlatabiliyor muyum? Ben... isterdim, başımı... Başımı böyle bir omza dayayıp... İyi, evet. Evet, iyiyim teşekkür ederim Ömer abi... Dayayıp başımı böyle, anlatabilmeyi isterdim tabii... O gün gidecek yerim yokmuş ki... Bunu bildim. Kimseye gerekmediğimi. Bana, dilediğim hiçbir köşede yer olmadığını. Bunu bildim.

²⁸ Kimse tutmayınca, bak işte şimdi, beyaz eldivenli ellerimden biri Ercan'ın elinde.

relationships among people. At a time when the feelings of insecurity and distrust are ubiquitous, people suffer from loneliness as Ayşen does:

Ayşen is a heart broken bride. She does not dream of a marriage to Ercan for she was forced to get married by the army-business relations. It is possible to relate these to the uncertainty created by the 12 March period. In short, *A Wedding Night* is a novel of a troubled recent past, limited and anxious present (31)²⁹.

Ayşen's marriage to Ercan and all her feelings towards the others at the ceremony can be analyzed according to Max Scheler's *resentiment*. Ayşen's range of reactions cannot be restricted only by anger, revenge, resentment or spite. Her reaction is the amalgam of all of them. In addition to this, Scheller particularly states that "'*ressentiment*' can only arise if these emotions are particularly powerful and yet must be suppressed because they are coupled with the feeling that one is unable to act them out – either because of weakness, physical or mental, or because of fear" (124). Taking this into account, one may claim that Ayşen's feelings go beyond her anger at her family, resentment of her friends and relatives with a feeling of vengeance for them. She feels "*ressentiment*" since she cannot express her anger and hatred. She thinks that she takes revenge on everybody that prepares the background of this marriage; however, nobody is aware of this at the party. Ömer tries to suppress his fancy for Ayşen at the wedding and goes there only not to leave Ayşen alone on that day. Gül's father does not interfere with her decision. His existence is felt only when he catches a glimpse of Ayşen during the wedding. Later, he has a short conversation with Ömer and leaves the place. Tezel plunges into her thoughts and makes fun of the people at the wedding. She does not care about Ayşen's sadness or resentment. Owing to the fact that Aysel does not even attend the wedding ceremony, one can surmise her indifference to Ayşen and her marriage decision. As for her friends, Gül is in prison. She puts a stop to

²⁹ Ayşen kırılmış bir gelindir. Ordu- ticaret ilişkilerinin zorlamasıyla evlendirildiği için Ercan'la bir evlilik yaşamı hayal etmez. Bunları 12 Mart döneminin yarattığı belirsizlikle ilişkilendirmek mümkündür. Kısacası Bir Düğün Gecesi, sıkıntılı bir yakın geçmişin, tedirgin, sıkıştırılmış bir şimdiki zamanın romanıdır.

getting into touch with Ayşen. Uğur has already given up Ayşen. Therefore, she is dismayed and indifferent to her own wedding ceremony. Thus, she ends up having an “embittering” and “poisoning” personality.

4.2. Tuncer’s Betrayal of His Ideology

In the novel, the other character to be analyzed under the title of betrayal is Tuncer, who has been Ömer’s student at the university and conspicuous among the revolutionaries as their leader. Tuncer and Ayşen share the same fate in that they betrayed their ideology by their choice of partner. Tuncer marries Yıldız, the deputy Rıza’s daughter and Yıldız becomes the centre of his life. He leaps at the opportunities that Yıldız’s father can provide. By dint of his marriage, he continues his education abroad. Tuncer’s betrayal should not be equated with Ayşen’s since Ayşen yields to marriage because she cannot stand bearing the burden of her parents’ insistence and her friends’ condemnations. Yet, Tuncer internalizes his new stance as soon as he marries Yıldız. He does not question himself morally since he is satisfied with the opportunities that Yıldız and her father provide for him. His confrontation with his choices crops up at Ayşen’s wedding ceremony when he encounters Ömer there. While Ayşen consciously witnesses her downfall at her own wedding and she is quite aware of betraying her ideology, Tuncer does not think about the consequences of his betrayal till the wedding.

Tuncer’s decision to abandon his identity as the leader of the leftist group at the university is not as complicated as Ayşen’s. His only excuse is his love for Yıldız. Yıldız is a deputy’s daughter who has no connection with the revolutionaries, and she observes Tuncer in admiration. She adores Tuncer as the leader of the revolutionaries; she writes a letter to Tuncer, in which she tells him about her admiration of Tuncer and the revolutionaries’ ideology, which is a turning point in Tuncer’s life. Tuncer cannot rely on Yıldız because he thinks that she might be a spy. This suspicion points out the impact of his ideology on Tuncer’s life. He, like most revolutionaries of the time, suffers from lack of

trust among people. On the other hand, he is delighted by Yıldız's flattering letter. Before Tuncer decides to marry Yıldız, he experiences some moral dilemmas whether to believe her or ignore her in the name of his ideological standing. Like the revolutionaries of the period, he thinks that a revolutionary's only love should be for their nation. Any emotional contact with the other sex is regarded as betrayal to their ideology. Romantic involvement of any kind is out of question. Imbued with these doctrines, Tuncer endeavors to keep distant from Yıldız. He wanders in the city with her because he wants to prove to her the discrepancy between their life styles by showing the suburbs of the city. His aloofness is fused with admiration for Yıldız. While, actually, he tries to prove to her that being a revolutionary is not suitable for a rich deputy's daughter like Yıldız, he denies his attachment to her. Although he feels elated with her love, he tries to suppress it.

Tuncer's need for emotional intimacy is important while analyzing his betrayal. Absorbed in his devotion to politics, he has directed all his energy to his ideology. He does not have close relationships with his family, either. Thus, the main reason for his dilemma is lack of love like Ayşen. He is enchanted by Yıldız and her undemanding devotion. He cannot pretend to be indifferent to her love. He is overwhelmed with the warmth of her hands. He says that he has not known the warmth of a hand until he meets Yıldız when he tries to hide his embarrassment from Ömer with excuses for his marriage (163).

Tuncer needs moral guidance after he falls in love. In this respect, he meets on the same ground with Ayşen. Both of them look to other people for moral advice before they are entrapped by outer forces. Especially Tuncer feels mesmerized since he cannot resist Yıldız. Although he can predict the ramifications of a relationship with Yıldız, he is enticed by her. His meeting with Ali, who is a respectable leftist repairman, is significant. He is nervous in his speech and gets petulant during his talk with Ali. He goes to Ali to explain his situation and to be enlightened; to take his advice but he cannot stand the fact that Yıldız is a deputy's daughter. He wants Ali to encourage him to trust his feelings. He needs some kind of confirmation from Ali while he frets on Ali's response:

I was repeatedly pushing back and holding down the feeling that pointed in me when I was reading Yıldız's letter. I wanted Ali to come to the point and say "love is love, son. Go on with your life"; I didn't want him to ask the question I had always feared (178)³⁰.

Tuncer's conflicts are so obvious that a woman, who comes to Ali's workshop to have her iron mended, disturbs his conscience. The woman is worried about her guest who is her daughter's teacher. Hence, she rushes to Ali to get her iron mended to iron the table cloth. This woman's excitement makes Tuncer wonder how much his father and mother would be excited if they learned who Yıldız was. Such a possible subservience disturbs Tuncer as he points out:

Yıldız wasn't the one who was holding my hand in her warm hands anymore. She has become the most grinding cylinder of a machine that caricatures us in our own eyes and smashes us for eight thousand times more in our own world. Yıldız is the "start" button of a mechanism ready to smash us even worse now (172)³¹.

Pertinent to Tuncer's evasion of the fact that Yıldız's father is a deputy, his conflicts begin from the outset as he says "The battle is inside me today, Ali" (172)³². Nevertheless, he is penchant to disregard his restlessness and Ali's ideas because in a few minutes he dispels his worries from his mind, and he confesses to Ali that he is in love with Yıldız. Furthermore, Tuncer strives to preserve his identity as the leader of the socialist group so hard that he gets annoyed with Ali quickly when he remarks that Tuncer has already made his decision and wants confirmation. He is resentful because he says: "You have

³⁰ Yıldız'ın mektubunu okurken bende uçveren bu düşünceyi ben, ikide bir geri itiyor, bastırıyordum. Ali Usta'nın hiç sözü uzatmadan, sevda sevdadır oğlum, yaşamana bak, demesini istiyordum; önüme, en fazla kaçtığım soruyu çıkarmasını istemiyordum

³¹ Yıldız, az önce ılık eli elimin içindeki Yıldız olmaktan neredeyse çıktı. Bizi bizim gözümüzde gülünçleştiren, bizi kendi dünyamızda sekiz bin kez daha ezen bir makinenin en öğütücü silindiri olup çıktı. Bizi daha beter ezmeye hazır bir mekanizmanın "başla" işareti tek başına Yıldız artık.

³² Çatışma bugün benim içimde Ali Usta.

misjudged me! I wish I had not come. I wish I had not bare my heart to you!” (179)³³.

The very first meeting of Ömer and Tuncer is important because Tuncer feels ashamed of himself. The wedding gathers them together. The first thought that flashes in their mind is how they have attended the meeting of a Major General and his collaborator businessman. Ömer learns that Rıza, Yıldız’s father, is Hayrettin Özkan’s relative. While Yıldız and Ömer’s mother-in-law are chatting, Tuncer walks by them. At that moment, Tuncer sees Ömer. Ömer is surprised to see Tuncer and he wonders if Tuncer would have come near them if he had seen Ömer (150). Ömer presumes that Tuncer would avoid seeing him because at school Tuncer was the head of the agitators and he attacked Ömer verbally to leave his chair. Naturally, Ömer finds Tuncer’s protecting the country by the help of Yıldız ironic. Tuncer gets quite nervous during his speech as if he were being interrogated and enforced to make a plea for mercy. He tries to find excuses for his marriage. Ömer quickly senses his awkwardness and disgrace. “Why is he wringing his hands? The chance of taking education in England, France or Switzerland; will they always remain closed for the children of the carpenters in Siteleler?” (151)³⁴. Tuncer’s inner voice is full of contradictions as for his education life. He goes through a deeply moral questioning. He keeps up the appearance of a dedicated leftist who tries to overcome the counter forces including Yıldız’s father by means of his education. Tuncer takes refuge in this lie because it was Ömer who tried to explain him and his friends the necessity of education at the university. However, Tuncer and the other revolutionaries of the time were belligerent and overlooked Ömer’s advice. Yet, his inner voice belies his former explanation:

The money, then? If you ask about that... I don’t know. I don’t ask about it, either. And whenever I feel like asking, I think that the money of these inglorious men is spent for a positive thing at least, and then I drop the question saying that I’m going to be a good

³³ ... Beni yanlış tanımışın Usta! Keşke gelmeseydim. Keşke açılmasaydım sana!

³⁴ Neden ellerini ovuşturuyor sanki? İngiltere, Fransa ya da İsviçre’lerde okuma kapıları Sitelelerdeki marangoz çocuklarına hep kapalı mı kalacak?

economist, a revolutionary economist. I've also found other different ways to ease my inner struggle. Actually, Yıldız finds them; we must send some money to your friends in the jail, Tuncer, my love. That's the reason for you to stay out of the jail (182)³⁵.

Tuncer surrenders himself to Yıldız. By this way, he soothes his conflicts and assuages himself. The reason why Tuncer is in such a predicament is explained by Ömer. Ömer does not accuse him but he cannot control his anger when Tuncer says that there is nothing left to do in the country:

Yes, there is nothing left to be done here. You've done whatever you could. You said "well done, sir; so we now see you criticizing Cuba's economy. And then you call yourself a socialist" to me [...]. You showed all of us everything that can be done hand in hand with a bunch of your friends (151)³⁶.

Ağaoğlu displays the revolutionaries of the time with different characters including Tuncer. The students did not attend the lessons and when they attended, they protested against the lectures or teachers as Tuncer did. Nevertheless, they also co-acted with some leftist lecturers at universities. During the interview with Feridun Andaç, Ağaoğlu explains the alliance of lecturers and the revolutionaries as "The young wanted freedom; university presidents and the universities did not give it but the revolutionaries were hand in hand with the academic members who advocated enlightenment and change" (65)³⁷.

³⁵ O zaman, değirmenin suyu? Bunu sorarsanız... Bilmiyorum. Ben de sormuyorum. İçim sormamaya dayanamazsa, bu satılmışların parası hiç değil olumlu bir yere gidiyor, ben iyi bir ekonomist olacağım, devrimci bir ekonomist, deyip kapatıyorum o soruyu. İç kavgamı yatıştırmak için daha başka yollar da buldum. Daha doğrusu Yıldız buluyor bu yolları: İçerdeki arkadaşlarına para göndermeliyiz Tuncer, sevgilim. Senin dışarıda kalmanın işlevi bu.

³⁶ Evet, burada yapılacak bir şey kalmadı. Sen yapılacak herşeyi yaptın. Derslerde karşıma geçip "ooo, maşallah hocam, bakıyoruz Küba'nın ekonomisini de eleştiriyorsunuz artık. Sonra da sosyalist geçiniyorsunuz" dedin (...) Bir bölük arkadaşınla elele kolkola yapılabilecek herşeyi hepimize gösterdin durdun.

³⁷ Gençler özgürlük istiyordu; üniversite rektörleri, üniversite vermiyordu ama aydınlık ve değişimden yana olan öğretim üyeleriyle de el ele kol kolaydı.

Their protestations emanate from their anger for the inertia of the teachers. They could not understand why they needed education to protest against the government. Ömer explains that he just wanted to explain that the revolutionary students cannot achieve success without education because after the revolution, the country needs engineers, doctors or teachers to develop. However, Tuncer and his friends did not take Ömer's warnings into consideration and blamed him for being an ineffective socialist. Correspondingly, when Tuncer goes abroad for his doctorate, he deceives himself with the excuse that he goes abroad to contribute to his country's development. Until he meets Ömer, he has had no qualms about lying to himself. However, his inner voice contradicts his belief in himself:

Do I love Yıldız or finding myself as a person in Switzerland, attending the doctorate with Yıldız? You used to say that revolution needs good economists, architects, and technicians. I now find it appropriate to take refuge in the truth of these words whereas I was against them back then (181)³⁸.

Tuncer confesses to himself the truth while he cringes at his excuses that he concocts immediately for Ömer. Besides his explanation of having education abroad for the benefit of his country, Tuncer's first excuse "Yıldız and I loved each other very much... We still do, sir..." (152)³⁹ molests his conscience. Ömer, on the other hand deduces from his excuse that Tuncer fell in love with Yıldız while he was trying to save himself (153). The discrepancy between his speech and his belief stings Tuncer. While he is making up excuses for Ömer, he feels crestfallen and guilty. He cannot persuade himself with the excuses he finds for his marriage. He gets nervous and feels under pressure in front of Ömer. Ömer is the voice of his conscience. His clumsiness and awkwardness point to his uneasiness. He states that he is confused with what to do with his

³⁸ Ben Yıldız'ı mı seviyorum, Yıldız'la birlikte kendimi İsviçre'de, doktorasını yapan biri olarak buluverişimi mi? Devrimin iyi ekonomistlere, iyi mimarlara, iyi teknisyenlere ihtiyacı var, diyordunuz. O zamanlar bu sözünüze karşı dururken, şimdi bu sözünüzdeki doğruluğa sığınmayı uygun buluyorum.

³⁹ Yıldız'la çok sevdik birbirimizi... Çok da seviyoruz hocam...

hands and feels “too tight” or “too loose” for his love (158). According to Moran, Tuncer cannot tell all these to Ömer although he wants to speak clearly. Tuncer, like the other people at the wedding party, lost the ability of communication and he exerts his ideas by his inner voices (45)⁴⁰.

Tuncer has difficulty in sustaining his equanimity when he tries to evade Ömer’s demeaning stares. Ömer’s existence has a retributive effect on him. He tries to deny the fact that he exploits Rıza’s opportunities. He claims to be enmeshed in a complex predicament, nonetheless; he cannot silence his conscience as he denies his former claim “Even I don’t believe it anymore since the moment I met you here” (163)⁴¹.

Besides Ömer, the existence of Ahmet, who is Ali’s older policeman nephew, vexes Tuncer. Ahmet is in the charge of the wedding hall’s door. He is a reminiscent of Tuncer’s old university days. When Tuncer hears that Ahmet is the security guard of the wedding hall, his former feeling of perturbation unfolds again. Because Ahmet and Tuncer have known each other since childhood, Ahmet would defend him in street turmoil. He used to rebuff Ahmet’s help in their demonstrations as it was derogatory for him to be protected by a policeman. Such kind of a protection would besmirch his reputation among the revolutionaries. However, what disturbs Tuncer is different now. He dodges meeting him since he is ashamed of revealing his hypocrisy. He wants to conceal from Ahmet the fact that he is now at the wedding and lives in a luxurious house as the groom of Rıza. He confesses to himself his fear and embarrassment at the wedding party as well. “I ask myself if Ahmet is one of the public policemen guarding the doors of a beautiful structure on the hills of Çankaya. I’m afraid of being seen by him. I go in and

⁴⁰ Tuncer de öyle. Ömer’e geçmişteki davranışını ve daha sonraki evliliğini mazur göstermek, nedenlerini açıklamak için düğünde Ömer’le konuşmak ister ama sonunda o da ancak sessiz, içinden konuşur Ömer’le. Bu bakımdan da kullanılan yöntem yerinde. Aralarında iletişim olanağını kaybetmiş bu insanlar söylemek istediklerini ancak iç konuşmalarında dile getirebiliyorlar.

⁴¹ Burada sizinle karşılaştığım andan başlayarak kendim bile inanmıyorum buna artık

get out of that door without looking around me” (182)⁴². A feeling of restlessness and aversion to himself permeate Tuncer in the merriment of the wedding party. It is important to underline the fact that, Tuncer feels ashamed of himself and plucks the courage of facing his conscience for the first time since his marriage:

For the first time this evening, I avoid looking at Yıldız since our first meeting with her. I am afraid that I'll find her beautiful face very ugly, and that I'll entirely see lies in her clear and smart looks. Or am I afraid of not finding that ugliness and lie once again, sir? (184)⁴³.

As his confession above suggests, the wedding night is of vital importance to Tuncer since it changes his life drastically. Gloominess descends upon him after his arrival. His extreme unhappiness and conspicuous mental confusion are noticed by Ömer since “Tuncer steps aside saying “of course, sir, please welcome”. His face which seemed happy just one second before our first meeting is quite sullen now” (188)⁴⁴. His confession is excruciating:

Sir?... I don't know where I will be tomorrow. Here... I got so bored.... I'm going but... (325). How will I go in a house the guards are waiting after I leave this place? I feel like I can't do that. I told Yıldız that I feel so bored and suffocated. She asks why. I don't understand why she asks that, sir... [...] Was that Tuncer? ... What did Tuncer do afterwards? He has just cried... (326)⁴⁵.

⁴² Ta Çankaya'nın tepesindeki güzel bir yapının kapısını bekleyen toplum polisleri içinde Ahmet de var mıdır, diye soruyorum kendi kendime. En çok Ahmet'e görünmekten ürküyorum. O kapıdan hiç yanıma yöreme bakmadan girip çıkıyorum

⁴³ Yıldız'la karşılaşmamdan bu yana, ilk kez bu akşam, şu anda ona bakmaktan kaçmıyorum. Yıldız'ın çok güzel yüzünü çok çirkin bulacağımdan, çok açık ve akıllı bakışlarında baştan sona yalanı okuyacağımdan çekiniyorum. Yoksa o çirkinliği, o yalanı bir kez daha bulamayacağımdan mı çekiniyorum hocam?

⁴⁴ Elbette hocam, buyrun” diyerek kıyıya çekiliyor Tuncer. İlk karşılaşmamızdan bir saniye önceki mutlu yüzü darman duman.

⁴⁵ Hocam? Yarın nerde olacağımı bilmiyorum. Burada... Çok sıkıldım ben... Çıkıp gidiyorum ama...” (325) burdan çıkınca nöbetçilerin beklediği bir eve nasıl gireceğim? Giremeyecek gibiyim. Yıldız'a çok sıkıldığımı, bunaldığımı, ama çok

As the consequence of his encounter with Ömer, Tuncer has dared face himself. He realizes that he has been betraying himself and acting his part to maintain his personal benefits. After the wedding, he understands that he has lost his own self-respect for the sake of a prosperous life. He thinks that he will not be able to enter his house protected by guardsmen because they are the representatives of the capitalist system. They protect wealth and business tycoons. The guardsmen are Yıldız and Rıza, as well. They will be guarding and guiding Tuncer if he goes back home. In case he lets them guide him again, he will be ashamed of himself once more. His conflicts that pervade the period of time after his encounter with Ömer foreshadow his imminent moral questionings. As long as he goes on living under Rıza's protection, he will suffer from self deception. His self confessions at the wedding party inaugurate this process.

As Ömer explains below, Tuncer is bound to make a choice after this wedding, which will inevitably be a painful course of time. No matter what title he has in society or academic life, he has to be honest to himself; he has to be loyal to his own identity. Unless he does it, the titles he has will be of no avail:

The face I can see most clearly at the last minute of this evening is Tuncer's. He came to the wedding with a very happy face that makes him look like a fool, and he got so bored and left the wedding without knowing where he would be or how he would begin the next day, without Yıldız. Tomorrow, Tuncer will feel even more suffocated than he has been in this wedding. After all, he is not the independent student of yesterday. He will have to strengthen or let go of his bonds tomorrow, which is the hardest thing; being himself and not a doctor, an assistant professor or a professor. Being the PERSON who has those business cards. He will have the difficulty in that most (335)⁴⁶.

bunaldığımı söyledim. Neden, diyor. Neden, diyorsa hocam [...]. Tuncer miydi o? Sonra ne yaptı Tuncer? Az önce ağlamış.

⁴⁶ Bu gecenin, son dakikada en açık seçik görebildiğim yüzü ise Tuncer. Düğüne onu budalalaştıran çok mutlu bir yüzle girdi; çok bunalarak yarın nerde olacağını, yarına nerden başlayacağını bilemeden çıkıp gitti, Yıldız'sız. Tuncer yarın, bu düğünde sıkıldığından fazla bunalacak. Ne de olsa dünün bağımsız öğrencisi değil. Yarın bağlarını ya pekiştirmesi, ya koparması gerekecek; en güç olan da bu. Doktor

In his description of Tuncer, Adalet Ağaoğlu casts a light on the young men who are stuck between their slavish devotion to politics and personal aspirations. Like Tuncer, they cannot free themselves from the invisible bond of the revolutionary movement whereas they crave emotional attachment. Tuncer's ideological betrayal is mostly pertinent to his self betrayal, which is unrolled during the wedding party.

Sunat, underscores quite a vital point in the novel. He emphasizes the fact that the revolutionaries of the coup period in Turkey were inclined to connect the meaning of their existence with their ideological notions. They put their ideology first sweeping aside their emotional and social life:

In my opinion, the youth Adalet Ağaoğlu sees when she looks from her house into the Anatolian Club in 1970s suffered from the same trouble Ayşen had: they had found a great case in which they could insert themselves and gain meaning and importance by putting aside the directing data of objectivity at a point where being loved and liked was circulated as important / significant and the conditions were tempting enough. Their need to be themselves, in short, being loved for who they were had been so much neglected that they decided to be important and significant by inserting their importance / values as individuals into the importance of the case (131)⁴⁷.

Therefore, Yıldız's affection takes Tuncer unawares. As Ali states, Tuncer might be falling in love because he has not tasted love before. Any woman might have made the same effect on him. He is just a symbol of the young men devoid of love during the 1970s. Ayşen, on the other hand, is not

olmadan, doçent olmadan, Prof. olmadan önce kendisi olmak. O kartvizitleri taşıyan KİŞİ olmak. En çok burada zorlanacak.

⁴⁷ Bence; Adalet Ağaoğlu'nun- yetmişli yıllarda-evinden Anadolu Kulübü'ne doğru baktığında gördüğü devrimci- özgün- gençlik, Ayşen'le aynı deritten mustarıpti: Sevmeyi, beğenilmeyi, önemli\ anlamlı olmaya tedavül etmiş; koşulların yeterince ayartıcı olduğu bir noktada, nesnellığın yol gösterici verilerini de- elbet- bir yana bırakıp, kendilerine, kendilerini içine yerleştirebilecekleri; içinde yer ettikçe anlam ve önem kazanacakları bir büyük dava bulmuşlardı. Kendileri olmaya, kendileri olarak sevmeye, kısacası, sevmeye dair ihtiyaçları öylesine boşlanmıştı ki, b i r e y olarak önemlerini\ kıymetlerini, davanın önemi içinde eriterek, önemli ve anlamlı olmaya soyundular.

different from Tuncer. Bereft of love and affection, she dangles between her family and friends. Since she cannot define herself as a revolutionary, she relinquishes her quest for love and individuality.

As for the end of the wedding, Adalet Ağaoğlu does not have a very pessimistic tone. At least, Tuncer faces himself and begins his moral questioning that has been postponed intentionally. What draws attention is the desperate situation of the people caught in the web of the social and political chaos of the 1970s as Fethi Naci, the writer, underlines below:

According to individualist authors, “man is alone”. However, Adalet Ağaoğlu views people’s conditions from a realistic standpoint while describing Turkey she showed from the back of a pair of binoculars in *A Wedding Night*: loneliness is not a certain and concrete situation within the objective conditions of the society we live in. (qtd. in Kabacalı,33)⁴⁸.

What Ayşen and Tuncer experience after the twelve march coup can be analyzed in the light of “alienation concept” of Fromm. According to Erich Fromm, there have been many ways of alienation stemming from the adverse effects of capitalism throughout history. Alienation is felt not only between the employee and the employer, but also between fellowmen and man in himself. The picture that Ağaoğlu draws in the novel is the inevitable outcome of the money-oriented society. All the layers of society are in interaction with each other not because they forge solidarity together but because their financial benefits act as a magnet. Fromm lays emphasis on the alienation and loneliness of the individual in the financially oriented society.

Firstly, man’s relationship to his fellow man is explained as “There are, rather a superficial friendliness and a more than superficial fairness, but behind that surface is distance and indifference” (68). When a man loses his social bones, he feels isolated. “Egotism” plays an important role in the interactions

⁴⁸ Bireyci yazarlara göre “insan yalnızdır”. Oysa Adalet Ağaoğlu, *Bir Düğün Gecesi*’nde dürbünün tersinden gösterdiği Türkiye’yi anlatırken, insanların haline gerçekçi bir açıdan bakıyor: Yalnızlık, yaşadığımız toplumun nesnel koşulları içinde, belirli, somut bir durum değildir.

of people. Fromm's ideas on the alienation of man can be associated with Ayşen's, but particularly Tuncer's betrayal.

As for Ayşen, she lives in a limbo between her family whose main concern is money and her friends who devoted themselves to the political welfare of the country. However, when considered respectively, both of the groups seem to have been robbed of their individualities since they are merged into larger groups. Group consciousness is prior in their lives. The revolutionary cannot decide independently from the group decisions. Therefore they do not let Ayşen participate in their meetings. Her family, on the other hand, leads a life controlled by money and benefits. Their ostentatious and lavish lifestyle is comprised of self-interest and pecuniary benefits. Stuck in the middle of these two polarities, Ayşen feels isolated. Schachtel in his article entitled "On Alienated Concepts of Identity" pinpoints the reactions of an alienated person:

Among adults one can observe two frequent reactions to the conscious or unconscious feeling of not being fully a person, of not having found an identity acceptable to oneself. One is an anxious retreat or depressive resignation, or a mixture of these. The other is more or less conscious effort at disguise, at playing a role, at presenting an artificial façade to the world (75).

It should be pointed out that that Ayşen is in the first group since she prefers retreat to fight. She accepts defeat and escapes. Even though she surmises that she takes her revenge by getting married, her decision is a kind of resignation.

Secondly, Fromm analyzes the relationship of man toward himself. He names it as "marketing orientation" (69). In this orientation, man's main target is to sell himself successfully on the market. As an individual, his self is shaped by social-economic rules. "His sense of value depends on his success: on whether he can sell himself favorably, whether he can make more of himself than he started out with, whether he is a success" (70). If he cannot sell himself successfully on the market, he is rendered to be nothing. He is supposed to renounce his sense of self and merge with the outside factors.

Correspondingly, Tuncer's betrayal of his ideology and selling himself to his father-in-law can be based upon Fromm's notion of "marketing orientation". Tuncer leaves off his ideas, beliefs, judgments and decisions, and becomes an alienated entity. He does his doctorate in Switzerland to reinforce his social existence in society. He gets a "higher price on the personality market" (Fromm, 70). He can also be categorized in Schachtel's second definition of alienated man. He plays his role pretending to be the one that he is supposed to be in society. He discards his former self. However, Ömer's existence at the party disturbs him.

Eventually, Ayşen's and Tuncer's betrayal of their ideology is associated with their weaknesses as much as the political atmosphere of the era. Moran argues that the protagonists of 12 March novels are passive. They are desperate because outer forces silence them. The revolutionary person has to bear the consequences of what he/she has lived (14). Tuncer and Ayşen have to confront their choices shaped by the outer forces such as Ayşen's family, friends, Tuncer's wife Yıldız and her father.

CONCLUSION

The aim of this study has been to analyze the betrayal theme in three novels. Betrayal, no matter in which form it is, has always been of central attention in human relationships and literature. There is a variety of reasons for people to betray each other, their ideology, their partners, friends, country or themselves. Yet, when they are examined carefully, the common point of them is almost the same; some psychological drawbacks. The betrayer is almost always a complex person. Besides, personal benefits can play important roles in the lives of most of them.

When Joseph Conrad's *Under Western Eyes* is taken into consideration, one detects the tragedy of a young man. The novel is about the gradual downfall of Razumov. This downfall is caused by unwanted events and psychological factors that determine his fate. Man cannot live separate from the society. He cannot evade effects of the current events no matter how hard he tries. The protagonist in *Under Western Eyes* finds himself in the centre of the events although he tries to keep his distance from everybody. An isolated being cannot sustain his loneliness eternally. Since society is a web of various people and an organic unity in itself, people have to adapt themselves to it while they are preserving their individuality. Razumov in *Under Western Eyes* fails since he is absorbed in himself. An outer force, sooner or later, enters in his isolated sphere. As in *Bir Dügün Gecesi*, the political polarization and the chaos of the era have prior importance while analyzing the betrayers. The Russia of the 1910s has been the subject of some literary works. Generally, people have to make a choice in their political outlook.

The novel is centered on Razumov. He is the one who betrays, then suffers and confesses his betrayal. Conrad's pessimistic tone is felt in the end since Razumov has to live the rest of his life as a crippled. The essence of the novel lies within the psychological deterioration of the betrayer. Conrad lets the reader witness Razumov's psychological decline step by step. Inner conflicts, pangs of guilty conscience, personality conflicts, moral sensibility,

need to confess are the main points highlighted in the novel. One more point taking attention in the novel is the purifying effect of love. Razumov could have kept his secret with the fear of being killed or imprisoned. However, he could not deceive the girl she loved. His first confession is done to her. Another point is his inner agonies. He cannot internalize the roles that were bestowed upon him by the government. He feels to have been robbed of his identity. This is the reason why he cannot continue his role of espionage any more. In short, he is a young man trapped among the manipulations of others in a politicized society.

In the second novel of this study Somerset Maugham's novel *The Painted Veil* has been analyzed. Betrayal is studied as the adultery of a woman in this novel. Different from the first and the last chapters, the political condition of the era does not play a great role in Kitty's betrayal. However, it is the era when Victorian type of families handed down the legacy. Kitty, a childish girl, who was brought up in accordance with the Victorian norms, marries and cheats on her husband, which seems out of the question when Victorian type of families are considered. Her transformation from an immature state to a mature, determined and a sensible personality has been studied. The location and the outside effects are crucial in her awakening. Thai-man-fu, the nuns working in the convent, Mr. Waddington, his Taoism and his Manchu mistress educate Kitty. She finally understands that she misjudged her husband and sympathizes with him in Thai-man-fu.

This chapter has touched upon Erich Fromm's ideas on love, as well. She gets an insight into the real nature of love, which is the key point of her transformation. *Under Western Eyes* and *The Painted Veil* are alike in terms of love's purifying effect on people. Kitty fights against herself particularly when she ends up with Charles Townsend again. Thus, she transcends herself after her experiences and inner torments. She finds her identity as a mother and a determined woman.

The third chapter of this study dwells on the betrayal of one's ideology in Adalet Ağaoğlu's *Bir Düşün Gecesi*. Ayşen's and Tuncer's psychological evolutions in the shade of 12 March coup have been the centre of the chapter.

With regard to Ayşen, her pre-decision process of marriage is interrelated with her ideas at her wedding party. The effects of her family, her friends, her aunts and her uncle on Ayşen have been dealt with in this chapter. Complex webs of feelings that are silenced by a pretentious happiness during the marriage have been analyzed. Max Scheller's theory of *Ressentiment* has been inserted into this chapter, as well. This theory is quite pertinent to Ayşen's psychological condition because her wedding is a sort of revenge manifestation against her friends and relatives who have not supported her. Ayşen has become alienated from the people around her. She was shunned by her friends after she had been released from prison with the help of her father and Hayrettin Özkan. She was exploited by her father and married off Ercan, Major General Hayrettin Özkan's son. As the wedding invitation card at the begging of the novel displays, Ercan and Ayşen's marriage is the embodiment of the collaboration between the military, the businessmen and the politicians.

As for Tuncer, his betrayal of his ideology is twisted around his self betrayal to a great extent. His intentional evasion from his wrong doings so far has been brought into light when he encounters Ömer, his leftist professor at the universty. What have been underlined in this study are the reasons which caused Tuncer's betrayal and his pangs of conscience and self questionings upon this meeting. He leaves the wedding ceremony totally different from what he was at his entrance. Ömer's existence becomes the voice of his conscience. He is engrossed in moral questionings.

In both characters' betrayal, the political chaos of the era has pivotal importance since the events revolve around the people who have experienced the coup. Ağaoğlu glances at all sides of society at a wedding ceremony. Thus, this is a panoramic observation. Besides Tuncer and Ayşen, every segment of the society is analyzed from Ömer's point of view. Both political sides are displayed from a critical point of view by Adalet Ağaoğlu. As for the end of the novel, it is open ended since she does not explicitly narrate it. However, it sounds optimistic because at least one person faces himself, which is the greatest benefit of the wedding as Ömer states at the end of the novel.

To conclude, all the novels in this study focus on the characters' moral questionings and guilty consciences after their betrayal. Whatever the form of betrayal is, they suffer from it. The end of the characters is different from each other. The absence of genuine love and the need for it and the wish of finding a social identity are some reasons that drive the characters to a process of betrayal. Moral disturbances and inner crises, on the other hand, are the common points that bring these three novels together.

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