

REFLECTION OR ILLUSION?
INTELLECTUALS IN 20TH CENTURY WORLD LITERATURE



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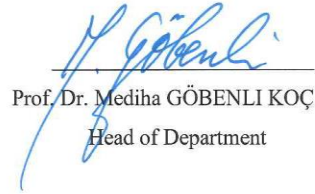
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ABSTRACT

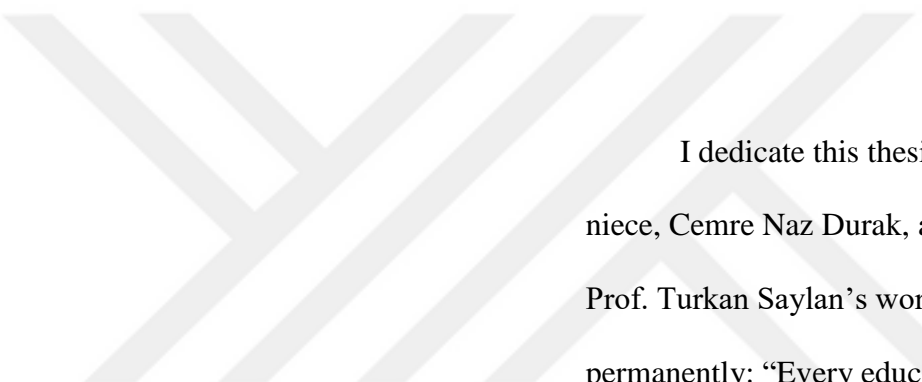
Main concern of the study is to explore the representation of the intellectuals in twentieth century through three different novels with the names: *The City* by Valerian Pidmohylny, *The Devil Within* by Sabahattin Ali and *Eating People is Wrong* by Malcolm Bradbury. Although, each novel originates from a different country all the novels are the product of the same pessimistic atmosphere as a result of the World wars. The novels reveal the disappointing lives of the intellectuals in big cities during the modernization period in the countries. The reasons of the degenerated intellectual personalities are discussed in the context of power and knowledge. The characters are dealing with the concept of duality and the feeling of hopelessness. The function of the intellectuals and also the narratives are examined in these satirical novels in the context of social, socialist realism and Ethical Criticism. The truest codes of intellectuals are not directly declared; the aim is to get the reader come to the realization of the fact that each individual experiences the world within his / her limits. Thus, there is no common, truest, one divine, heroic stereotype to follow. The ethical use of the knowledge and the good will are the efficient necessities for the intellectual who is expected to organize an interest in a society.

Keywords: intellectuals, power, knowledge, realism, social realism, socialist realism, ethical criticism, twentieth century, world literature

ÖZET

Bu çalışma; yirminci yüzyılda aydın figürünün tasvirini isimleri *The City*, *İçimizdeki Şeytan* ve *Eating People is Wrong* olan üç farklı roman üzerinden ele almaktadır. Romanların her biri farklı bir coğrafyadan olmasına rağmen, hepsi dünya savaşlarının elzem sonucu olan karamsar bir atmosferin ürünüdür. Romanlarda, ülkelerin modernleşme sürecinde büyük şehirlerde hayatlarını sürdüren aydınların hayal kırıklığı yaratan yaşamları anlatılmaktadır. Aydınların yozlamış kişilikleri bilgi ve güç bağlamında tartışılmaktadır. Romanlardaki kişiler, benliklerindeki ikilik ve ruhlarındaki umutsuzluk duygusuyla mücadele etmektedirler. Aydınların ve aydınları konu alan bu anlatıların işlevini ortaya koyan bu hicivsel romanlar sosyal realism, sosyalist realism ve etik eleştiri bağlamlarında incelenmektedir. Aydın olmanın şifresi okuyucu ile doğrudan paylaşılmaz. Amaç, okuyucunun her bireyin kendi sınırları ve deneyimleri doğrultusunda dünyayı algılayabildiğinin farkına varmasını sağlamaktır. Bu yüzden de; tek bir doğru, ortak, kahraman ya da kutsal olarak peşinden gidilecek, basmakalıp bir aydın karakteri yoktur. Bilgiyi ahlak çerçevesini içerisinde kullanmak ve iyi niyetle yola çıkmak, toplumu harekete geçirme gücünü elinde tutan aydınlar için yeterli gerekliliklerdir.

Anahtar kelimeler; aydın, güç, bilgi, gerçekçilik, sosyal gerçekçilik, sosyalist gerçekçilik, etik eleştiri, yirminci yüzyıl, dünya edebiyatı



I dedicate this thesis to my lovely niece, Cemre Naz Durak, and remind her Prof. Turkan Saylan's words once more, permanently: "Every educated woman owes a debt of gratitude to this Republic."

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Writing this thesis has been a pathway to my own transformation process among intellectual society and it has been extremely rewarding. I would like to thank a number of people who have contributed to the project in various ways:

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INTRODUCTION

This research will compare and contrast the representation of intellectuals in 20th century fiction in the works of three different modern novelists: *The City* (1927) by Valerian Pidmohylny, *The Devil inside Us* (1940) by Sabahattin Ali and *Eating People Is Wrong* (1960) by Malcolm Bradbury. Intellectuals have been the subject of debate throughout history. The intellectual being focuses on critical thinking, carrying out deep research on the society and also its reflection. The tendency of the flesh to have a handle on everything has been narrated countless of times in different forms. In religious sources, Adam is beaten by the desire to eat the fruit of the Tree of Knowledge which refers to the knowledge of good and evil – (simply everything), and he is doomed to die. The life which is devoted to the pursuit of wisdom may sometimes be satisfied as the mediator of the authority. In the sixteenth century, we come across a prominent character: *Dr. Faustus*. Being master of Law, Logic, Science and Theology is not sufficient to satisfy the needs of his ego. He aims at getting further knowledge through magic and doing far greater things with his intelligence; yet he is corrupted by the art of magic and he wastes his skills. The intimate relationship between knowledge and power has remained constant. The nineteenth century presents Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, the story of a doctor who produces a chemical to transform himself and he gets free from the sense of fear, thus he indulges in all vices that he normally refrains from. The stories in the pursuit of knowledge and power are all ended with the loss of lives. Basically, the tragedy lies in not seizing the power but the way it is used. Intellect, in a way, is pursued by a demon. *The City*, *The Devil inside Us* and *Eating People Is Wrong* offer a similar story. The struggle of The Learned with his demonic and cannibal version inside, with also its animal and angelic spirit, is depicted in the modern age.

The results of the fascism and Communism, the World Wars, and developing technology, all created a need to carry out a critical examination on the image of intellectuals by the authors of the time. *The City* gained recognition as a major work of the author in the 1920s. *The Devil inside Us* and *Eating People Is Wrong* have been kept background in the compared to the other popular works of the authors. However, the content of the books continue to be relevant with the difficulties of the period. Thus, the afore-mentioned works have been selected for this study and with the aim of explaining the reasons for degenerated intellectual figures which create a realistic understanding of different social problems of the time. Valerian Pidmohylny, Sabahattin Ali and Malcolm Bradbury criticize the class distinctions and the elimination of the individual and the free thought against the rules. Concerned with the issues of change and liberation and the problems of humanism in the society, the authors also criticize the fictionalized ruling power - that only cares for itself. For this reason, one can deduce that human beings prefer power to the ethical application of knowledge. Moreover, I personally feel obliged to have a clear understanding of the blurring picture of intellectual figures during and right after the Second World War in Turkey since the political tension depending on Turkey's agenda could not have been ignored on a campus known as DTCE for years. Holding a first-hand-experience in studying at this Faculty of Humanities, I have witnessed many times that the finest minds of the country do not hesitate in fighting against each other due to the differences in their political opinions, and even today dozens of police still do not leave anyone alone in the place of practicing knowledge.

An overview of the history of USSR, Turkey and Great Britain between 1920 –1970 will help us understand the reasons and the origins of pessimism of the authors. The twentieth century, shaped by two World Wars, has both literary and political

significance, as the era of giving voice to ethnic, cultural and religious diversity. World War I lasted until 1918 and ended with the collapse of four major imperial powers: the German, Russian, Austro-Hungarian and Ottoman Empire. With dramatic changes in Western dominance over the world, new boundaries were drawn in Europe. While fascism came out of war on the political right, the Communist movement emerged backed by Soviet Union on the left. World War II was in part a continuation of the power struggle that was not resolved by World War I, when Central Europe became a territory of various integration movements aiming at resolving political, economic and national problems of "new" states, being a way to face German and Soviet pressures. The perception of the world was radically changing.

In the world of literature, international issues such as rising power of bourgeoisie class, growth in manufacturing and the exploitation of labourers have been employed by the writers within the context of social realities. "Literature emerges out of life and records, our dreams and ideas, hopes and aspirations, failures and disappointments, motives and passions, and experiences and observations." (*Chapter II, Social Realism*). Chris Baldick discusses that realism is not a direct reproduction of reality as photography within the context of modern criticism. In fact, it is "a system of conventions producing a lifelike illusion of some 'real' world outside the text, by processes of selection, exclusion, description, and manners of addressing the reader." (Baldick, 2001). In his book *Modernism: A Guide to European Literature 1890-1930*, Malcolm Bradbury underlines the rising problems in the representation of reality and logical structure in prose. "the complexities of the form; representation of inward states of consciousness, a sense of the nihilistic disorder behind the ordered surface of life and reality, and freeing of narrative art

form the determination of an onerous plot are the four main subjects to discuss.” (Bradbury, Fletcher, 1991). However, Malcolm Bradbury and John Fletcher are in the search of “linear narrative, logical and progressive order and the establishing of a stable surface of reality” in their article “*The Introverted Novel*”. Between reflections and illusions, ‘realism’ survived with new categories in twentieth century fiction; ‘social realism’ and ‘socialist realism’ within the context of historical trends. The term “social realism” derives from Russian inspired beliefs about the function of literature in a revolutionary socialist society. While realism was recording the things as they were, social realism was into the lives and struggles of simple people while they were handling the social changes in the society. Besides, the theory of Socialist Realism was adopted by the Congress of Soviet Writers in 1934 and approved by Joseph Stalin, Nickolai Bukharin, Maxim Gorky and Andrey Zhdanov and its purpose was to make a change in existing reality by reforming it to the idealized version. “It should be true attempt to focus on reality with the concern to make it superior world.” (*Chapter III, Theory on Social Realism*). The names of Valerian Pidmohlyny and Sabahattin Ali may not be found in the list of socialist writers; however, one cannot overlook the socialist spirit in their works.

In this comparison of *The City* by Valerian Pidmohlyny, *The Devil Inside Us* by Sabahattin Ali and *Eating People Is Wrong* by Malcolm Bradbury, the representation of the intellectuals is going to be analysed through their life-likeness. *The City* offers the transformation of a young man into an intellectual in suffering, *The Devil inside Us* criticizes the pseudo-intellectuals among intellectual society, and *Eating People Is Wrong* is critical about the products of different backgrounds as unfitting figures in the academy. Although the novels have different types of plots, the characters are either professors or students. Not all of the novels take place on a

campus but they point out the defects of human nature in the same manner as campus novels do. Immorality, prejudice and pretentiousness have been the common issues to be criticised. All the works display common characteristics of the intellectuals in a humorous narrative, yet only Malcolm Bradbury specifically has a direct contribution to the academic novel genre.

The Introduction introduces the topic of the study and the books which are going to be analysed, Chapter I provides relevant information about the role of the intellectual in the USSR, Britain and Turkey and mythical approach to intellectuals in the twentieth century, as well as intellectuals' codes of conduct through Ethical Criticism. Chapter II informs the reader about the life of Pidmohylny and a review of his work in the context of bildungsroman and socialist realism. Chapter III gives us information about the life of Sabahattin Ali. In this chapter, there will be the analysis of characters which explains the futility of existence. Chapter III informs us about the successful academic career of Sir Malcolm Bradbury and underlines the illiterate types of academicians on the campus in his novel. Every chapter examines the novels through the codes of Ethical Criticism and Post-war Literary Theory. The main idea is that the characters are all failures, they do not fit any ideal imagery yet the ideal imagery is only to be emerged in reader's mind. So, the purpose of this study is to reveal the intellectual project of the authors to trigger the reader about the values of liberal humanism. The conclusion will cover the evaluation of the points of discussion and validity of writers' satire within the concept of socialist realism covered in the study. Also, the outlook of the writers will be discussed and the differences will be revised.

CHAPTER I

The main objective of this study is to discover whether the novels introduce reflections or illusions from the society; and in a further step, to understand what the novels strive to do while reflecting social corruptions and decline of values in an intellectual society. There are both differences and resemblances between the novels which are written during and after the Second World War. Therefore, it is crucial to carry out a close examination on the representation of the intellectuals throughout the history. Besides the historical background, the narratives about intellectuals contain the ancient but well-known myths, so it is vital to focus on the application of the myths and their connection with the social realities, and intellectual's codes of conduct are discussed within the context of Ethical Criticism.

1.1. The Representation of Intellectuals in USSR, Britain and Turkey

The renowned European intellectual movement in the late eighteenth century was called the Age of Enlightenment or the Age of Reason. The slogan: "*Spere Audere!*" or "*Be brave to use your own intellect!*" spread all over Europe. Scepticism, Rationalism, Philosophy and Empiricism gained significance. The freedom of the human being would only be possible by questioning, questing, being sceptical towards matters. Crucial changes occurred in citizens' lives. During this period, Europe was very rich in philosophers. But it led the way to the following philosophers who had some hesitations about the intellectuals. The 19th century philosopher, William Hazlitt, was recognized as an essayist who touches the general themes of reflection. Hazlitt begins his essay, "On the Ignorance of the Learned" with the depiction of "a mere scholar who knows nothing but books." However, books do not teach the use of books as the author pointed out. The books share something in common with some other books due to the fact that the ignorant learned "parrots those

who have parroted others.” through quotations. Indeed, the scholar has the ability to translate a word into many different languages by heart but having no sense in heart. He misses the subject of the work but he feels himself as practicing it. Hazlitt strongly believes that this mere scholar himself locks his senses, his understanding. His lack of self-awareness is a virtue to him. Then, Hazlitt criticizes the scholar’s knowledge of art and language. According to Hazlitt, he may know the number of feet in a verse and of acts in a play but he knows nothing of the soul or spirit. So, the learned professor of all arts or science may find it difficult to reduce these into practice. After a deep discussion on how much ‘the learned’ can understand the difference between theory and practice, Hazlitt summarizes: “The thing is plain. All that men really understand is confined to a very small compass; to their daily affairs and experience; to what they have an opportunity to know, and motives to study or practice. The rest is affectation and imposture.” (Hazlitt, 1822). Pseudo-Intellectuals arouse from these two words: “affectation” and “imposture.” The figure of the intellectual among the society has a place at extremes: ‘hatred’ or ‘admiration’. “Ignorance of another's meaning is a sufficient cause of fear, and fear produces hatred.” (Hazlitt, 1822). Hatred labels the intellectual as selfish, illogical, unreasonable and even superstitious. However, pseudo-intellectuals are more dangerous as they are not aware of the incoherence about their own words and actions. They behave as if they knew something without any little comprehension. “The proper force of words lies not in the words themselves, but in their application.” (Hazlitt, 1822).

In the twentieth century, Julius Benda depicts the intellectual as “the guardian and possessor of independent judgment owing loyalty to truth alone.” (Benda, 1969). However, if the intellectual thinks independently and devotes himself/herself to pure truth; then can he/she be an insider in the society? Some intellectuals become public

moralists, they integrate themselves into society. Some intellectuals are self-interested and prefer living in self-imposed exile in the society. Some dedicate themselves to what society needs or wishes; some adopt a confrontational approach and always fight with anything, anytime.

Another famous political philosopher of the twentieth century, Antonio Gramsci, takes “the intellectual” into consideration by his/her function in the society. According to Gramsci, it is possible to categorize the ‘intellectuals’ as traditional and the organic ones. Traditional intellectuals are represented by teachers, priests and administrators. These figures repeat the same thing from generation to generation without any changes. However, organic intellectuals make use of their intellects to organize an interest in the society. They participate in an action and get the control over the masses. Based on the social analysis of the intellectuals by Gramsci, Edward Said also notes that “everyone who works in any field connected either with the production or distribution of knowledge is an intellectual.” (Said, 1996). Therefore, the academic professionals can be seen as the leaders at the front of the organic intellectuals. They are followed by journalists. “There has been no major revolution in modern history without intellectuals; conversely there has been no major counterrevolutionary movement without intellectuals.”(Said, 1996). However, Edward Said does not see the intellectuals as set-up figures for the media. He strongly claims that the intellectual is an individual with a specific role in public. Intellectuals through their lectures, hold the ability to articulate a message, a view, an attitude, philosophy or an opinion. During the formation of these message, views or opinions, the academic’s own experience of the world is activated as well. Therefore, the intellectual does not exist only in public world. Both the ‘personal inflection’ and the ‘private sensibility’ give meaning to his/her existence. Intellectuals can be seen as

‘individuals with vocation for the art of representing’. They actively represent the social reality within the borders of their own involvement with their surroundings. “The real or true intellectual is therefore always an outsider, living in self-imposed exile and on the margins of the society.” (Jennings and Kemp-Welch, 1997). For this reason, it is necessary to figure out the function of intellectuals in their own societies and, the eras they lived in.

World War I created fundamental elements of the twentieth century history. The assassination of the heir to the Austria-Hungarian throne created the diplomatic crisis that ultimately led to the war. Started in 1914, The Great War lasted until 1918 and ended with the collapse of four major imperial powers: the German, Russian, Austro-Hungarian and Ottoman Empire. For Britain, the war was a major economic catastrophe because Britain went from being the world's largest overseas investor to being its biggest debtor, with interest payments consuming around forty per cent of the national budget. With the dramatic changes in Western dominance over the world, new boundaries were drawn in Europe. Russia became the Soviet Union. While fascism came out of war on the political right, Communist movement emerged backed by Soviet Union on the left. Then, The Suez Crisis and The Soviet Invasion of Hungary were the main political events in the autumn of 1956. The economy collapsed and Britain, as a great world power, was forced to give in and leave Egypt. Another shock, challenging the world, was the Soviet Invasion of Hungary which followed the defeat of Hungary in World War II and lasted for 45 years. The Hungarian Revolution was a spontaneous nationwide revolt against the government of the Hungarian People's Republic and its Soviet-imposed policies. It was the first major threat to Soviet control since the USSR's forces drove out the Nazis at the end of World War II and occupied Eastern Europe. Socialist dreams were

defeated in a world where Adolph Hitler in Germany, Mussolini in Italy provokes the fascist acts fiercely. In addition, after the death of Stalin, the grim reality of concentration camps, executions, arrestment of thousands came to the day light. The execution of thirteen Soviet Jewish Intellectuals, known as The Night of the Murdered Poets, has become known. Jews learn that Stalin executed so many Jewish people and they start losing their belief. There was a huge disappointment with Russian socialism.

Soviet Intellectuals

Within the downfall of Tsarism and the rise of Communism, Russian intellectuals had dealt with two different oppressive regimes that resulted in dramatic changes in society. Tsarism stood for monarchy of Imperial Russia, then, the USSR followed with major structural changes. In fact, Russia was always a strong power on a huge land, governing a multinational society. However, Edward Acton states that the two regimes confronted international problems. Great Power rivals were more advanced economically which provided resources for the domestic problems. The position of intellectuals is offered through the word 'intelligentsia' in Russian context. Intelligentsia refers to the 'educated critics of the establishment' and used since 1860s. These 'hostile' critics such as journalists, writers, academics and professionals were able to bring out a public opinion that the ruling power does not like at all. However, the Soviet Period altered the concept of 'intelligentsia'. Literary, artistic, academic, and scientific milieus did not have to imply hostility to the Establishment anymore but became part of it. Acton also underlines the strong argument on a philosophical base between 'Westerners' and 'Slavophiles' during 1830s. The argument was about the future of Russia and the adoption of Western socialist concepts. In 1917, the Great October Revolution introduced socialism on the basis of

uniting peasant communes. A decade later in ‘the second revolution’, Stalin appeared on the stage. The state provided every citizen with housing, education, health care, employment and other advantages of welfare. Therefore, people were dependent. Apart from the ordinary folk, critics ended up in prisons and there would be no guarantee to keep their career, status, family, health and also security in the future.

“Soviet censorship, ability to vet imported publications, and control of foreign travel was simply much more effective than the often clumsy efforts of Tsarism. The later twentieth century has developed means of silencing intellectual criticism that set it apart from earlier epochs.” (Acton, 1997, 156).

The process of the adoption and modification of industrialization policy might not lead bitter arguments if it would be slow. However, the critics and dissidents could estimate that capitalist deeds were at the door within industrialization. The process was carried out firmly. The number of political victims and the suffering of the Russian critics were sharply increasing.

Turkish Intellectuals

“It is only education, science and teachers that can save the nation.”

M. K Ataturk

Mustafa Kemal Ataturk was one of the greatest minds of the era and the most brilliant Turkish intellectual of all times. He got the greatest support from Russia during the War of Independence. Lenin sent significant bureaucrats and soldiers to give both financial and military support. The relationship between two nations was good. The victory was gained and few years later Mustafa Kemal Atatürk declared the Turkish Republic and in his opening speech, he lighted a fire:

“I am not leaving a spiritual legacy of dogmas, unchangeable petrified directives. My spiritual legacy is science and reason. (.). If those who wish to follow me after I am gone take the reason and science as their guides they will be my true spiritual heirs.” (Ataturk, 1933, from Opening Speech of Republic Day).

A distinguished journalist-writer, İlhan Selçuk, stated that Turkish Enlightenment begun with the revolution of Republic in 1923. The Enlightenment was a must to achieve in order to maintain independence and to get westernized. The wish for freedom and using the intellect was the main goal. And according to the intellectuals of the time, the only way to achieve this was the distribution of knowledge. Through novels, letters, plays, prized competitions, essays, travel logs, they could reach the masses. In ten years, great tasks were accomplished. Besides, Atatürk mentioned the Soviet Union, in his speech at Çankaya Pavillion, in 1933, in which the founder of the Turkish Republic saw the USSR as a friend and an ally. He believed that Turkish Republic needed this friendship as it had never known what would happen from one day to other. Russia was home to various different nations and Ataturk believed that Russia would be divided into at least sixty pieces. Bolschevik Revolution emerged in that generation, and the next generation would follow the previous. However, the third generation would definitely divide Russia into parts, according to Mustafa Kemal Atatürk. And, he declared:

“The world may see a new balance of power. It is then that Turkey may know what to do. Our brothers with whom we share a language, beliefs, roots, are under the control of the Ally Soviets. We have to get ready to embrace them.” (Ataturk, 1933, as cited in Savaş, 2004, 72)

“To get ready” did not mean waiting in concrete silence. The Turkish and other Turkish nations had to strengthen the bridges that exist between them, specifically language, religion and history. “We must delve into our roots and reconstruct what history has divided. We can’t wait for them to approach us. We must reach out to them.” (Ataturk, 1933 as cited in Savaş, 2014). However, the fire turned out to be a firework and suddenly went out. There was a dramatic change in the opinions of the intellectuals in fifteen years, especially after Ataturk’s death and the rising fascism in Europe attracted a vast community in Turkey within a desperate Turanist dream. They regarded Soviets as a serious threatening. All the books, newspapers, magazines including Soviet writers were forbidden, either collected or burnt. Leftist authors, teachers, lecturers, and professors got arrested by the government in case they would spread Communism through Turkey. So, intellectuals were in search of survival techniques under pressure.

British Intellectuals

Great Britain was always more advanced in economy, in politics and also in the world of literature. In the twentieth century, British literary society contained legendary names like George Orwell, Aldous Huxley and Graham Greene and so on. However, the country was going through social changes during the Second World War and even the perception of war was changing. And, nobody was content with the public intellectuals. They were losing their power.

“ a certain public scepticism when intellectuals stand up to preach to us, a growing tendency among ordinary people to dispute the right of academics, writers and philosophers, eminent though they may be, to tell us how to behave and conduct our affairs. The belief seems to be spreading that

intellectuals are no wiser as mentors, or worthier as exemplars, than the witch doctors or priests of old.” (Johnson, 1988, 342).

The increasing doubts about the perfect image of the intellectual figures become definite through a deep analysis of “Liberal Humanism.” The moral values of Liberal Humanism are based on being thoughtful person, improving oneself in daily conducts or relationship with others, being willing towards life and being always in search of truth and goodness and sensitive about the equality of citizens among society no matter what their social backgrounds are. However, the works which are going to be analysed in this study offer opposite characters. There is no way to find any other character with these values in an academic society both by Pidmohylny, Ali and Bradbury.

1.2. Mythical Approach to Intellectuals

There is the need of uncovering past in order to discover the present and obtain a wider perspective over the current situation as stated by George Lukács. Myth is widely considered as a manner in which a culture signifies and grants a meaning to the world around it. And it provides a connection with the culture of the past period and to make use of nostalgia to find a meaning to the world. This quest for a meaning happens in a continuing process and the developing life cycle becomes prominent. Thus the mythical pattern in a narrative helps rising the tendency of realism and creates life-likeness in a specific kind of narrative: satire and irony. In contemporary culture, there have been many examples of revisiting myths. According to Alan Wall, the mixture of the ancient source and the contemporary language and sensibility is the

main point in modern myth-studying. He states: “intermingling the past with present generates a kind of energy.” (Wall, 2009).

Within theory of myths, Northrop Frye points out the man-nature relationship and his cyclical view of life. The four seasons, Spring, Summer, Fall and Winter correspond to four phases in the cycle of individual’s life; for instance youth, maturity, old age and death. The mythos of winter is identified with irony and satire. The archetypal theme is given through the ‘sparagamos’¹ which refers to “the sense that heroism and effective action are absent, disorganized or foredoomed to defect, and that confusion and anarchy reign over world.” As the real world includes disorder and confusion, irony and satire correspond to ‘experience’, ‘uncertainty’, and ‘failure’. The belief that reality inhere the present fact becomes a central concern in the aspect of ‘realism’. Satire arises out of inverted conception of the world. “If we think of our experience of the *mythoi*,” Frye says,

“we shall realize that they form two opposed pairs. Tragedy and comedy contrast rather than blend, and so do romance and irony, the champions respectively of the ideal and actual. On the other hand, comedy blends insensibly into satire at one extreme and into romance at the other; romance may be comic or tragic; tragic extends from high romance to bitter and ironic realism” (Frye, 1957, 162).

The experience includes a mythical pattern and this pattern attempts to give form to the shifting ambiguities and complexities of deglamorized existence. The central principle of ironic myth is best approached as a parody of romance: the application of romantic mythical forms to a more realistic content which fits them in unexpected ways. The mythical pattern is given through ‘displacement’ which is referred by Frye

¹ an act of rending, tearing apart, or mangling, usually in a Dionysian context.

as an indirect mythologizing. Writers adapt or modify their stories so as to make them follow the laws of probability; thus the movement away from myth is a movement toward verisimilitude. As a result, these stories appear to us as plausible forms of undisplaced myth. Frye sets certain phases in order to characterize the satire and irony. The first phase corresponds to no displacement of the humorous society. The existent society remains. The absurdity often does not occur to the audience until after the story has ended, when a realization of the futility of the society is come to; it takes for granted a world that is full of anomalies, injustices, follies, and crimes that is permanent and displaceable; it suggests the only way to survive is for one to live with his or her eyes open and his or her mouth shut. The second phase of satire points out the criticism of society without change. Sources of values and conventions are ridiculed usually by a successful rogue who challenges the society's generalizations, theories, and dogmas by showing their ineffectiveness in the face of reality; the rogue does not, however, offer a positive solution or create a new society. In *The City*, *The Devil inside Us* and *Eating People Is Wrong* the stories parallel each other as none available efforts of the individual seek to fulfill the hero part of the society's situation. The outsider and the weary intellectuals share the relatively rapid experience of the society. Their struggle for survival in a changing society follows no strategy; which confirms that the narratives do not adopt an ideology. Both novels focus on the content and they represent the characters, the society and the things as they are. And, what makes these failed characters indispensable is the fact that they are 'real' characters. The writers do not offer the 'idealized' image or characters as they are only observed. Thus, the unexpected characters are given as a chance for the society to rediscover itself. The characters are failures yet they are not the monsters. They are the very autobiographical elements in the narrative; the writers leave the reader with a

feeling of sympathy towards these characters. Yet, the ‘contradiction’ in their personalities is highlighted and it takes us back to Frye’s views.

The function of ‘pharmakos’ and ‘Sisyphus’ as a scapegoat

Northrop Frye goes back to the writing of Aristotle to demonstrate that if the main character in a piece of fiction is inferior in power or intelligence to ourselves, so that we have the sense of looking down on a scene of bondage, frustration or absurdity. The pharmakós in Ancient Greek religion was the ritualistic sacrifice or exile by the sorcerers of a human scapegoat or victim. In Athens, for instance, a man and a woman who were considered ugly were selected as scapegoats each year. At the festival of the Thargelia in May or June, they were feasted, led round the town, beaten with green twigs, and driven out or killed with stones. An especially ugly man was honoured by the community with a feast of figs, barley soup, and cheese. Then he was whipped with fig branches, with care that he was hit seven times on his phallus, before being driven out of town. (Medieval sources said that the Colophonian pharmākos was burned and his ashes scattered in the sea.). The custom was meant to rid the place annually of ill luck. The pharmakos is neither innocent nor guilty. He is innocent in the sense that what happens to him is far greater than anything he has done provokes; he is guilty in the sense that he is a member of a guilty society, or living in a world where such injustices are an inescapable part of existence. Frye states that the mythical patterns of experience attempt to give form to the shifting ambiguities and complexities of imperfect existence. In this comparison of *The City*, *The Devil inside Us* and *Eating People Is Wrong*, as it is going to be analysed in the further chapters, the pharmakos emerges in the main characters as fictionalized animals, devils and cannibals.

Within the context of realism, perfect knowledge of the emotions or the situation is necessary to reach out the pure depiction of truth. Man is trapped in different values, fixed ideas, destructive habits and a broken communication in the world and they have a quest for meaning. As Jak Deleon states, “Absurdity is the attempt to find rational explanation to irrational existence” (Deleon, 1986). by dealing with the impossibility of purposeful action and the futility of human endeavour. *The Myth of Sisyphus* by Albert Camus introduces the philosophy of the absurd. Camus outlines the old Greek myth, the legend of Sisyphus. Opinions differ as to the reason why he is punished but Sisyphus is destined to an eternal life in which he rolls a rock to the top of mountain, whence the rock falls back of its own weight. The eternity of such futile labour arises as a hideous punishment. Sisyphus is identified as an archetypal absurd hero; he is destined to endure an eternity of hopeless struggle. What Albert Camus focuses on, beside the hopelessness of life, is Sisyphus’s state of mind. Camus believes that Sisyphus is conscious, aware of the absurdity of his life while he heads down the mountain and briefly free from his labour. What makes his fate tragic is the hopelessness of life; however, the lucidity he achieves with the awareness of this futility also places him somewhere above his fate. Thus, the ‘Absurd Reasoning’ is a significant issue for the philosophy of the absurd.

“A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity.” (Camus, 1975, 4).

Camus also introduces the philosophic duality in which happiness and grief, life and death, light and darkness stand together. The awareness of the meaningless life awakens the consciousness. At the end of such awakening there is suicide or recovery. However, suicide is never offered as an option. He says: "We get into the habit of living before acquiring the habit of thinking" (Camus, 1975). Therefore he claims that man's attachment to life is something stronger than the disillusionment or the ills of the world. What is left is to live this life consciously. Albert Camus explains his work by his own words: "Although *The Myth of Sisyphus* poses mortal problems, it sums itself up for me as a lucid invitation to live and to create, in the very midst of the desert." (Camus,1975).

"It is our existence itself (whatever we do). that limits the freedom of the other, and not even suicide can modify the original situation ... The fact of self- affirmation makes of the other an object and an instrument, and this original theme only is played with all its variations in all our relations."

(Blackham, 123-124).

Men have such kind of bonds with the world. The religion, social relations, different ideals, values all restricts the freedom of the human being. And being lack of freedom creates the absurd situation. People are not free and they have to stand together with their limits. Thus, the paradox lies in the fact that our life is limited both by our existence and by the others. And, this grim reality of life is going to be analysed in this comparison of *The City*, *The Devil within Ourselves* and *Eating People Is Wrong*, in the further chapters.

1.3. Intellectual's Codes of Conducts through Ethical Criticism

Literature is generally considered to hold the responsibility of revealing the truth and real values of human condition. In *Literature against itself: Literary Ideas in modern Society*, Gerald Graff argues a similar idea. The literature and also its interpretation make it possible for the reader to discover the truth and depict the real values. Various new critical paradigms arose among 1970's. Gerald Graff, Womack Kenneth and David Parker were the ones developing Post-war Literary Theory and Ethical Criticism in the second half of twentieth century. The works of literature that offers ethical paradigms let the reader test or revise their value systems. Lynne Tirrel finds a relationship between this phenomenon and "moral agency" in literary texts that urge the reader to project their own values upon narratives. According to Tirrel, there is a development of self in telling stories, the self-interactions with others, also its capacity to advocate its choices can be seen; thus "paradigms of fiction make moral playfulness possible: cost-free experimentation" (Tirrel, 1990). She also mentions an ethical terminology for the readers to evaluate set of moral values. Ethics involve standards and canons in a society. Reader can compare their own value systems with the norms of the society in the light of ethical criticism. With its influence on the works of literature, Ethical Criticism may display various ways in which mind and the text come across during an intellectual development. Ethical Criticism and Literary Theory help the reader understand the fact that academic fictions create meaning through satirical narratives, containing elements of scepticism, alienation and self-parody. It is also in search of a meaningful bond between reader's life and the life of the narrative. Ethical criticism requires the articulation of a given text's message about the universal truth in the light of satire and allegory. In *The City*, the reader has a chance of observing education process of

the individual through the structure of a bildungsroman. The conflict between the character and the society aids to reveal all the disappointments and ethical discussions. In *The Devil inside Us*, the reader is urged to create the ethical conception through pseudo-intellectuals in high-educated society. In *Eating People Is Wrong*, the ethical message is conveyed through racism and unintellectual academic education.

Womack Kenneth specifically focuses on the usefulness of exploring ironic ethical construct in the novels. He claims that academic novels offer good people and bad people about right and wrong ways of thinking and behaving, and the interest of this genre lies in the tension between these elements which are the basic points in Ethical Criticism. Another critic, Richard Fallis underlines the fact that Ethical Criticism intends to provide significant connections between the life of the text and the life of the individual. The ethical study of a literary work gives the reader the power to interpret the ideological and inner and also interpersonal conflicts that define human experience. Besides, Ethical criticism also aims to address the manner in which the individuals arrive at their decisions. It evaluates how their choices affect the larger community. *The City* offers the formation of the manners in which the individuals arrive at their decisions. The characters' choices either affect the larger community or are affected by it. *Eating People Is Wrong* displays political atmosphere inherent in a Red-brick university. Manners are the significant codes of conducts on the campus. Bradbury's humorous attack upon academy is delivered by a form of social satire. Although *The Devil inside Us* does not merely attack the academy and the novel does not actually take place on a campus; the characters in the novel point out the merits of negative and positive value systems with comment on

the products of academy, its institutional politics and also its various relations with an intellectual community.

The Post-war academic novels first appeared in England and Malcolm Bradbury was one of the fore-leaders of this genre. Kingsley Amis, David Lodge and Malcolm Bradbury created common stereotypes and mostly criticized the 1950's educational system at universities in Britain, along with common problems such as class distinction, philistinism and alienation of mankind in the second half of twentieth century. When Professor Kenneth identified the usefulness of exploring the academic novels as ironic ethical construct, he focused on the satiric commentaries regarding intellectual community. According to Kenneth, these writers reconsidered the social and ethical roles of the academy and its inhabitants. Ethical Criticism was in search of a consequential bond between the life of the narrative and life of the reader. Womack Kenneth suggests that the bond between the reader and the text makes the Ethical Criticism turn into a "Post-war Literary Theory" which involves the articulation of a given text's ability to convey universal good to its readers whether through the auspicious of allegory, satire morality plays or class differences." (Kenneth, 2002). This research aims to discuss the representation of intellectuals in a larger extent thus Kenneth's Post-war Literary Theory will help to revise the universal parameters of positive and negative stereotypes by analysing also liberal humanist values within post-war era.

To sum up; intellectuals are expected to possess the truth, to speak the truth, to make use of their positions to distribute the truth yet they are also expected to protect the border within the society unless he or she wants to be corrupted by the norms of the society. They are expected to remain as an outsider but he or she is also required to be powerful enough to stir the imagination of the people with the purpose of

improving the way of the world. However, in the meantime, intellectuals are dealing with the oppressive regimes, urged to declare their political preferences to survive. How can an intellectual under pressure progress human freedom? The responsibilities and the commitments of the intellectuals in “*The City*”, “*The Devil inside Us*” and “*Eating People is wrong*” are discussed through oppositions. The concept of duality did not only belong to the fictional characters or the discipline of psychoanalysis. The duality could be felt in the changing society. There was a dichotomy between science and humanism, tradition and modernity, city and village, sexuality and intelligence, instinct and reason in the twentieth century. The depiction of reality in the novels required powerful bonds between past and present in order to discover the meaning of life, yet the present was shifting constantly. To what extent, does a narrative involve the truth in shift? Or, to what extent, can the author remain true in a society – shifting? Thus, with the application of the myths, scepticism and feeling of alienation based on the gloomy atmosphere of the period intensified the satire and irony in the narratives. The use of satire and irony leads us to realism yet the social realities play a significant role in the novels. For this reason, it is a must to conduct a detailed examination in each novel to decide whether the characters are basic reflections based on realism or they are illusions that spread ideals in the context of social realism.

CHAPTER II

Valerian Petrovyc Pidmohylny is one of the most significant modernist writers in Ukrainian literature. He witnessed the collapse of Tsars, The October Revolution, Bolshevik Revolution and The Stalin terror. He tried to survive yet ultimately lost his life under Stalinism. He had a professional literary career as an editor and a translator in his short life. As indicated by Maxim Tarnawsky, Pidmohylny provided a connection between Western literature and Ukrainian literature. His choices were crucial; he mainly concentrated on realist fiction in French literature.

2.1. Valerian Pidmohylny and Soviet Ukraine

Valerian Pidmohylny was born in 1901 in Chapli, in the southern Ukraine, and then was part of Russian Empire. His father was a manager for a large landowner, who provided him and his sister with a French language tutor. As he knew French, Pidmohylny became a major translator of French literature into Ukrainian. Due to his deep interest in European literature, he was also regarded as an important figure to lead the way to Freudian criticism in Ukraine. In 1927, Pidmohylny became well-known with his novel *Misto – The City*. The novel is about a young man called Stepan Radchenko and how he is attracted by the vibrant atmosphere of Kiev as a newcomer. First he is a supporter of the independent Ukrainian state and later he joins the Bolsheviks, then he works for the Party in his village. He moves to the city to get higher education and then plans to go back to his homeland better armed in order to fight against disorganization and illiteracy. However, he is tempted and hypnotized through his love affairs with the women in the surroundings of the city. In search for the self, Stepan also comes to the realization that words hold the power to influence others.

As Pidmohylny was the translator of Oscar Wilde's *The Picture of Dorian Gray* into Ukrainian language, the similarities between *The City* and *The Picture of Dorian Gray* can hardly be ignored. Wilde's young, handsome yet inexperienced Dorian is attracted by his desires and enthralled by the aristocrat's Hedonistic worldview. Poor Dorian understands that his true motives for the self-sacrifice of moral reformation are the vanity and curiosity of his quest for new experiences. Pidmohylny's young, inexperienced Stepan is also surrounded by disillusioned poets with hedonistic worldviews and he cannot resist his instincts throughout the novel. The similarity between the novels is not based on the story only but the narrative technique. By working on Western novels, Pidmohylny introduced the structure of 'bildungsroman' to Ukrainian Literature through *The City*. The plot and the characters were successfully adapted to the atmosphere of Kiev at that time. "Although Kiev was not the capital the Soviet Ukrainian republic at that time that Pidmohylny was writing the novel, it was still the largest and most important city in Ukraine." (Tarnawsky, 1994). So, the place could be regarded as a sign of European literature since the urban setting was offering cultural and intellectual creativity and acrimony at the same time, social high life, financial machination and a closer look at bourgeois. Pidmohylny was living in Kiev and had a great difficulty in publishing his stories in Soviet Ukraine. The author believed in the October Revolution with some other groups of Ukrainian writers. But they saw it as liberating rather than dictatorial. His commitment to the Soviet system was questioned several times. In 1935, he was sentenced to ten years in prison. At the age of 36, Pidmohylny was murdered by Soviet authorities during Stalin's Great Terror in 1937. After Stalin's death, the writer was partially rehabilitated in 1956.

2.2. The Ubiquitous Animal

Pidmohylny's *The City* welcomes the reader with a quotation from *Tractate Hagigah* known as *Festival Offering*. He gives the explanation of duality in the human nature at the very beginning.

“Man has six qualities: in three he resembles an animal and in other three he resembles an angel. Like an animal man eats and drinks, like an animal he procreates, and like an animal he expels waste; like an angel he has reason, like an angel he walks upright, and like an angel he speaks in a blessed language.”

(Pidmohylny, 2014, i).

Like an animal, the main character Stepan is supposed to live in a tiny nook. His neighbours are a pair of cows. He accepts the offer of milk from the landlady, sadly eating some dry grass, peeled potatoes and bacon. After Stepan guarantees his place at the Institute, the family upgrades his life into a hand man, which helps him save his money and discover the city freely by himself. He does not mind doing physical jobs and this strange house in the city offers him more at nights. Though he does not know what to do at the first time, then, he enjoys having a sexual affair with the landlady several times. Then, he gets rid of her like ‘an animal expels the waste’. Like an animal, he likes eating, drinking, going to parties with Zoska but he feels the sorrow in his angelic heart when she passes away. He is an angel when he is trying to find a reason among the polarized political sides among the society. He is an angel when he is dancing with the words as an editor-in-chief.

Stepan appears as a student of agriculture and economics at the beginning. He constantly compares whatever he hears or reads to his village. He has come to Kiev temporarily, for three years. “After that, he would return well-armed to do battle with

homebrew, pilfering and the inertia of the local administration.” (Pidmohylny, 2014).

Stepan arrives in Kiev with a pile of documents to be registered through long procedures and no money.

“Closer to Kyiv, traffic on the river increased. Ahead was a beach, a sandy island in the middle of the Dnipro, where three motorboats ceaselessly ferried bathers from the harbor. The city flowed down from the hills to this shore. From Revolution Street down the wide stairs to the Dnipro rolled a colorful wave of boys, girls, women, men—a white and pink stream of moving bodies anticipating the sweet comfort of sunshine and water. There were no sad faces in this crowd. Here, at the edge of the city, began a new land, the land of primordial happiness.” (Pidmohylny, 2014, 15).

He has to earn his money but it is not possible to find a job without registration. As he participated in the revolution, he was actually thinking of getting priority among the others. But unfortunately, “No one should receive special favors.” (Pidmohylny, 2014). Moreover, he has come to Kiev to study, so rather than employing him, they would lead him to request support from the government. Yet, he carried on looking for a position as maybe an accountant or a registrar in many institutions. Finally, in a commercial institution, a director received Stepan. After listening him, he said:

“I’ve learned this on my own skin. I’m a Red director, after all. Promoting employment for the worker and peasant youth is our most important task. That’s the only way to cure the ills of our society. We know that it’s only the young who will have the strength to build socialism. Come back in two or three months.” (Pidmohylny, 2014, 24).

Such insult left Stepan with a sense of frustration and hopelessness. He feels that no one is going to serve him as soon as he shows up. He has entered into a pattern of life that endurance and hard work can achieve anything. He has to be patient if he really wants a place in the city machinery. There are thousands like him. He accepted to serve as a dairyman, water-carrier, and wood chopper in Hidny's house.

Later on, Stepan decides to be a writer. His motive is a razor which is referred as a symbol of authority in war. As the owner of the razor changes, the balance of the power changes as well. "The fate of razor was being elevated to the level of a History of the Civil War." (Pidmohylny, 2014). Stepan submits his story for a theatrical event and reads it aloud. However, his reaction to his own success was very negative. One of his friends says: "What's waiting us after we graduate? They'll herd us into a factory or behind a cash register, and that's it. You'll seen be overgrown with moss. But writing stories, that's a fine thing." (Pidmohylny, 2014). Stepan does not agree with this idea, he believes that stories are only for fun. However, he didn't stop writing. Stepan is happy to serve out his literary apprenticeship. He is involved in literary conversations with literary figures; and informs the reader about the facts in literary society. The reader can have a closer observation of intellectuals. When literary figures get together, they hardly ever talk about literature. "Literature consists of creativity, and literary life consists of the conversations of literary figures." (Pidmohylny, 2014). The words, anecdotes, even the simplest objects magically become literary with the touch of a literary figure. They do not care about the interest of the reader or if readers are attracted by the work or not. They are discussing mechanics of creativity and professional sides of literature among themselves. They sound monotonous, boring and not refreshed. All the roles are shared.

“At the first performance, quite naturally, everyone wanted to make himself known, and so the innocent lectern became a scene of fierce verbal warfare, where all possible tools for convincing one’s opponent were manifested: mockery, wit, torment, inventories of an author’s ancestors with the aim of revealing among them a kulak or a bourgeois, citations from the author’s previous works where a contradictory ide was expressed, and so on- matters interesting to the spectators but sad for literature.” (Pidmohylny, 2014, 52).

The idea of the well-known is always appreciated and the idea of some-what known is suspended and the idea of not-at-all known is immediately ignored. No matter how brilliant the idea is. In this intellectual society, your friends determine your enemies. After a while, Stepan is promoted to be the editor-in-chief, since there is no other neutral one to pen and edit essays and poems.

Throughout the novel, the conversations between Stepan and a poet, Vyhors’kyj, are quite interesting. They are discussing about different social issues. Poet claims that the big issues have lost their attraction. According to the poet life does not break into a system. “To each new person, life seems new.” (Pidmohylny, 2014). As William Hazlitt discussed; what man can truly understand is mainly based on his daily affairs and experience; their first-hand experience of the world. So, each person has a different taste of life. Moreover, Edward Said contributed to the idea by underlining the concepts of ‘personal inflection’ and the ‘private sensibility’ that give meaning to one’s existence. Vyhors’kyj is both a sceptic and a pessimist. He says that science and learning has made zero difference in the way people live. No benefit it has offered so far. As the revolution is taken into consideration, the poet compares humanity to a snake. Humanity sheds a spiritual skin. “Mankind oozes blood while

it's shedding." (Pidmohylny, 2018). And, what is to keep in mind is that the new skin will inevitably shed, too. This process of progress does not increase happiness.

“(.....). teaching people is just cheating them. There is no more shameful than inspiring illusions. And what's even worse-- spreading ideals. (.....). Mankind, like a woman, likes to listen to compliments in the form of ideals. There are many curses in the world as there are idealists. Who would follow them, if they didn't scold? But ideals are like food – while they're on tongue, they have a variety of tastes, but the stomach makes them all equal. The catharral stomach of history, as one poet with excellent digestion to put it.” (Pidmohylny, 2018, 149).

Stepan believes that science and the art of learning are making difference, advances in life so he does not make any comment but he finds the poet wise. This attempt to find a meaning in illusionary ideals can be regarded as a satisfying instance of ‘absurd reasoning.’ The quests for the meaning of life and the realization of the futility of educational life would lead them achieve consciousness. They carry out their conversation with developing discussions each time. They also mention about the ones who are devoted to their ideas. Those popular and admired figures were locked in the Krylivka asylum. The attitude of the society towards people who are living depending on their own ideas is illogical.

As dealing with the issues in the process of self-discovery, *The City* stands as an example of a Bildungsroman which is based on the idea of development. The process of development is a significant part of the narrative logic. As pointed out before, one basic reason to revisit the myths is the need of making meaning of life. During their lifetime, people or characters try to make a connection:

“By making the casual links of events and actions obvious, (the poetical work). revives the values which belong to an event and to its individual parts in the plot of all life. In this way, the event is raised to its significance... The brilliance of the greatest poets consists precisely in portraying the event in such a way that it illuminates the relationship between life and its meaning. Poetry thus opens the intelligence of life to us. Through the eyes of a great poet we discover the value and the link of human things.”

(Rickman, 1976, 15).

Making the meaning of life is possible if one finds the connection between the individual and events of life. Internal and external connections during the process of development help completing one's formation and also his integration into the society. And, the Bildungsroman is a specific kind of novel that investigates this development process. The genre was most popular during nineteenth and twentieth century. In *The Way of the World*, Franco Moretti expands the term the Bildungsroman with 'küntlerroman' 'entwicklungsroman' and 'erziehungsroman'. Although bildungsroman simply means “the novel of formation”, there exist countless differences among various kinds of Bildungsroman. Moretti organizes his study around plot differences and mentions two different principles as variations in the narrative: the classical principle and the transformation principle. “Within the classical principle – as in the English ‘family romance’ and in the classical bildungsroman, we have the novel of marriage with the happy end.” (Moretti, 2000). The novels of Jane Austen can be given as an example of this classical principle. The finality has the most significant role in meaning the events. The classical Bildungsroman always concludes with marriage. “Marriage is used as a metaphor for the social contract.” (Moretti, 2000). “Under the transformation principle- as in the

trend represented by Stendhal and Pushkin, or in that from Balzac to Flaubert- the opposite is true: what makes a story meaningful is its narrativity, it's being an open-ended process.” (Moretti, 2000). *The City* stands as an example of this transformation principle. Stepan is transformed from a student into an instructor. And, the book ends with Stepan's writing his novel about people 'in the silence of the lamp' on his table. He discovered the power of words to influence others. It is our imagination to project happy, hopeful beginning for Stepan.

There are numerous motives and patterns generally employed in the Bildungsroman. However, the focus will be on the life cycle and the idea of normality depending on the developmental need of the society and characters. Dealing with formation and problematic formation due to the struggles in society, the Bildungsroman has played a significant role in discovering the needs of the individual. The recognition of the individual's right to choose one's own ethics has given rise to new questions about the demands of socialization. For this reason, the formation of a free individual is inevitably required to have a place in social mechanism. Moretti believes that such internalizations of 'free individual' and the 'standards of normality' will not contradict with each other but impulse a new unity. The formation of Stepan as a free individual can be discussed since he is an active attendant of the Ukrainization Program. He spends a great deal of effort to be accepted as an individual. He has received good grades in the serious disciplines as political economy and economic geography. Although he is able to use Ukrainian language properly, he worked on the Russian terms for grammatical concepts and he pronounced their Ukrainian equivalents. He changes his clothes, his appearance.

“There, he completed his transformation, easily adapting himself to the requirements of his new clothes, since his quick eye had often observed on

others where everything belonged. Only the tie gave him trouble, unwilling to tie itself, but with brilliant insight he eventually achieved the desired effect. Examining himself from head to foot in the mirror, he froze in excited satisfaction, as if he were seeing and recognizing himself for the first time.” (Pidmohylny, 2014, 96).

“One’s formation as an individual in and for oneself coincides without rifts with one’s social integration as a simple part of a whole.” (Moretti, 2000). Therefore, ‘the comfort of civilization’ will be provided with these two concepts. Stepan struggles in making connections. The plot as a circle is significant within the plot of life and Stepan cannot give his life the shape of a ring. He suddenly loses all his interest in his first girlfriend Nadika, when he indulges in his affair with wife of landlord Musinka, at nights. Even after the loss of his girlfriend, Zoska, He has no permanent relationship. The idea of ring refers to completeness, a life that has found its meaning. However; the circle is open to changes in Stepan’s life. Both at the beginning and the ending of the novel, his problem remains the same. Stepan feels like a traitor due to the fact that knows that he will never be back to his village. He does not return to the place he belongs to, yet he constantly feels confused with the place he lives in. Apart from this, he starts to engage with the financial issues more. “What do I need the Institute for? Stepan Radchenko is a fine fellow even without a diploma.” (Pidmohylny, 2018). Stepan most becomes an individual by writing. His desperate survival techniques in the urban life evoke the necessary enthusiasm for him to write. At the beginning, Stepan planned what he could write, what he could write about, and how he could write it.

“He examined all the events of his life that might be of interest to others, and joyfully latched onto some while hopelessly abandoning others, sensing their

banality. (.....). He had immediately shown the essential skill of a writer: the ability to separate oneself into layers, to examine oneself through microscope, categorize oneself according to possible themes, to treat one's own "I" as material." (Pidmohylny, 2014, 52).

Tarnawsky reminds us of the fact that while Pidmohylny, himself, was mainly translating Western works of art to Ukrainian as an editor; he gives Stepan a chance to work on his own original work. Moreover, Stepan writes a story about a razor during The October Revolution. He is able to print his work; while it was almost impossible for Pidmohylny himself. After publishing his story about razors, Stepan dares to write a novel about people at the end of the novel. The realism employed in the novel is explained by Tarnawsky comprehensively; language is not the target. It is the instrument aiding the author to hit the target. The target is to provide a new perspective for well-known representations. "The writer's duty is to challenge intellectual inertia and to reveal the world as it actually is. The vivid description of Kiev and impressions of the main character are associated with photographic realism by Tarnawsky.

As the individual's formation is observed within the cycle of life, the individual's meeting with the norms of society comes up as a significant matter. As Moretti discusses in his book; the idea of 'normality' has been always defined through the opposite, 'abnormality'; " a large part of twentieth century thought – from Freud to Foucault- has defined normality against its opposite: against pathology, emargination, repression. Normality is seen not as a meaningful, but rather as an unmarked entity." (Moretti, 2000). So, the idea of normality, concerned with a period of integration, will be discussed through the sub-characters who are also part of the process of formation of both the protagonists and their own characters. However,

Moretti reminds us that self- defense is the result of negation process and the normality's meaning is to be found outside itself and he includes Foucault's ideas on 'normality': "Normality as negation is the product of double threat: the crisis of a sociocultural order, and the violent reorganization of power." (Moretti, 2000). Stepan Radchenko is the representation of a sociocultural order. He belongs to rural life but moves to an urban area. To really gain knowledge, a person needs to get out and engage in life that is full of traps and distractions.

"Was it the eternal fate of the village to be the dull, hopeless slave that sells himself for employment and food, at the expense of not only of his goals but of his dignity, as well? Perhaps this was the path that awaited him too, this swamp that would suck him in and digest him, transforming him into a servile supplement to the rusty system of life's usual course?" (Pidmohylny, 2014, 41).

Soon after, Stepan realizes he does not feel comfortable with himself, even with his name, and he prefers to be called as 'Stefan' in literary society. He burns his old clothes when he is adopting his urban identity. The students, the lecturer, the editor, actually any member of the society is expected to have the 'sweet and intimate feeling' of belonging to a system that literally takes care of everything. So, Stepan succeeds in having a place as an editor in such a system and he is expected to adapt himself. He does not go for any political side and remains neutral in an intellectual community so he is able to project his own desires to the next generation by writing. As, a reminder of Frye's theory, when there is a recognition of the futility of the society; the only way to survive is to keep living with eyes open and mouth shut. So, Stepan's way of surviving his individual identity becomes complex. His abnormal silence on the political issues depends on the denial of his misplacement in society.

Then, it becomes a kind of transformation process and it threatens the sociocultural order.

Frye's theory of myths also underlines the criticism of society with no change. This is observed in the novel through the female characters. Although, the politics and social issues had been undergone dramatic changes; the perception of woman remains the same. Nadika, a pretty woman with blue eyes, arrives at Kiev, sharing the same reason with Stepan. Stepan was considering Nadika as a guaranteed sweet lover so he intended to get in contact with her towards the end of the novel. But, it is soon discovered that Nadika ended up in a house, mostly alone, about being delivered a baby. Her voice and her appearance changed with a non-sense proud of being a wife to someone. That is a pity that city life turned Nadika into an evangelic housewife rather than a powerful mind whose goal is to get back to the village to answer the developmental needs there.

Contrary to Nadika, there is also Zoska who challenges society's generalizations. Zoska stands as a representation of the violent organization of power. Stepan proposes to marry to Zoska. However, later on, he reconsiders about this proposal and he changes his mind as he sees marriage against the freedom of mind, senses, and joy in life.

“He imagined the lazy sleep of a couple in bed, the gradual familiarization of passionate encounters, which become regular and monotonous in the end, like tea or dinner; the intimacy with a different soul that no longer holds any secrets, the permanent availability of a body, which destroys the fire of desire; the boredom of inevitable quarrels that uncover the depth of incompatibility

between two beings, and the even greater boredom of making up afterwards – evidence of powerless obedience to fate.” (Pidmohylny, 2018, 192).

He shouts at her and avoids seeing her again. Then, Zoska commits suicide. Zoska’s violence is towards herself; her commitment to suicide has significance in terms of the organization of power. Her action supports that there is nothing left but suicide when one discovers that life is lack of meaning. “How can one be free, Eucrites, when one has a body?” (A. France. *Thais*). Nadika makes her own decision on what she will do with her body. So, the idea of suicide stirs up unrest in a society. If there is no place for human freedom and meaningless action in the world, hopelessness may evoke violent actions. *The City* carries a very contemporary view: ‘the futility of human life’. The absurdity appears when all ‘our wild longing’ for discovering the truth, making meaning, solving some struggle in life is met with the opacity of the world. Fate, unknown power or mechanisms are not the rational answer to attempts of the human beings. Man lacks of freedom yet he has to go on and he does. “Happiness and grief, life and death, light and darkness stand together” as explained by Albert Camus. (Camus, 1975). There is a beginning at the very end. The awareness of the futility of life is a process of development in one’s life to reach consciousness.

All in all; Stepan’s responsibility is actually to pass all the necessary exams, earn his certificate and return to his village as a new, cultured person. He is required to bring a new life to his village. However; Stepan gets lost in the distractions of city life and moves away from his purpose. He tries to deal with the useless bureaucratic procedures; he tries to gain a place in the society, he is engaged with the financial issues. He sees that the careers of intellectuals, especially in the world of literature, depend on their political choices and their friends. However, he does not give up on looking for a position for himself in that hypocritical intellectual society. In his

illusion, he feels himself as if he is a good lover yet his disloyalty is not only towards his village but the women in his life as well. Stepan's transformation process is on the go. For this reason, the reader should come to the realization of the fact that one definitely needs to have a purpose in life. The challenge is not to make a meaning in shifting power in society, mechanisms or fate but reach consciousness and form one's own free thought as an individual.



CHAPTER III

Sabahattin Ali was one of the most controversial writers of his time and his works of art are still making tremendous impacts in literature and the media today. He witnessed the birth of the Turkish Republic and he always believed that literature should have been sincere towards the folk in accordance with the principle of Populism in Ataturk's reforms. Sabahattin Ali actively took part in the process of modernization of Turkey in every field. His novel was based on social realism; it was what the new-born Turkish Republic had in hand: the rural life of Anatolia and intellectual high society of İstanbul. Kristin Dickinson regards Sabahattin Ali as a fore-leader author to develop literary modernism in Turkish literature.

“Drawn to social outsiders and lonesome figures on the margins of society, Ali weaves socially critical information into his characters’ inner monologues, identity crises and ill-fated love stories, creating a form of social commentary his good friend and fellow author Pertev Naili Boratav described as psychological realism.” (Dickinson, 2016, 8).

The intellectuals of the time lacked of sincerity, and he even hesitated to call them intellectuals, but rather semi-intellectuals according to him. The description of the semi-intellectuals in *The Devil inside Us* attracted a great deal of attention; so much that Ali could have created his own downfall.

3.1. Sabahattin Ali and Republican Turkey

With the collapse of the Ottoman Empire, Mustafa Kemal Ataturk aimed to separate the new Turkish state from its Ottoman predecessors. This modern philosophy included the establishment of democracy, secularism, state support of the sciences and free education and embraced a Westernized modernization in the way of

living. Though, Atatürk has a great understanding of Western Europe modernization, he had always taken Turkish traditions into consideration and aimed to adapt the reforms in accordance with the Turkish culture. Prior to the outbreak of World War II, Turkey signed a Mutual Aid Pact with France and Britain in 1939 and the country remained neutral, since it was still suffering from the great loss in population in World War I. 1938-1950 was a single-party period of the Republic of Turkey and no regulations were designed to improve the living standards of the ordinary folk. However, in 1940 Village Institutes, a uniquely Turkish educational project, were founded to train teachers. Students were selected among the most successful students in the villages and after taking education they went back to these villages to work as teachers; for the other people educated at the other teacher training schools, going to a village and being teachers those places are seen as obligatory works. However, different perspectives, different points of views, different tastes of lives, and different political thoughts emerged around and this posed a threatening for the conservative part of the society and this storm lasted shortly. The Village Institutes were accused of fostering a subversive, anti-traditional generations and becoming the hot bed of Marxist thinking. The Government was forced to close them due to strong pressure from the society, opposition party and upcoming elections.

The 1940s were full of scandals. Four academicians were expelled from the Faculty of Humanities of Ankara University which was the first university of the Republic of Turkey. The faculty of Humanities was opened in order to research the rich Anatolian culture and form a bridge of language and the world in 1935. The eminent professors of the country took the primary needs of the society into consideration in the light of Atatürk's saying 'Science is the most reliable guide in life.' Pertev Naili Boratav, the keystone of Turkish folklore studies, was one of those

exiled academicians and he also was a close friend of Sabahattin Ali. After being accused of promoting socialism and undermining nationalism, Boratav was forced to move to Paris in 1952 and died there in 1998. After the dismissing of the professors, the dynamics at the Faculty of Humanities got changed. The students and departments split into two as the leftists and the rightists. Known as, (DTCF Events) the arguments turned out to be battles. Whatever happened on this campus affected the atmosphere of the capital city. As Uğur Mumcu (a murdered intellectual) mentioned this case in his book, in Ankara, the young intellectuals started to shoot each other or they did not hesitate in causing harm towards the other brilliant minds that supposedly represented the future of the country. ‘DTCF Events’ lasted for more than forty years.

Sabahattin Ali was a novelist, a short story writer, a poet, a journalist and a teacher who was born in 1907, in the former sancak of Gümülcine, “today a region in north-eastern Greece which at that time was still within the confines of the Ottoman Empire.” (Soucek, 1981). His father was a native of İstanbul, an army officer who married a colleague’s daughter in the place of his service. The first child Sabahattin was named after Prince Sabahattin (1877-1948), a high-born leader in the liberal wing of the Young Turk Movement. The second son was named Fikret after the poet Tevfik Fikret (1867-1915), one of the leading figures in Servet-i Fünun, a literary movement which advocated fresh trends in literature based in part of western influences. “The choice of these names is suggestive of the political and cultural milieu in which Sabahattin Ali grew up.” (Soucek, 1981). His childhood was full of traumas as the father fought in the Balkan Wars and then, after he retired, the family moved to Edremit which is very close to Gallipoli, Çanakkale. As a child, rather than counting stars at the sky, Sabahattin Ali and his brother were counting the bombs and following

the fogs over the hills of Çanakkale. This was their daily game, as mentioned by Asım Bezirci in his monograph *Sabahattin Ali: his life, personality, art, stories, novels*.

After World War I and the War of Independence were over, there was a new-born Turkish Republic within the leadership of Mustafa Kemal Atatürk. However; the country was poor, tired; the population reduced. It was in need of young talents, fresh minds to shape the fate of the country and lead the way to the developments. In 1927, Sabahattin Ali was a young graduate from Teacher's College and he started working as a teacher in different towns. Between 1928 and 1930, he had the opportunity to go to Germany for language training, he was sent there by the Turkish Government. Berna Moran believes that Sabahattin Ali could be regarded as a central figure of socialist realism in Turkish Literature. He came back with new approaches to literature and he was also working on translations from Western literature. After he returned, he gained a position as a teacher at a high school in Ankara. That time leftist newspapers and journals were considered danger to society. Some of his students were caught with leftist journals and some of the teachers were arrested, including Sabahattin Ali. After spending three months in prison, his innocence was proved. Then, he was imprisoned once again because some people regarded a poem he recited as critical of Atatürk. This time, if he did not want to lose his job, he had to show that he had changed his mind. He wrote a poem in praise of Atatürk, entitled "My Love".

He started writing his novels in newspapers and suffered from the strict censorship on his writings in magazines and he was also labelled as a Communist. However, he was only an artist who believed in the function of the works of art in terms of spreading socialist deeds.

“Sanat bütün teferruatlarıyla hayatı ihtiva etmeli, insanda yaşamak, insan gibi yaşamak, daha iyiye, daha yükseğe, daha temize doğru koşarak yaşama arzusunu, hatta ihtiyacını uyandırmalıdır. Hulâsa sanat gaye değil vasıtaadır. Gaye hayattır.” (Ali, 2006, 44).

“It is the necessity of art to contain life in all its circumstances. It should awaken the need of living in people, living like a human. It should awaken the passion for running towards the purer, the better, reaching out higher. Briefly, art is not the goal but an instrument. The goal is life.” (trans. by the writer)

Ali had to defend himself many times about his poems and writings and also his relationship with the Communist Party. He suffered a lot in prisons many different times. He met different people both in prisons and in the villages he went to work. So, his short stories became famous for the realistic description of villagers. *Yusuf of Kuyucak – Kuyucaklı Yusuf*(1937)., *Madonna in a Fur Coat – Kürk Mantolu Madonna* (1943)., *The Glass Palace – Sırça Köşk* (1947). were the novels while he was also writing poems – most of them were composed by musicians yet he never knew about it. He and his close friend Aziz Nesin were publishing the weekly political satire *Marko Pasha* later on *The Undeniable Pasha, The Late Pasha, The Boorish Pasha and Ali Baba and his Forty Thieves*. Sabahattin Ali and Aziz Nesin generally criticized the single party rule in their writings. After the government censored this journal and shut it down; it was released with a new name. On the other hand, the society was polarized dramatically. Some groups were under the effect of rising fascism among Europe, with the dream of Turanism, they attacked the buildings of newspapers. There was no way to publish anything anymore; Sabahattin Ali lost his job as well. He found himself in economic crisis and he wanted to leave the country. But this request was denied as he was believed to be serving for SSCR and

he was leading the way to bring communism to the country. Sabahattin Ali was murdered in 1948 while he was trying to leave the country. The murderer confessed that he killed him for his un-Turkishness. After the murder, there was concrete silence on Sabahattin Ali. The files about the murder are still kept in archives and today Turkish government does not reveal it to public. “His works were not reprinted, he was hardly mentioned by literary historians and critics.” says Azım Bezirci , the only critic to compile all the information about Sabahattin Ali, in his book *Sabahattin Ali: his life, personality, art, stories, novels*

The Devil inside Us, a love story at first sight, was a true intellectual project depicting the intellectuals and intellectual society. The story is mainly about İstanbul intellectuals in 1930s. Ömer is a young man from the Western Anatolian province and he lives in İstanbul. With his student colleagues, he discusses philosophy, literature, politics and his theory of the devil inside. It is discovered that the generation of the young intellectuals do not hold a real perspective in their lives. Among Ömer’s friends, Nihat and Professor Hikmet are the characters who are raising alarms. These characters are passionately dreaming of Pan-Turanism within the fascist spirit. Sabahattin Ali’s old friend, Nihal Atsız was a Turanist and he claimed that the protagonist in *The Devil inside Us* was himself, and the debate was brought to trial. Sabahattin Ali was attacked as a Communist in an open letter to the Prime minister of the time by Atsız. And this event turned Ali into a target against the fascist motives in the society.

In her article on Sabahattin Ali, Maureen Freely notes that Ali “refuses traditional gender roles, and offers hope in an increasingly restricted society” (Freely, 2016). She underlines the fact that the death of the author had been overshadowed and for this reason, his works also had been kept in the background. She finds many

parallels in today's politics. According to Freely, Ali's murder was replayed with the murder of the Turkish-Armenian journalist Hrant Dink whose murderer was also an offended patriot. Even today, the suppression of critical voices is harsh. So, when you think of the period in which the fascist-dominated single party was the ruling power, many others were crushed including Sabahattin Ali. Ali's readers do not cry only for him but also for the situation they are still living in.

“During his lifetime, and even after his death, Ali was publicly taunted for failing to act like a “real man”. There was endless innuendo about his time in Berlin. He never responded to it. Instead, he wrote *Madonna in a Fur Coat*, conjuring up a time and a place in which it was possible to be true to one's nature, with air to breathe, and to live and love without pretence, if only for a brief period. “Like Christopher Isherwood, Ali offsets inter-war Berlin's decadent dazzle with bouts of shade, murk and melancholy.” (Freely, 2016).

The Devil inside Us was written in 1939, published in 1940. Then, the book was reprinted again in 1998, after fifty years. The second edition broke sales records and became a bestseller in a short time. In 2007, the book was published in German as *Der Damon in uns*. In 2008, the book was published also in French as *Le Diable qui est en nous*. The book was also translated into Czech as *Ďábel v nás*. However, it has still not been published in English. The reader should be informed that all the quotations and references are translated from Turkish to English by me.

3.2. The Ubiquitous Devil

The Devil inside Us describes the social and political tendencies of the university and art milieu before the Second World War. It is a criticism of the intellectuals of the period. Ömer, a twenty-five-year old young man, living in

Istanbul, has a job at the Post Office and is an occasional student at a university. On a summer day, he comes across an elderly woman, Emine, from his hometown, and Macide, a young relative. Ömer falls in love with Macide, who has great passion for music and attends to a conservatory in Istanbul. When her father dies, Macide is deprived of money for her lodgings. Feeling unwanted, Macide packs her belongings and leaves home. Ömer takes her to his boarding house and they start living together. Ömer, in a milieu of right wing pseudo-intellectuals who have leanings towards fascism, damages his personal life and his relationship with the woman he loves. The close friend of this couple is a young pianist, Bedri, who is also Macide's music teacher at high school. He supports them morally and economically throughout the novel. Ömer, has good deeds yet he is a weak character, steadily deteriorates within a milieu where he doesn't fit and in a dramatic fashion ends up in prison. The day he is to be released, Bedri visits him and tells him about his relationship with Macide. After a long conversation, Ömer decides to let them go.

In his preface to a recent edition of the novel, Selim İleri gives the reader an open invitation to think about the ruling government of the time and also gives the sense that the reader is going to read more than a love story. 1923 -1950 was a period that class differences were rising in society, oppression regime was getting worse and the villagers were in poverty for a long while. The ruling party was generally mentioned with the word: "injustice". Mustafa Kemal Atatürk was suggesting and supporting the idea of multi-parties in search of solution for the economic crisis. Liberal Party was founded in 1930 and tried an attempt to stand against the poor economic policies of the government; however it was closed down in the same year. Berna Moran summarizes the situation briefly; against Liberal Party; The Ruling party supported the class of bourgeois bureaucrats; during this change in society,

villagers, labourers and intellectuals were regarded as the potential enemies of Kemalism. However, the Ruling party just included the milieu that was against the principles of Kemalism. Those intellectuals who were not aware of that, found themselves in prisons. Sabahattin Ali had been imprisoned several times for criticizing the policies of the government. According to him, the government was introducing the country as if it was under threat of Socialist Movement. By this way, they would keep close relationship with America and they would ask for financial support. The leftist journals were under the control of the government within strict censorship. A single party was ruling the country. While they were afraid of any Socialist or Communist act even in small groups, the major threatening was the right wing that had no idea about how to use the power. Some people were only focusing on how to attack those with different views. Some people were all day listening to radios, excitedly, admired for the raising power of Hitler in Germany, Mussolini in Italy and they were dreaming of Turanism all over the world. Selim İleri also mentions about the speculations on the characters in the book. It was claimed that the book was mercilessly criticizing Peyami Safa and Nihal Atsız.

“Bu türden söylentilerin geçersizliğini öğrenmek için zamana ihtiyacım varmış. Bugün roman sanatının, ‘kurmaca’dan ötesiyle değerlendirilmeyeceğini bildiğimden; Ne Sabahattin Ali’nin eserinde Peyami Safa’yı ya da Atsız’ı görüyorum, ne de Atsız’ın eserinde Sabahattin Ali’yi. Tam tersine, hem Atsız’ın hem Sabahattin Ali’nin gerçek yaşamda birer trajedi kişisi olduğuna inanıyorum. Dönemin müthiş baskısında, düşünsel inançları dolayısıyla handiyse cinnete sürüklenmiş kişiler...” (İleri, from Preface of *the Devil inside Us*, 2013, 11).

“I did need time to find out that these were all invalid explanations. Today, I know that a fiction is not evaluated by what is beyond the fictitious elements. I neither see Peyami Safa nor Atsız in the work of Sabahattin Ali or vice versa. Unfortunately, I believe that both Atsız and Sabahattin Ali were the characters of tragedy in real life. Due to what they believe or think, they were gone insane, under the great pressure of the atmosphere.” (trans. by the writer)

Selim İleri points out the political direction in the book: the story is a parable, displaying how the dark politics lead people to fight against each other. The policies never let the individual exist, everything, was kept under the control. The ideological conflict between the university intellectuals of Istanbul; the consequent arguments, the social and political direction of thinking that began in artistic circles and depressions sparked by arguments, is reflected through a love story.

Ömer wishes for “**a totally different**” life, because he is disgusted with everything: the campus, professors, lectures, friends and especially women. Nothing attracts him and, day by day, he is getting lazier and he is pleased with this feeling. He supposes his life will become a futile emptiness so he even may not be able to feel bored. He feels like people should do something, something powerful but maybe they should not do anything. Life just goes on. Ömer mentions his conversation with the lecturer of philosophy the day before. They were discussing the meaning of existence. In Ömer’s opinion, professor could not give a clear answer about what they are doing in this world. He just mentioned the pleasure of creating; the reality of life is an actual mystery - insufficiently.

“Ne yaratacaksın? Yaratmak yoktan var etmektir. En akillimizin kafası bile bizden evvelkilerin depo ettiği bir sürü bilgi ve tecrübenin ambarı olmaktan

ileri geçemez. Yaratmak istediğimiz şey de bu mevcut malları şeklini değiştirerek piyasaya sürmekten ibaret. Bu gülünç iş bir insanı nasıl tatmin eder bilmiyorum. Bizde ziyasını beş bin senede gönderen yıldızlar varken, en kabadayısı elli sene sonra kütüphanelerde çürüyecek ve nihayet beş yüz sene sonra adi unutulacak eserler yazarak ebedi olmaya çalışmak yahut üç bin sene sonra kolsuz bacaksız, bir müzede teshir edilsin diye ömrünü çamur yoğurmak ve mermere kalem savurmakla geçirmek bana pek akıllı işi gibi gelmiyor." (Ali, 2013, 14).

"Creating is making something out of nothing. Even the smartest mind cannot go beyond being a storage that is full of knowledge and experiences transferred from our ancestors. What we want to create is just re-shaping what we have and selling them actually. I do not know how this ridiculous work may satisfy a person. While we have stars whose actual loss happen in five thousand years, writing the most boastful words that will be rotten in fifty years in libraries and trying to be eternal by writing novels which will be forgotten finally in five hundred years, or spending your life in pugging just to be displayed in a museum after three thousand years, without legs or arms, relieving marbles, none of them sound logical to me." (trans. by the writer)

A romantic approach can be seen here. Referring to *Table-Talks* by William Hazlitt; Sabahattin Ali shares the idea that intellectuals keep parroting within their standard capacities. They do not produce something new. They do not comprehend what is going around them. The fine arts, especially, are losing their impact due to lack of senses. The lecturer of the philosophy has some words to say; his explanations were insufficient enough to make Ömer lose faith in thinking and understanding. Therefore, Ömer is disillusioned with the monotonous concepts and he feels pessimistic about the

future of the world he lives in. He definitely feels like something has gone wrong, he can even set what is wrong in detail; however he finds nothing worth taking action for.

“Bana öyle geliyor ki, hakikaten yapabileceğimiz bir tek is vardır, o da ölmek. Bak, bunu yapabiliriz ve ancak bu takdirde irademizi tam bir şey yapmakla kullanmış oluruz. Ben ne diye bu isi yapmıyorum diyeceksin! Demin söyledim ya, müthiş bir gevşeklik içindeyim. Üşeniyorum. Atalet kanunu icabı.” (Ali, 2013, 14).

“I guess we can really make one thing happen; to die. We can do this; and only in this case we would have made the benefit of our own will, literally. You’ll ask why i do not take this action. As I’ve just said that I am in laxity. I am too lazy to do that in accordance with the principles of inertia.” (trans. by the writer)

Reminding the desperate labour of Sisyphus, Camus comes up with two options; recovery or suicide. However, he does not offer suicide since man was born into the habit of living before acquiring the ability to think. Is it possible for Ömer to fulfil a heroic action in this laziness? Ömer’s disorganized thoughts lead him to a greater confusion in his mind. As Frye’s archetypal ‘sparagmos’ indicates; Ömer seems to be “foredoomed to defect.” If it was just the futility of society; Ömer may be in an effort to “keep his balance by keeping his eyes open and mouth shut.” However; the futility of campus life, intellectual society, was much harsher that Ömer does not even find breathing durable yet he endures. Such existential questioning is expected to lead one to achieve consciousness about the futility of life and carry on living with a conscious mind. Acquiring the knowledge of hopeless world makes a person wiser, stronger and superior towards the irrational life. All these moral problems could offer Ömer a

conscious perspective; however Ömer seems as if he is lost in his thoughts. While Ömer is looking for something to run away from this sense of boredom; his friend Nihat astonishes him by giving this suggestion:

“Yaşamak, herkesten daha iyi, herkesten daha üstün yaşamak, insanlara hakim olarak, kuvvetli, belki de biraz zalim olarak yaşamak...Dünya’da bundan başka istenecek ne vardır? Hayatını bu gayeye ada, gör bak nasıl canlanacaksın.”

(Ali, 2013, 45).

“Living, better than anyone else, superior, reining others, powerful, maybe a little merciless... What else can one ask for in this world? Dedicate your life in search of this aim; you’ll see, you’ll refresh your soul.” (trans. by the writer)

The yearning for power and superiority is highlighted. Undoubtedly, Nihat is fond of money, and says that he sometimes spends an hour by watching a spinning coin. Nihat forces Ömer to attempt to blackmail an accountant. He seems as if he is spending a great deal of effort for Turanist Movement; however, he is actually a spy - working for a foreign intelligence service.

“Görüyorsun ki hepsi hayata birer miktar kin borçlu. Hepsi çocukluklarından beri mahkum oldukları kuvvete hasret çekerek ve kendilerini yiyerek bu hale gelmişler. Hakikaten kuvvet sahibi olanlara haset ve imkansızlıkla baka baka nihayet kuvveti en büyük, en tapılmaya layık mevcudiyet olarak kabul etmişler... Bu gibi fikirleri doğuranlar, daima, ezilmeye, yok olmaya mahkum olduklarını hisseden zümrelerdir. Bağırırlar, çağırırlar, ellerine fırsat geçerse suni olarak sahip oldukları bu iktidarı en vahşi şekilde kullanmaya kalkarlar; fakat nihayet hayatın ebedi kanunlarının pençesi altında çiğnenir ve mahvolurlar...” (Ali, 2013, 201).

“You see how venomous they are. They were yearning for the power which kept them imprisoned since their childhood, they self-cannibalized themselves. They were looking at those who held the power, with jealousy and the impossibility in mind; finally they made themselves believe that power is the only thing to adore. This milieu that creates such ideas has the feeling that they are destined to be overwhelmed, to be destroyed, all the time. They shout, they cry out, if they have the opportunity, they will use the power in the cruellest way; however their end is to be ruined by the eternal principles of life.” (trans. by the writer)

In *Intellectuals and Power*, Foucault reminds us that the political involvement of the intellectual was something common in bourgeois society, in the capitalist production. The society was exposed to poverty, rejection, exploitation of the system, immorality and the accusations of ‘subversive activity’. Those who reject the authorities were categorized as “socialists” and got muted. “The intellectual spoke the truth to those who had yet to see it, in the name of those who were forbidden to speak the truth: he was conscience, consciousness, and eloquence.” (Foucault & Deleuze, 1977).

Sabahattin Ali does not place himself ahead of the public. Contrarily, he insisted that people knew how venomous those figures were. He mostly trusted in the pure intellect of simple beings, villagers and ordinary people. As Foucault suggests, Sabahattin Ali, discovers that there is no need for an articulated knowledge to understand the situation. People could easily see what it was beyond the illusionary intellectual personalities.

Ömer and Nihat get together with other friends and discuss various articles. Among them is İsmet Şerif a poet who is writing in a weekly journal. The Balkan Wars were the major event in his life. He writes about them in his novels and he

always mentions his father's honourable death. He is closely interested in political issues, he always makes sharp comments and he ends every argument with a solution. Another character, Emin Kamil, having nothing to do, is just a spendthrift. He spends most of his life in his father's farm, feeding the dogs, and writes a few deep poems per year to satisfy the society of literature. He was busy with Buddhism for a while in search of Nirvana; then he gives up and becomes a fan of Chinese Laotse. Reading Chinese philosophy in French, he is trying to explain life and human beings to people.

“Gözümüzü kör eden yedi renktir, kulağımızı sağır eden sesler, ağzımızı paslandıran yediklerimiz, kalbimizi önce coşturup sonra durduran sonsuz koşmalarımızdır. Yüksek insan dışına değil, içine kıymet verendir.” (Ali, 2013, 51).

“What makes us blind are the colours; the sound makes us deaf; what we eat rust our tongues; what makes our heart beat and stop are our endless rush. Alpha man is the one who gives the importance to inside not outside.” (trans. by the writer)

Nobody takes him seriously in his milieu as he is living his life by attending different activities. However, he gathers many people at home and one day he says that he is invited to a conference in Europe, one day he is declaring that he is going to publish a new journal. And, many when see the wisdom on bare foot in the farm, get amazed and think that he is a real eminent poet.

“İnsanların en zayıf tarafları, sormadan, araştırmadan, düşünmeden, kafalarını patlatmadan inanmak hususundaki hayret verici temayülleridir. Dünyadaki yalancı peygamberleri yetiştirmek ve beslemek için en iyi gübre, işte bu bilmeden inanmak için çırpınan kalabalıktır.” (Ali, 2013, 200).

“The greatest weakness of people is their astonishing tendency to believe anything without questioning, thinking, searching, pondering on the issues. The best fertilizer to grow the fake prophets in the world is this crowd who are yelling at believing without knowing anything.” (trans. by the writer)

When Ömer, Nihat, İsmet Şerif and Emin Kamil get together, some junior intellectuals join them. They are porters who left university and wanted to be a journalist. But even their language is broken and they know almost nothing so they cannot make any progress. Looking at differences between the actions and the words of the group he is in; and listening to the greatest misery inside; Ömer is sure, there is something that urges him to do the thing he never wishes. They should have been different; they should have been better personalities. He knows that something is wrong. He just does not know how to deal with it. “Deserts of futility open up on all sides, and we have, in spite of the humour, a sense of nightmare and a close proximity to something demonic.” (Frye, 1957). Both in Ali’s and Pidmohylny’s work, junior intellectuals share the same difficulty. Stepan first had to improve his language in order to make some progress in the urban setting. Moreover, Stepan like Ömer finds himself in a milieu whose actions and words are totally contradictory. Stepan is also aware of the weird situation he is in, yet something urges him to keep up with this milieu. He gets muted and also the position of an editor-in-chief. He changes his name, his clothes, his flat while he certainly knows that he should have been different, he should have gone back to his village.

In the meantime, Ömer falls in love with Macide, a young relative. Macide is a talented young girl and an introverted one. She does not have any friends so she is generally mocked by her schoolmates. According to Macide, gossipy girls are wasting each day at school – the education centre.

“Bir insanı kendisi kadar, kendi düşünceleri, dertleri, korkuları ve noksanları kadar ne meşgul edebilirdi? Halbuki bütün arkadaşlarının gözünde sanki sihirli bir gözlük vardı ve onların kendilerini görmelerine mani oluyordu.” (Ali, 2013, 37).

“What can keep busy any person except himself/herself, his/her own thoughts, troubles, fears and incapability? All the others were wearing magic glasses that stopped from seeing themselves.” (trans. by the writer)

Macide’s self-awareness lets her know what she wants. She will start living with her relatives in İstanbul in order to continue her education. Since her favourite subject is music and she will attend the conservatory. She will have a life of her own, with many questions in mind:

“Demek hayat böyle iki adım ilerisi bile görülmeyen sisli ve yalpalı bir denizdi. Tesadüflerin oyuncağı olacak olduktan sonra ne diye bir irademiz vardı? Kullanamadıktan sonra göğsümüzü dolduran hisler ve kafamızda kımıldayan düşünceler neye yarardı?” (Ali, 2013, 41).

“So, life is all a sea surrounded by fogs that does not let us see a step further. Why did we have willpower if we were driven by coincidences? What was the use of all thoughts in our minds and all the emotions filled in our hearts?”
(trans. by the writer)

After her father dies, nobody can give financial support to her relatives in order to look after her. Everybody starts treating her badly, so she feels isolated and cannot go on living with them. Macide and Ömer start living together. Macide is dealing with the society’s dogmas. A woman needs someone else to carry her life on; yet the author

underlines its uselessness in the face of reality. Macide is far better observer than Ömer and she is also critical of his friends. After all discussions she takes part in, she has not been able to find anything new to learn. Macide finds out that the only difference between these conversations and those of the gossipy girls from the village was the language. Ömer and his friends were speaking incomprehensibly. “What is recommended is conventional life at its best: a clairvoyant knowledge of human nature in oneself and others, an avoidance of all illusion and compulsive behaviour, a reliance on observation and timing rather than aggression.” (Frye, 1957). Pidmohylny’s Stepan and Ali’s Ömer are good lovers, talented writers/critics in their illusions and besides they have the knowledge of what they are inside, but they have no idea about what to do with that knowledge. They make good observations but they are not able to take actions, at least in the right time.

The vulgarity of Ömer’s friends begins to do harm to Macide but she never acts aggressively. When Macide is thinking of leaving Ömer, he finds himself imprisoned due to his relationship with Nihat and others. İsmet Şerif and Professor Hikmet found the way to get out of the prison. Macide and Bedri pay a visit to him to see what has happened. Macide does not want to leave Ömer in this miserable situation; however, Ömer also keeps the distance between himself and Macide and they would only exchange a few words only in visits. During one of these visits; Macide sees Ömer’s friends; İsmet Şerif, Professor Hikmet and the others. The moment they see Macide, they turn their heads away and avoid any eye contact with her. Bedri calms Macide down and suggests ignoring these people whose personalities have not been completed yet. None of them lives in harmony with the responsibilities they have. Bedri emphasizes the fact that ordinary people such as an illiterate villager, a worker, only a simple being have far more completed personalities than those semi-intellectuals.

“Çünkü o adam, mesela Hasan Ağa, Hasan Ağa olarak düşünür, böyle yaşar. Hükümleri hayatın verdiği bir takım tecrübelerin neticesidir ve kendine göredir. Konuşurken karşısında Hasan Ağa’dan başka kimse yoktur. Fakat bu efendilerin hiçbiri kendisi değildir. Fikir diye ortaya attıkları her şey, kafalarına rasgele doldurdukları hazmedilmemiş, acayip, birbirine zıt bilgilerin tahrip edilmiş şekillerinden ibarettir.” (Ali, 2013, 246).

“When that ordinary man has been taken into consideration, Hasan Ağa, he thinks like Hasan Ağa and lives like Hasan Ağa. His decisions are based on his experiences in his own life. When he is talking, Hasan Ağa exists there only. However; in this milieu, nobody is himself. What they claim as if their own ideas are slightly indigested, the opposing ideas they obtain randomly, weirdly.” (trans. by the writer)

On the other hand, when Mehmet Bey- a sophisticated intellectual- is taken into consideration, there is no possibility to talk to Mehmet Bey as he is. If anyone wants to talk about politics, then he or she will hear a manifesto of a dictator or some lines from a French newspaper first. If one intends to discuss music with Mehmet Bey, he or she will probably hear theories first. Even when he is ordering a meal, he is not Mehmet Bey. He cannot say a word before thinking of what significant figures would like to eat.

One day Ömer does not want to see Macide and he just wants to talk to Bedri, who is the only one to whom he can entrust Macide. He gives a long speech in a limited time. Ömer has been questioning himself for ten days. He says that he is deceiving himself by repeating that he is not doing something wrong, but it does also not mean that he is a good person:

“İyilik demek kimseye kötülüğü dokunmamak değil, kötülük yapacak cevheri içinde taşımamak demektir.” (Ali, 2013, 249).

“Kindness is not doing any harm to anyone but having no potential inside to do any harm.” (trans. by the writer)

Ömer has a great potential and he can now see that. He thinks that he should have known how to get rid of it. He is shocked that he has wasted his youth. He predicts himself as if he has been doing nothing in that milieu; discussing ideas for a day, not any further. Finally, Ömer has found out what is responsible for all the words and actions which he is unsure if he demands or not; of course if it results against him- he would not demand: “the devil inside us” However; Ömer can now see that the devil is only an illusion that comes from his.

“İçimizde şeytan yok... İçimizde aciz var... Tembellik var... İradesizlik, bilgisizlik ve bunların hepsinden daha korkunç bir şey: hakikatleri görmekten kaçmak itiyadı var...” (Ali, 2013, 250).

“There is no devil inside us... There is an incapable inside us... There is laziness... There is irresoluteness, ignorance and the most terrifying of all of these: There is a tendency of running away from the truth.” (trans. by the writer)

The representation of the futility of the intellectual society is pointed out through each character transparently – as a slice of life. Sabahattin Ali wrote about his own opinions about ‘realism’ in his weekly journal Marco Pasha and underlines the fact that if you want to call a writer ‘realist’ you should be in search of the truth in his writing. Rather than just analysing the form; focusing on if the work is naturalist or realist; we should

give importance to the human and life. The human and life which is naturalist one day can be realist on the other day. So, true realism is sincerity; not lying at all. Realism is in the representation of the world to the character.

“Halkçı bir edebiyatın ancak realist olabileceği izaha ihtiyaç göstermeyecek kadar açık bir hakikattir. Halk alelûmum realist olduğu ve tahriften hoşlanmadığı için, hakikatleri maksatlı veya maksatsız, şuurlu veya şuursuz değiştiren muharrirlerden de pek hoşlanmaz. Yalnız bu realizm, natüralizme pek benzeyen diğer realizm ile karıştırılmamalıdır. Realist olacağım diye hayatta vakıa halinde mevcut bulunan romantizmi inkâr etmek saflık olur. Zaten ben bu izm’lerden pek bir şey anlamam.” (Ali, 1998, 87).

“It does not need an explanation about the fact that populist literature can only be realist. The folk is generally realist and does not like falsification; with a purpose or not, consciously or unconsciously, it does not like the author who shifts the reality. However, this realism should be distinguished from realism which has resemblances with naturalism. It would be foolish to ignore romanticism, existing in life, just in order to be a realist. I actually do not understand that much of “-isms”. (trans. by the writer)

According to Sabahattin Ali, there are only people and life; in various circumstances; the life and people that are romantic today; are naturalist tomorrow. Ali draws our attention to the fact that the author himself should be life-like; above anything else a human in his writing. The question is not if the author is a realist or not; we should ask if he is a liar or a distorter. However, the most striking question is that: “Why has a little known 1940s novel become a Turkey’s bestselling book?”(Freely, 2016). The answer is hidden in the author’s words. Sabahattin Ali was never a distorter of social

realities of the period. One ruling power banned publishing his works; the current one has introduced his words to the public, in revenge of what happened in the past. Under the name of rehabilitating the author, the ruling power makes the benefit of Ali's powerful pen. Both Pidmohylny and Ali were compulsively turned into ghost writers. However, their effect preserved its power in their absence thanks to his novels. These writers produced to exist. There was no other way for them and also their thoughts to survive.

In *The Devil inside Us* the inner conflicts of the characters and their struggle with the society they live in are revealed throughout the novel. Moreover, the employment of the myth of pharmakos aids the reader to make meaning of the life and actions of the characters. Yet, the meaning ends up within the feeling of hopelessness that let the reader find him / her in the grim reality of the twentieth century. Under these circumstances, the intellectual figures in the novel leave the reader with the sense of disillusionment. Young journalists, students, professors, poets, all those figures who have the responsibility of distributing knowledge among society are not merely aware of their missions. They look more sophisticated than a simple man in their discussions; yet they fail to discover the essence of the ideas. These semi-intellectuals are not capable of organizing an interest in the society since they are not sincere. Such warning lets the reader revise their own value system through moral agency in the light of satire and irony.

CHAPTER IV

Sir Malcolm Bradbury was a novelist, playwright, screenwriter and also one of the most influential satirists in the academic environment. Bradbury himself pointed out that he was born in Sheffield in 1932 and attended West Bridgford Grammar School in Nottingham. He got his bachelor's degree at University of Leicester (1953), his master's degree at Queen Mary College (1955) in London, and his doctorate at the University of Manchester in 1964. Along with publishing six novels, several biographies of literary figures, over 40 volumes of literary criticism, he was a co-founder of Britain's foremost creative writing course at the University of East Anglia. Bradbury himself also pointed out that he was described as a "progenitor" of the campus novel since the setting in his books is at or around the university. Malcolm Bradbury writes about what he has experienced in his first book. *Eating People Is Wrong* is a character based novel. The characters experience various feelings in different circumstances. The reasons of dark pessimism in *Eating People Is Wrong* lead us to Angry Young Man Movement.

4.1. Malcolm Bradbury and Post-war Britain

The attempt to create a welfare state in post-war Britain led to great changes in the educational systems, but class distinctions remained. The Act of 1944 provided the middle class and working class with the right of being educated at high schools, colleges and universities. The main objective was to consolidate and extend the state's benefits. However, the increase in the number of students enrolled meant the need of more lecturers at the universities, the result in a rapid decline in the number of the qualified lecturers. Also, differences between students and the academics caused class distinction, hierarchy and struggle among the universities. (The Columbia Electronic Encyclopedia/CD,2005: History of Great Britain). The young generation who were

dissatisfied with the world they lived in, wanted to create their own way of living. They struggled against the Establishment and some of its major values: family, patriotism, religion etc. They felt cheated as the promises of the Welfare State had revealed to be empty: society fed them well, educated them well, but still kept them trapped in a class system that opened the doors to the rich public school members of the upper-class and kept them closed in the faces of the members of the working class. 1950's was a period of crucial shifts in politics, ideologies, in the UK.

“I like writing about very intelligent people and it is a very convenient setting for people who are very intelligent and yet who are at the same time suffering from contemporary problems in a way that profoundly affects their personal lives.”(Bradbury, 1982, 16).

Intellectual society and university life are among his main subjects. He turned out to be a satirical observer of academic life, beginning with his first novel *Eating People is Wrong* (1959).

“This is true to a point: I was a first-generation university student fascinated by the strangeness of the academic and intellectual world, and so made it fictional country. I have also spent most of my adult life teaching in universities in a number of countries; I am a professor of American studies and a teacher of creative writing, though now part-time; I have written a good deal of literary criticism, and been influenced by it.” (Bradbury, Online free encyclopaedias).

His first book is set at a 1950's British university, the second one (*Stepping Westward*). is set on American campus in 1960s, and the third one (*The History Man*). takes place at a new British university at the beginning of the 1970s. The novels deal with social changes and economic realities. Sir Malcolm Bradbury himself said that "I

take the novel extremely seriously, "It is the best of all forms: open and personal, intelligent and inquiring. I value it for its scepticism, its irony and its play." (Vianu, 1999). As also in one of his essays, he says, "Writing is teasing, exciting, a chase through the mysteries of narrative, filled with deception, delays, reticence and revelation, rising expectation and sudden fulfilment." (Bradbury, 1988). In 1970, Bradbury launched the UEA Creative Writing MA programme. Award-winning writers as Ian McEwan, Rose Tremain and Kazuo Ishiguro were Bradbury's students at this creative writing centre.

"In my earlier novels (*Eating People Is Wrong*, *Stepping Westward*), the central characters are concerned if confused moral agents, liberals not in the political but the moral sense, trying to do a reasonable amount of good in a difficult world, generally with comic, ironic or near-tragic results. I wrote *Eating People is wrong* when I was 20 and was a university undergraduate, fascinated by the liberal universe of academic life, a place of often confused humanism and idealistic goodwill. I revised it a little later to make it more a retrospective general portrait of intellectual life in the British 1950s."

(Bradbury, Online free encyclopedias).

The novel offers a deep observation of the intellectual milieu after the Second World War. In this period, the academics were also losing power besides the politicians. Their influence was not as immense as it was in 1930s. The learned was broken and the sense of disappointment was getting stronger with anger. The anger leads us to the "angry young man" movement, representing a group of mostly working and middle class British playwright and novelist became popular by 1950s.

“A generation of innocent young men, their heads full of high abstractions like Honour, Glory and England, went off to war to make the world safe for democracy. They were slaughtered in stupid battles planned by stupid generals. Those who survived were shocked, disillusioned and embittered by their war experiences, and saw that their real enemies were not the Germans, but the old men at home who had lied to them. They rejected the values of the society that had sent them to war, and in doing so separated their own generation from the past and from their cultural inheritance.” (Hynes, 1991, 10).

The theme of disillusionment in this period was central for the critical assessment of literature. Although the phrase ‘angry young man’ was considered as ‘a project of media-labelling’, it was used to describe any artist who was critical of what was then Establishment. Christopher Innes, in his work *Modern British Drama*, takes the term ‘angry young man’ into consideration as a ‘sociological’ phenomenon. According to him, social frustration is taken out of relationships that are supported by the very autobiographical elements. Although the concept was considered as self-fulfilling of the playwrights, this statement has been distorted because the ‘angry young men’ catch-phrase gained rapid currency as the defining image of a ‘lost generation’, had for the previous generation. Man is trapped in different values, fixed ideas, destructive habits and a broken communication in the world.

4.2. The Ubiquitous Cannibal

“What men or gods are these? What maidens loth?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels? What wild ecstasy?”

Ode on a Grecian Urn by John Keats

The idea of focusing on the representation of things lies in the sense of wonder towards the past. As the human being has always been in need of finding a meaning to their existence, pain or sufferings to associate with, first they have to discover themselves and the things around them as they are. The title “Eating People is wrong” is presented with an epigraph offering the lines of a lyric poem which was written in the nineteenth century by John Keats. The poem is about a sculpted urn. The speaker who is viewing the urn has imperfect knowledge thus he attempts to solve what is going on. The discussion in the whole poem is: “Is truth a spiritual experience or can it change one moment to the next?” This is a crucial question in search of discovering the parameters of being an intellectual. If truth is not a spiritual experience, what reasons lead to the change? If it changes at any moment, how would it be possible for the reader to find out the truth? How will he/she eliminate illusory depictions?

The title “Eating People Is Wrong” is actually taken from one of the satirical songs performed by Michael Flanders and Donald Swann: ‘The Reluctant Cannibal.’ Flanders and Swann were popular comedy duos in 1940s and they wrote memorable, witty songs. They are known as conscientious objectors during World War II. “The purpose of satire, it has been rightly said, is to strip off the veneer of comforting illusion and cosy half-truth. And our job, as I see it, is to put it back again.” (Kitching, 1995). This song tells about an argument between father and a son. One of them perpetually denies the other’s offer of eating people. When he insists saying that eating

people is wrong, the other accuses him of being a Communist. Communists are against the idea of exploiting labour and people. However, the duality is at extremes. There is either ‘cannibal’ or the passive Communist inside. The Communist is innocent in the sense that what happens to him is far greater than anything he has done provokes; The Cannibal is guilty in the sense that he is a member of a guilty society, seeking for the capitalist advantages or living in a world where such injustices are an inescapable part of existence as suggested in the concept of *pharmakos* by Frye. “It is necessary for a man who wishes to maintain himself, to learn how not to be good, and when or when not to use this knowledge.” (Bradbury, 1991).

“Do I say man is not made for an active life? Far from it. But there is a great difference between other men’s occupations and ours. A glance at theirs will make it clear to you. All day long they do nothing but calculate, contrive, consult how to wring profit out of foodstuffs, farms, and the like. But I entreat you to understand what the administration and nature of the world is, and what place a being endowed with reason holds in it; to consider what you are as a person, and in what your good and evil consists.” – Epictetus (from the prologue, Bradbury, 1991).

The author aims to get the reader ready by allusions to the previous works in the past. One of the main concerns is given through the words of Epictetus: in the life of academy that is expected to be always in search of the truth, which characters take the actions and which others do not. What are the internal or external reasons for their activity or inactivity in the society? It can be very useful to remind words by Edward Said here: “The purpose of the intellectual’s activity is to advance human freedom and knowledge.” (Said, 1994).

The novel takes place on a campus and follows an academic year in the life of a professor, his assistants and students. Stuart Treece, a forty-year-old professor, is the head of the English department at an unnamed “redbrick” university in London.

“Towns are the dynamic image of our selves, as social entities.” (Bradbury, 1991).

However, Professor does not feel a real sense of place in the town as almost everything changed with the rise of capitalism gradually. Treece has nostalgia for the past as he was born during the First World War and he sometimes says that he misses the old England. He is the representative of the Lost Generation, and does not find it easy to adopt himself to the contemporary life.

“The thing about thirties was you knew you were a socialist- there was nothing else to be- and there were all these socialist clubs, with people doing things about human quandaries. (...). however pessimistic we were about the state of the world, we had a kind of Rousseauesque belief in the perfectibility of man.” (Bradbury, 1991, 124).

In the fifties, there are variations in literature, religion, cultures, philosophies that causes complication but the thirties were not like that. They believed that it was possible to fix the human condition, there had to be something done about the social order. But, in the fifties, Treece does not have any hope for the future. Also, in his academic life, he is indifferent. Neither a new term nor new students excite or depress him. He has been at the university for a very long time so he gets into a fixed routine. “This is wisdom, the tried and tested way of life, which does not question the logic of social convention, but merely follows the procedures which in fact do serve to maintain one’s balance from one day to the next.” (Frye, 1957). He knows what to expect and also not to demand too much. Students do not read or even buy the books, they are expected to study, and they do not have the capacity to produce anything new.

He is paying a great deal of effort to maintain his balance in his own limits; otherwise he generally finds himself in despair, reminding the old days.

“In those days ‘adult education’ seemed really important work. One was evolving the new man. If you had in your class one of those old-style working-class intellectuals who started in mines and finished in Parliament, you felt really a part of the world’s process.” (Bradbury, 1991, 124-5).

Compared to the thirties, the atmosphere of the campus changed in the fifties. The students are like passer-by. They are not in search of how to improve the world.

At the beginning of the novel, Professor prepares to host an event for international students on campus. He is planning this event to be an occasion for union among students no matter what their social backgrounds are. Although the tolerant, responsive liberal professor is spending his time to help others, this was only his desperate attempt to remind others that he exists. Treece actually has various experiences including an undergraduate tea, a postgraduate sherry party, a driver’s test, and a sexual affair with his colleague – Dr. Viola Masefield. In his private life, he is not capable of starting a family or having a relationship. He does not have any children, and claims that children are like old people; they’re culturally disconnected.

“Innocence is in the eye of the beholder, isn’t it? And in any case, innocent is the last thing that children are. I think they’re cruel and savage. If I had any children, I’d lock them up in a cage until they could prove that they were moral creatures. That’s because the only interesting thing about man, to me, is that he’s a moral animal; and the children aren’t.” (Bradbury, 1991, 51).

Moreover, he underlines the fact that the only thing about a human being is his/her understanding of morality. Yet, how moral it is to lock children up in a cage till they become moral creatures. How can one form the set of moral values? Can everyone obtain all moral values only by getting older? In regard of Tirrel's thesis, 'moral agency' plays a vital role in encouraging reader to project their own values due to the fact that Professor does not have any to offer.

Each chapter introduces another character on the campus. Louis Bates is a twenty-six year old lecturer whose father was a railway man. Because he comes from a different social class, Louis introduces himself as 'self-made'. He strongly believes in application and self-training. While Treece represents inactivity, Bates is the representative of activity.

"What have we to do with thinking? These are the fifties, not the twenties. We're even more sophisticated about being sophisticated. We're out-and-out relativists; we can't believe that anyone's right; their rectitude turns to ashes in our hands. And what good is it being an intellectual? This is the time of the common man." (Bradbury, 1991, 73).

Bates frequently reminds people that he is a poor man and he has no choice like spending his money on amusements but books only. The social criticism is given through the Bates' desperate fight. The society hardly welcomes the outsider. The reader has a sense of pity towards Bates, who thinks that Treece has prejudices against him. He believes the Professor thinks that he is 'a liberal humanist who believes in original sin' and this explains all the trouble with Bates:

"I think of man as a noble creature who has only to extend himself to the full range of his powers to be civilized and good, yet his performance by and large

has been intrinsically evil and could be more so as the extension continues.”

(Bradbury, 1991, 12).

The irresoluteness, ignorance and laziness make them believe in the original sin or the devil. Louis Bates represents activity, and yearns for power and superiority. He is older than other students and he is always in demand to be involved in discussions with the professor to ‘state a presence’. He ambitiously claims that he knows all about logical positivism and tries to discuss the meaning of ‘organic’ through Coleridge’s words to Shakespeare.

“LB: What do you mean, precisely, by organic?

ST: Yes... but is this lets-define-our-terms academicism really important at this stage?

LB: When Coleridge called Shakespeare's work "organic" he knew what he meant and he left enough references elsewhere to make it clear what he meant when he used the word. We don't. ... How are words true? I mean, we want to know, don't we?

[...]

LB: What happens when you cut off my head? ... I'll tell you. I die.

T: I grant you.

L: But if you merely cut off my feet, I live. Yet both are organic to me.

T: That's enough of that.” (Bradbury, 1991, 11)

To what extent, these academics know the function of the words they employ. What are the words for? Antonio Gramsci’s ‘organic intellectuals’ are aware of the roles of

the words they use and the function of their actions. Gramsci makes use of the word 'organic' to differentiate encouraging intellectuals from the traditional ones.

Traditional intellectuals consist of teachers, administrators and priests. They repeat the same things without offering any new piece of knowledge. However, organic intellectuals stir up an interest in a society. Their actions pave the way to control over the masses. In this case, academic professionals mainly have the chance to affect young adults and adults, the fresh minds on the campus. The campus is their safe place to produce and distribute the knowledge in accordance with Edward Said's opinion.

Louis competently performs his inquiry concerning what words are for and how words are true. Yet, undoubtedly, words have influence on masses. The use of words will maintain its power. However, Bates' alienation is also seen when he wants to publish his own poetry. The editor tells him "These poems are good, but you smell like a goat, I'll make a bargain with you. I will publish these poems if you will have a bath." (Bradbury, 1991). He is mad-like genius so Treece unethically tries to ignore him several times. And another reason of this ignorance is Emma Fielding.

Emma Fielding is a twenty-six post-graduate student in the department of English. She is working on a thesis concerning about the fish imagery in Shakespeare's tragedies. She is described as the most reliable person in the department. Professor Treece, Louis Bates and an international student Mr. Ebolabelosa fall in love with her, but as she herself says, she is 'too good to make other people suffer.' Emma informs Louis Bates about her affair with the professor by telling him "he was other people's scapegoat" (Bradbury, 1991). Dealing with the inferiority complex, Bates attempts suicide when he finds out about this love affair between Treece and Emma Fielding. Such selfish action reveals the paradox of living; it is not only limited by one's own existence only. The existence of the others play a

significant role in one's life, people are lack of freedom. They have to stand together with their limits. "Everyone shares everyone else's fate to some extent." (Bradbury, 1991). Treece warns Emma if she is not aware of it, it will be a great cruelty towards others. As every action has a consequence, Professor Treece also ends up in an asylum.

The external reason is for Bates and Treece's vulgarity are being the products of different backgrounds. The internal reasons are the fact that they are egocentric and selfish. Treece's driving test is a striking example of his egocentric and selfish reaction to ordinary things. "...how cruel life is in the spheres of it in which you aren't influential. You think you have a protected corner, and you're safe; but once you emerge from it, war is declared." (Bradbury, 1991). There is a simple driving test that anyone can take. However, he cannot stand the idea of being asked about something not included in English Literature. He asks: "Is it right to stay in a protected corner, where things are controllable, or should one venture out, and start again in a new world, where things are strenuous, and reclaim something else from the wild?" (Bradbury, 1991). The author does not leave any hope for the figures with limited actions. Related very closely to the culture of the society, an old proverb "virtue is its own reward." is reinterpreted in the book. Professor Treece says: "The rewards of virtue grow less and less as the present society goes on." (Bradbury, 1991). The prize for acting in a moral way is the knowledge or the pleasure that you should do so. If one is taking a virtuous action in order to get the pleasure, then he/she is selfish. So, such selfish being might be seeking attention in society. He/she takes the society into consideration as a moral-setter.

Another character, Viola Masefield, is a lecturer of Elizabethan drama at the department. She is a member of a group that causes frustrations in society. She is a

newcomer in London and she always protests about overcharging and overcrowding in houses and lack of toilet facilities the bus station etc. According to Viola, academics are like parasites, they are always in need of approval. They are dependent on the state. They have no contribution into industry, so they can be expelled one day if the state cannot afford. However, Treece claims that academics, intellectuals have a social role.

“But why are we teaching in a university in the first place? Goodness knows it’s not for the money. It isn’t because we want to teach, or because simply, we love scholarship. Isn’t it because we want to live in a world of circulating ideas and critical valuations? Isn’t it because we love independence and freedom of thought?” (Bradbury, 1991, 98).

But what is their function? Is it to discuss what is good or what is the truth? Or is it to find out what is profitable in the industrial world? Treece supposes that the university must stand for improving the living standards and let people get a training in taste.

“Every society needs its intelligentsia.” (Bradbury, 1991). says Treece but Lionel Marshall goes against this idea and wants him to see that “the function of intelligentsia is changing.” (Bradbury, 1991).

The change in society is also discussed by a sociologist, Jenkins, who has just come back from America. He is not glad with his name due to the fact that it does not end in –heim. Jenkins is the only person on the campus who has got a television set and he is not content with being an addict but keeps watching it all night. He states that all the people over England are under the effect of what they are watching on TV. He finds it very much like America such as; T.V culture, the local shops has become chain stores, and the society has been changing. Jenkins questions the very exact

reason who the intellectuals, professors, lecturers are working for. What does the campus stand for? Are they contributing to development of ‘middle-class business morality’ or are they protesting against it? Jenkins keeps discussing how people feel uncomfortable at conferences – a gathering to share knowledge.

“We are making the world nice (.....). for all people except ourselves. (.....).

We used to think people like us were important. Now we’re just a little group of disordered citizens with no social role in the society we live in.” (Bradbury, 1991, 27).

The table sets, the chairs, the entry of the people to the room, any tiny detail poses a status problem. Does the intellectual attend a conference to distribute ideas or knowledge or just to celebrate his/her status? Jenkins dreadfully recommends a circular table, a circular room, and a separate door for each participant.

Mr. Willoughby, a visiting lecturer, is one of the representatives of the Angry Young Man. He is a novelist and he is giving seminars on poetry in the novel. Both Treece and Willoughby have nostalgia for the past and they criticize the people and their literary tastes. He finds the students quite illiterate. He has no expectation for the future. He makes the use of a quotation from the letters of Vincent Van Gogh in his poetry class.

“How can I be of use in the world? Cannot I serve some purpose and be of any good? How can I learn more and study profoundly, certain objects? You see, that is what preoccupies me constantly, and I find myself imprisoned by poverty excluded from entering on certain necessary things are out of my reach. Then, one feels emptiness and a hideous discouragement and fate seems

to block up all the instincts of affection, and a flood of disgust rises to choke one. And one cries out: "How long, my God?" (Bradbury, 1991, 194).

Van Gogh, the creator of the modern art, has not been understood during his lifetime. He began painting at the age of twenty-eight until his mysterious death; he produced more than eight hundred works of art, though only one was sold when he was alive. Incomprehensible but productive, Van Gogh is a very striking example of a questioning mind. He questions life in a way that liberal humanist does - without holding any academic title. He is a true 'idea-maker' but he has always struggled in living.

Mr. Eborabelosa is a son of an African dictator. He could not attend the university of the United States, for this reason, he came to England by taking the advantage of welfare state. He has difficulties in terms of social integration. He often locks himself up in bathrooms due to the fact that he feels ashamed by his skin colour. Treece thinks that he has an inferiority complex since Mr. Eborabelosa was a son of a chief and this was a kind of status in his homeland. But, nobody cares about this situation in England. The only way to gain other's respect and attention depends on their personality and behaviour. Professor hopes that giving a departmental reception would be really good especially for the foreign students to integrate. But, it is not easy for foreign students to say goodbye to their own customs. In his country, Eborabelosa has four wives and does not like the idea of sleeping alone. He thinks that he falls in love with Emma Fielding platonically and he wants to make her his fifth wife. The case of Eborabelosa reveals the reason why the academics are losing power in society. The campus is also dealing with the cultural differences, frustrated cannibals who are seeking for their own benefit only. The number of the lecturers and students who are

in demand of practicing knowledge is decreasing. The world of fifties cannot be escaped throughout the book.

In *Eating People is Wrong*, the function of the intellectuals is discussed from the point of view of the academics in 1950s - the period of social changes in society in England. People feel trapped and restricted. The Communist view is still felt by the title and the weakening socialist ideas are partly reminded. It is also reminded that questioning minds, idea-makers were always in struggle referring to Van Gogh. However, the intellectuals were changing with the society as well. The young intellectuals do not own a perspective about how to improve the world. They are just dealing with the cultural differences on the campus and they are more focused on looking sophisticated ignoring the essence of being sophisticated. Almost every character is in an effort to criticize what is going on around them, yet none of them is powerful enough to stir imagination of the society to a new awakening.

CONCLUSION

The strong sense of pessimism in all of the works was caused by the historical events. All the writers took part in dramatic changes in society during the period they lived in, especially, in the field of education. In Ukraine, the peasants were urged to go to cities to get educated; however, existing in urban life depended on the political preferences. In Turkey, having attacked the Village Institutions as ‘Communist houses’, the authors as Sabahattin Ali ‘Communist’ progenitors, the journals, newspapers, the intellectuals of the period, had to be the subjects of debate by means of Enlightenment in the country. In England, there was a totally different situation. After the two world wars, the young generation did not agree with the idea that it was ‘people’s war’, they feel deceived and broken. In all these three countries, the sense of disillusionment made the intellectual beings alienated from the society. They struggled in living, in socializing, in leading a life with liberal humanist values. The codes of conduct of academics have been changed and degenerated day by day. Their weariness is the result of the mechanical, useless life.

When the communication is broken, man encounters the confusions and conflicts in his life; he needs to save himself from being misled by such confusions. For this reason, the myth of Sisyphus aids the reader to understand the absurd reasoning for the meaningless, opaque world. The futility of life is the main point that man needs to reach. That awareness offers comfort and a recovery for the unconscious being. The idea of ‘recovery’ can be completed with the ‘remedy’ the pharmakos offers. The duality in our personalities is depicted clearly in all the novels through the animals, cannibals, devils inside human being. The true intellect is expected to opt for good deeds over poisonous thoughts. The ethical application of knowledge is his/her power to achieve consciousness. Yet, it is discussed if the intellectual figures of the

time are aware of their actions or at least responsibilities; moreover the results of their actions among the society.

In Pidmohylny's work, Stepan goes through an inevitable change in his personality and questions if it is worth or not throughout the novel. In Ali's and Bradbury's work, Ömer and Professor find nothing worth taking action for. They complain about the distorted perspective in the intellectual society. Though they have the position to create a sense of perspective, they fail in doing it. They become the traditional, useless, suffering learned. On the other hand, Stepan is about to take an action yet he is distracted by his surroundings. In the end, it is our imagination to project an 'organic' work written by Stepan. The characters are mainly incapable figures of using their own intellect, their power. When the political preferences become priorities to exist in society, intellectuals become captivated. They will both remain silent and not take any action or they will support the ruling power and become its tool. Nihat and Louis Bates are the active personalities whom are yearning for superiority. They are in a position to take an action, yet they take the unethical action. Their existence depends on their wrongdoing. The injustices they suffer from teach both them and the reader a lot. The purpose of the intellectual is to distribute the knowledge, organize an interest among the society and advance human freedom underlined by the philosophers of the twentieth century. So, intellectuals are guilty as well as being innocent. They are innocent as they are the product of a guilty society, this is out of choice. And, they are ill-natured and they tend to err in the society that they are spending an effort to have a place in. Their actions have consequences in the changing realities.

Not surprisingly, women are represented through love affairs in the novels. In Pidmohylny's novel, Nadjka, accompanied Stepan on his journey to Kiev, was very

excited for the higher education at the beginning of the novel. But, she is placed at home as evangelic figure. Zoska stands for a powerful individual who sacrifices her own life in return for taking her own action. Musinka indulges in having an affair with twenty-years-younger man as if she is taking revenge of her lost youth. In Ali's novel, Macide is a self-aware woman, keeping an appreciable distance from the others. In Bradbury's work, both Dr. Viola and Emma Fielding have a strong awareness of themselves. Especially, Emma Fielding keeps a fair distance from all the others. The female characters are better at observing and they are more flexible to keep up with the social changes. However, they fail to promote an interest to improve the way of the world.

In the works of Valerian Pidmohylny, Sabahattin Ali and Sir Malcolm Bradbury: degenerated intellectuals are specifically revealed to create a realistic understanding of different social problems of the time. If the idealized picture is directly given, it would not create the sense of reality. Therefore, verisimilitude is a prominent element to place the reader into the situation. On the other hand, if the picture given is only reflection, there would be no intellect, which is as powerful as emotions, to trigger the reader. The greater intellectual project is seen in a larger perspective: by focusing on "what should not be", the reader is left with a strong sense of wonder and worry that will take them in a lifelong journey to broaden their minds about 'what should be instead.' *The City*, *Devil inside Us* and *Eating People Is Wrong* do not offer alternative figures or options for their unlucky or unethical characters. Through the resemblance between intellectuals and the mythical character pharmakos; the readers come to the realization of the fact that both the poison and the remedy are themselves.

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Chapter III: Theory on Social Realism- Shodhganga

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