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**THE MOTIVE OF DISGUISE
IN GRAHAM GREENE'S *THE HEART OF THE MATTER*
AND REŞAT NURİ GÜNTEKİN'S *ACIMAK***

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ABSTRACT

This study presents a comparative analysis of two well-known novels in English and Turkish literature in order to reveal the similar motive – responsibility and pity – of the two protagonists in their attempt at covering their real beings. The paper maintains that such genuine and universal feelings towards the people around may lead to fatal and contemptible consequences as is seen in Graham Greene's *The Heart of the Matter* and Reşat Nuri Güntekin's *Acımak*. Both novels pinpoint the fact that appearance does not always correspond to reality.

Key Words: Graham Greene, Reşat Nuri Güntekin, comparative literature, disguise.

**Graham Greene'nin *The Heart of the Matter* ve Reşat Nuri
Güntekin'in *Acımak* Romanlarındaki Kahramanların Kılık Değiştirme
Nedenleri**

ÖZET

Bu çalışmada; Graham Greene'nin *The Heart of the Matter* ve Reşat Nuri Güntekin'in *Acımak* romanlarındaki iki kahramanın gerçek benliklerini saklama girişimlerinin arkasındaki güdü benzerlikleri kıyaslamalı olarak analiz edilmiştir. Makalemizde adı geçen iki romanın incelenmesi sonucunda; kahramanların toplumdaki diğer fertlere karşı sorumluluk duymaları ve acıma duygusu göstermelerinin onlara üzücü ve ölümcül sonuçlar getirdiği görülmüştür. Romanların ikisinde de dış görünüşün her zaman gerçeği yansıtmadığı düşüncesi ortaya konmuştur.

Anahtar Kelimeler: Graham Greene, Reşat Nuri Güntekin, kıyaslamalı edebiyat, kılık değiştirme.

INTRODUCTION

It is quite interesting but still not surprising that writers with different backgrounds produce works that bear elements of affinity with each other, which, in fact, can be attributed to the underlying concept of the universality of the human beings' nature stripped of any kind of social norms or conventions.

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There are genuine human features that are ubiquitous among people: anger, resentment, love, passion and many others. Literature mirrors these deep feelings. There are many foremost literary works which are thematically united. Although they differ in technique, in genre, in approach, such writers as Flaubert, with his Realism and Naturalism – of course, not devoid of artistic beauty and perfection – in *Madame Bovary*, Tolstoy and his *Anna Karenina*, which highlights the social norms of Russia of the time leading to the fatal end of the novel, Chopin and her *The Awakening*, which illustrates some depth of the personality that transcends physical love, Maugham and his *The Painted Veil*, the protagonist of which attains the reality of her nature, and Uşaklıgil – a famous Turkish author – and his *Aşk-ı Memnu*, which challenges the strict moral and religious doctrines of the Muslim country that moves towards the European tradition, touch the theme of adultery in a way that unites the cultures. The list of works with similar themes is inexhaustible. However, it is still an absorbing idea that a comparative body of study can be created in order to bring two, or more, different worlds together.

This article concentrates on the similarity between an eminent British writer Graham Greene's *The Heart of the Matter* (1948) and a legendary Turkish author Reşat Nuri Güntekin's *Acımak* (1928) in terms of the protagonists' sense of responsibility and pity that forces them to underline the fact that reality does not correspond to appearance and lead to fatal and unpleasant consequences.

1. THE HEART OF THE MATTER

The protagonist of Greene's novel, Scobie, is a just man at the beginning, who undergoes the dissolution of his exemplary personality which can be attributed to his sense of responsibility and pity towards the people around. In relation to this, Lewis (1987) likens Scobie to a tragic hero, who is presented as a very good man – better than the others – but who has a tragic flaw (27). And this tragic hero puts on a mask in the process of the novel to prove his ability to sustain his previous face although he has acquaintances whom he can call in evidence. For example, there is a Commissioner who gives Scobie a name: "You're a terrible fellow, Scobie. Scobie the Just" (9).

The paradox that arises from the novel is that Scobie's power of responsibility and pity destroys his rectitude and the former is always acknowledged by the people around him who know him very well. For example, his wife Louise underlines his strong sense of responsibility. Indeed, the novel is full of remarks about Scobie's responsibility: "It had always been

his responsibility to maintain happiness in those he loved” (16). Scobie’s fatal feature stretches even to his assigning himself to a position of God or Christ. He takes all the pain of the others on himself so that the others feel peace of mind and relief. When he sees a little girl who survived a shipwreck he wants her to die in peace and offers himself as a ransom: “‘Father,’ he prayed, ‘give her peace. Take away my peace for ever, but give her peace’” (108). He is so conscientious that he even regards this little girl as his daughter to whom he should show his fatherhood and protection. In fact, this feeling comes from the loss of his own daughter. She died when Scobie was away and he could not see her pain. Therefore, he cannot get rid of this feeling of responsibility.

Scobie’s development into a disguised person is hinted when he pronounces the reason for his ability to love the country he works in at the beginning of the novel: “Why, he wondered, swerving the car to avoid a dead pye-dog, do I love this place so much? Is it because here human nature hasn’t had time to disguise itself?” (25) Scobie’s environment is still quite away from the deceitful scope of civilisation which transposes everything into the order of disguise and hypocrisy. This is a country that is not ripe enough to produce the mature products of civilisation and Scobie, being aware of the destructiveness of the developed countries on human beings, subconsciously sticks to the place despite the fact that he at the end becomes one of the representatives of the masked individuals. Therefore, it can be easily maintained that the novel “deals with a just man’s gradual corruption, decay and finally his hopeless death” (Rao, 1990: 75). In relation to Scobie’s future it is not difficult to appropriate the setting: “In the dark narrow passage behind, in the charge-room and the cells, Scobie could always detect the odour of human meanness and injustice – it was the smell of a zoo, of sawdust, excrement, ammonia, and lack of liberty” (7). The setting of this type suggests quick dissolution of a human’s positive self as the things described above stand for decay and filth. Relevant to this, Malamet (1993) states: “Despite his love for this lack of artifice, however, Scobie too will become an inhabitant of the country of lies; his increasing need to hide his actions is directly proportionate to the breakdown of his ability to trust anyone or believe in anything” (284).

The beginning of the novel displays the wide spectre of the disguise and people’s lack of trust with reference to each other and to the institutions, as Malamet (1993) pinpoints (288):

“He loves ‘em so much,” Harris said, “he sleeps with ‘em.”

“Is that the police uniform?”

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“It is. Our great police force. A lost thing will they never find – you know the poem.”

“I don't read poetry,” Wilson said. . .

“Probably in the play of the Syrians too if the truth were known.” (5)

In this extract it is seen that although police is a force that should invoke a feeling of support and respect, here it loses its power. Scobie's uniform is seen as just a mask under which there is a man ready to commit sins and disobey the social norms. Despite the fact that the scene foreshadows Scobie's adultery and his relationship with Yusef, – a representative of the illegality in the novel – at this time he is a correct man. As one of the critics underlines: “The acts which are erroneously presumed here – Scobie's extra-marital liaisons and his being in the pay of the Syrians – are the very things which he must late attempt to conceal” (Malamet, 1993: 288-289). Another fact that springs from this short conversation is the fact that Wilson tries to hide his interest in poetry because he does not want to seem weak and sentimental. Seemingly, Greene's emphasis is on the unity of a particular attitude towards existence in people; and in this regard it is the tendency to cover the real and genuine personality.

As the novel develops, Scobie's tragic flaw is intensified and revealed and the protagonist starts to conceal his nature; Louise's ambition with reference to South Africa leads to this. Because he feels responsible for his wife and her happiness, he decides to send her to South Africa as she desires despite the lack of money. According to Lewis (1987), he has his sense of responsibility because of three reasons: his inability to be promoted, his lost love to her and his being absent when their daughter was dying (28). Seemingly, Scobie displays incapacity to get rid of these ideas easily and he wants to do everything for his wife. Eventually, Louise's desire of a passage causes Scobie's beginning of the dissolution of his integrity.

Louise's wish to go away from the place where Scobie works – West African colony – is ubiquitous at the beginning of the novel: “If only we could go to South Africa. I can't bear the people here” (15). Louise has become the image of this desire and whenever Scobie sees or brings her to mind, he confronts the passage and his inability to realise it for her. Scobie cannot stand Louise's unhappiness and decides to borrow some money from Yusef, a Syrian man with an obscure reputation; so, Scobie's being a police officer makes the situation more confusing. Naturally, after having the money Scobie tends to be more polite to Yusef: “If I know a man well enough to borrow money from him,

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surely I ought to be hospitable” (89); and this, of course, is not the behaviour that is expected from a just and quite responsible policeman. Thus, borrowing money from Yusef is the first step towards his fall. Nevertheless, Scobie encourages himself by highlighting the priority of his professional doctrine and sets limits; he conceals his money affair with Yusef and behaves as if he does not depend on Yusef. So, when Scobie starts to feel that as gratitude he should be asked to do something illegal for Yusef, he will chose his job. He even threatens Yusef by saying that he would rather lose his job than obey him:

Sooner or later, Yusef, I felt sure that you'd want something out of me. But you are going to get nothing but four per cent. Tomorrow I am giving a full confidential report of our business arrangement to the Commissioner. Of course he may ask for my resignation, but I don't think so. He trusts me. (91)

However, Scobie does not tell this to anybody at the beginning and continues pretending in a way as if Yusef is just his acquaintance and there is nothing more. When Scobie talks with Wilson, he does not want to reveal his real business with Yusef:

“They say that you and Yusef are on visiting terms. It's a lie, of course, but. . .”

“It's perfectly true. I'm also on visiting terms with the sanitary inspector, but it wouldn't prevent my prosecuting him. . .” (115)

Apparently, Scobie wants his wife to be happy thinking that her bliss is his responsibility. Therefore, as Malamet (1993) underscores, Louise is always under Scobie's strict examination when they are together (290); this makes him control her feelings: the moment he notices the glimpse of unhappiness, he takes care of the promotion of the opposite. It is clearly seen in the narration of one of the scenes when they are at home:

He never listened while his wife talked. He worked steadily to the even current of sound, but if a note of distress were struck he was aware of it at once. Like a wireless operator with a novel open in front of him, he could disregard every signal except the ship's symbol and the SOS. . . It was silence that stopped him working – silence in which he might look up and see tears waiting in the eyes for his attention. (17)

An interesting idea occurs when Rao (1990) states that Scobie's pity and responsibility are also driven by his regarding Louise physically ugly (77). This can be confirmed by the narrator from the novel: “These were the times of

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ugliness when he loved her, when pity and responsibility reached the intensity of a passion” (13).

Next, Scobie cannot abandon his sense of being liable to his wife when she asks him to go to the mass with her after her return from the South Africa. In fact, she comes back because she was told that her husband might have a love affair with a young woman. So, being aware of Scobie's strong sense of responsibility Louise, in her inner ideas, wants him to come to a mass and give up the idea of adultery: “Missing Mass on Sunday's a mortal sin, just as much as adultery” (183) is her implication, which does not help Scobie to see that his wife might be aware of his love affair. Although he does not want to go to a mass – because if he confesses his sin of adultery he should not meet Helen, his lover, anymore – he cannot cause his wife suffer because of this:

Scobie watched her – this was the face he had loved: this was the face he loved. She was terrified of death by sea and yet she had come back, to make him comfortable. She had borne a child by him in agony, and in another agony had watched the child die. It seemed to him that he had escaped everything. If only, he thought, I could so manage that she never suffers again, but he knew that he had set himself an impossible task. (187)

Scobie finds several causes for his being responsible towards his wife. Consequently, he does not want to lead her to unhappiness. And for now the only way to make her happy is to go to the mass and because of this he wakes up early to be ready. Yet, he finds himself in a fight against this action and because of this he pretends as if he has trouble with his heart, which might help him escape the church: “Scobie suddenly leant back against the wall and put his hand on his chest. He couldn't make his muscles imitate pain, so he simply closed his eyes” (188). Another reason for his escape from the mass is his responsibility to Helen; he cannot give her up. But if he goes there – as a responsible religious man – he should be loyal to his wife. So, Scobie is encapsulated in the circle of lies and incorrect appearances. Smith (1986) asserts that it is a “spectacle of a man who desperately desires to be good but who, through character and circumstance, finds himself enmeshed in evil” (100).

Another instance of responsibility appears in Scobie's love affair with Helen Rolt, who survived after forty days at sea, which happens when Louise is away. Scobie's sense of responsibility does not let him down when he sees Helen and her condition. He starts to feel that it is his job to make her happy and he says it to her when they talk:

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“I meant to be your friend. To look after you. To make you happier than you were.”

“Wasn’t I happy?” she asked as though she were speaking of years ago.

He said, “You were shocked, lonely . . .” (157)

Obviously, Scobie is the one who decides how people feel because he wants to be responsible. And as his wife is away he temporarily loses his chance of helping anybody. So, he is in search of a person whom he can help. Being responsible is like a centre of existence for him, it has become his religion; and he cannot stand the lack of this centre. Helen is the most suitable one because of her age and condition; she is very young and her husband dies during the passage. Although she is much younger than the middle aged Scobie, they have an affair. Helen makes Scobie believe that it is his responsibility now to be with her: “I have a feeling that you’d never let me down” (140). Thus, their relationship starts as the tone of responsibility is demanded from him. Erdinast-Vulcan (1988) states that the love affair between Scobie and Helen is similar to the relationship between Scobie and Louise because both are based on Scobie’s sense of responsibility. The critic also adds that in both women ugliness is underlined as the main factor that attracts Scobie (49).

Because Scobie is married, he cannot have an affair openly and as a consequence he pretends as if he does not know Helen well when there are other people. When Fellowes takes Scobie to Helen, at a party, for example, the latter behaves as if Helen is just an acquaintance:

“You know Mrs. Rolt, don’t you?” Fellowes asked. There was no irony in his voice. Scobie thought with a tremor of self-disgust, how clever we’ve been: how successfully we’ve deceived the gossipers of a small colony. It oughtn’t to be possible for lovers to deceive so well. Wasn’t love supposed to be spontaneous, reckless. . . ?

“Yes,” he said, “I’m an old friend of Mrs. Rolt. I was at Pende when she was brought across.” (168)

Due to his responsibility to his wife, Scobie cannot accept his love affair with Helen in front of everybody.

However, Helen forces him to admit his love to her and stop concealing it: ““Oh, how pleased you’d be if this were over,” she said and began to weep. When he put out a hand to touch her she screamed at him, ‘Go to hell. Go to hell. Clear out.’” (158) This scene depresses Scobie who cannot stand being accused of irresponsibility. He wants to make everybody happy:

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As he opened his door a rat that had been nosing at the food-safe retreated without haste up the stairs. This was what Louise had hated and feared; he had at least made her happy, and now ponderously, with planned and careful recklessness, he set about trying to make things right for Helen. (159)

Scobie feels responsible towards his young lover and decides to write a letter to her describing his profound love for her. Knowing that this letter can be a dangerous weapon in her hands – it might be a strong evidence of his adultery – he writes:

My darling . . . I love you more than myself, more than my wife. I am trying very hard to tell the truth. I want more than anything in the world to make you happy . . . I love you. Forgive me. (159)

This letter will play an important role in Scobie's later days and lead him to conceal more of his deeds. As Gordon Leah states (2007), Scobie's "sense of responsibility and honesty, however, are countered by a strong desire to avoid causing unhappiness, and even to show pity, often in inappropriate places" (776).

However, nearly everybody knows about Scobie's affair with Helen. For example, when Scobie goes home after a meeting with his lover in her hut, he meets Wilson and they talk for a very short time:

"Scobie," Wilson exclaimed and the man turned.

"Hullo, Wilson," Scobie said. "I didn't know you lived up here."

"I'm sharing with Harris," Wilson said, watching the man who had watched his tears.

"I've been taking a walk," Scobie said unconvincingly. "I couldn't sleep." It seemed to Wilson that Scobie was still a novice in the world of deceit. (148)

Apparently, Wilson knows about the relationship. Moreover, there are other people who know it perfectly and Louise's coming back from South Africa is based on this knowledge as she says when she talks to Wilson after Scobie's death:

"Did you know all the time – about her?" Wilson asked.

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“It’s why I came home. Mrs. Carter wrote to me. She said everybody was talking. Of course he never realised that. He thought he’d been so clever. And he nearly convinced me – that it was finished. Going to communion the way he did.” (238)

Thus, although Scobie tries to hide his reality everybody knows his deeds. In fact, the others are more successful in concealing their true nature than Scobie since Scobie, despite being a police officer, could hardly notice that he has been watched all the time. Yet, it should not be disregarded that Scobie sometimes feels that he is being pursued as he confesses his fears related to this to Helen: “Harris was watching me” (185). Even the plan of his death is revealed at the end by Wilson who notices the difference of ink in his diary. What is underlined here is the fact that Greene is aware that the lack of correspondence between reality and appearance is always an important aspect in life. Malamet (1993) supports this by saying that although the characters watch each other in Greene’s novel, they cannot know the inner world’s events (299).

Pity is another great cause for Scobie’s fall and the necessity to conceal his real self. As Lewis (1987) correctly asserts, “[h]e is burdened by his own habit of pity for others” (28). An issue with the letter between a captain of a Portuguese ship and his daughter reveals Scobie’s pity towards the captain and his own feelings towards the death of his own daughter. Firstly, when Scobie finds the letter he intends to report it to the authority: “I’ll have to take it away . . . and report” (39). Although the captain entreats Scobie to forgive him this time, Scobie displays his tendency to cling to the rules. However, when he is in his office he tears the report manifesting the captain’s disobeying the orders and disguises the reality. In this way, Scobie deviates from the characteristic that is attached to him by the others; he violates the rules of his profession because of pity. And he is aware of this as he thinks: “They had been corrupted by money, and he had been corrupted by sentiment” (43). Leah (2007) states: “It was a harmless letter, and Scobie tore it up out of sympathy for the man and because he knew that strict adherence to the rules would not serve any purpose in this case” (776). Nevertheless, Scobie is widely known for his being very strict in his profession; but he deviates from this feature and comes to be the one whose reality does not always correspond to his appearance.

Lastly, Scobie plans his suicide in order to evade hurting the others. He cannot give Helen up because he does not want to make her unhappy and lonely. Similarly, he cannot confess his adultery to his wife only because he knows that she will be depressed. So, the only way to escape the dejection of the others is to kill himself. Moreover, he does not want to cause the sorrow of

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his wife and lover because of the idea of his suicide. Because of this, he does everything to depict that his death is the result of a heart attack:

He thought, I have still got to be careful, so careful. If possible no one must even suspect. It was not only the question of his life insurance: the happiness of others had to be protected. It was not so easy to forget a suicide as a middle-aged man's death from angina.

He unsealed the package and studied the directions. He had no knowledge of what a fatal dose might be, but surely if he took ten times the correct amount he would be safe. That meant every night for nine nights removing a dose and keeping it secretly for use on the tenth night. More evidence must be invented in his diary which had to be written right up to the end – November 12. He must make engagements for the following week. In his behaviour there must be no hint of farewells. This was the worst crime a Catholic could commit – it must be a perfect one. (228-229)

Scobie planned everything up until the tiny detail so that nobody would feel any kind of sadness because of the idea of suicide. So, even after his death Scobie tried to escape causing somebody's unhappiness. This reveals the strength of his sense of responsibility and pity. And Father Rank's words addressed to Louise after Scobie's death show the idea that nothing is certain in appearance: "The Church knows all the rules. But it doesn't know what goes on in a single human heart" (242). There is always some range of lack of correspondence between reality and appearance.

2. ACIMAK

Reşat Nuri Güntekin's *Acımak* is similar to Graham Greene's *The Heart of the Matter* in terms of the characters' tendency to conceal their reality because of responsibility. The protagonist of the novel, Mürşit, has a diary which becomes the key point at the end of the novel since Zehra, his daughter, changes her attitude towards everybody after reading it.

The novel starts with Zehra's image. She is narrated as a sad young woman who experiences some kind of psychological problems because of an implied past. Şerif Halil Bey, a member of parliament, and Tevfik Bey, the director of the school where Zehra works, talk about the latter and Tevfik Bey says:

Zehra Hanım'ı size bir kemal heykeli, ideal bir roman kahramanı olarak tasvir ettim. Fakat dikkat ediniz ki "tam bir insandır" sözünü

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sarfetmedim. Şimdi de size bu güzel madalyonun ters tarafını, kendi görüş ve düşüncesime göre tasvir edeyim. Doğruluk, temizlik, fedakârlık hastalığı onda insanlığın en kıymetli bir kabiliyetini öldürmüştür: Acımak kabiliyeti. (13)

I described Zehra Hanım as a statue of maturity, as an ideal hero to you. But notice, I did not use the phrase “a perfect human being”. Now let me describe the reverse side of the medallion according to my opinion and mentality. Obsession with honesty, purity, self-sacrifice killed the most valuable human gift in her: the gift of pity. (13)

Seemingly, Zehra lacks the feeling of pity and this is seen as her major deficiency. However, Zehra’s problems are solved at the end of the novel as she recognises that her past is not her reality.

Zehra takes the attitude that Mürşit, her father, should not deserve respect. Mürşit was portrayed in Zehra’s mind as the embodiment of evil. This is the result of Mürşit’s lack of tendency to reveal the true nature of his family and himself. Mürşit’s reality does not correspond with Zehra’s version related to everybody in their family. Mürşit does not attempt to display his reality to his daughter, in fact, to nobody, because he feels responsible for her; he does not reveal his wife’s deficiencies and eventually her adultery because he is afraid that he can ruin his daughters’ lives.

Firstly, Zehra’s grandmother wears a mask to conceal her real face because of some privilege which remains covered by Mürşit’s assistance and his urge to save his family from disgrace. Zehra’s knowledge about her grandmother is different from what is illustrated in Mürşit’s recordings. However, Mürşit’s diary discloses that the grandmother is hypocritical. At the beginning, Zehra thinks that her grandmother is one of the most saintly figures in her life:

Denize bakan bir pencerenin yanında, yayvan bir kerevetin üstünde, başında yeşil başörtüsüyle daima dikiş diken, En’am okuyan büyük annesi. . .

O ne iyi, ne temiz bir kadındı. . .

Dünyada evlatlarımı mesut görmekten başka bir arzusu yoktu . . . Fakat ne çare ki kızları çok ahlaksız adamlara düşmüşlerdi. (38)

Her grandmother, continually sewing and praying with her green scarf on her head, on a wide bedstead, near the window looking at the sea...

What a good, pure woman....

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She did not have a wish other than the happiness of her children....But unfortunately her daughters married very immoral men. (38)

It is obvious enough that these are fond remembrances. Her grandmother does not lose her chance of showing herself as a calm, pious and motherly figure which is marked by her covered desire to get a better status in society and more money. She exhibits herself with feigned piety to guarantee her high status in moral terms among the ignorant neighbours and the other friends. This, in turn, helps her to get whatever she wants: she can complain about her son-in-love freely and get some financial help from her helpful neighbours, or she can ardently maintain that her son-in-love is powerful enough to help somebody who is in trouble so that she can be widely advertised as a very kind person.

However, the content of Mürşit's diary in relation to the grandmother is quite shocking for the poor, inexperienced girl. Mürşit registered Abdüssamet Bey's – to whom Mürşit comes to borrow some money – words regarding Zehra's grandmother:

Kızını aldığın aile çok berbat bir ailedir. . . Adını adeta salâvatla andığın kaynanan bir yılandır. . . Zavallı kayınbabanı onlar mahvettiler. . . O hafız kimdir, senin evinde ne yapar, biliyor musun? Elinden Kuran, Allah ismi düşmeyen kaynananın aşığıdır. Bunu herkes bilir. . . Hain kadın, seni bu kadar saf ve temiz görünce herifi eve almaya, sana besletmeye cesaret etti. (126-127)

The family of your wife is a very awful family...Your mother-in-law whose name you almost mention with a prayer is a viper...They ruined your poor father-in-law...Do you know who is that hafız, what he is doing in your house? He is a lover of your mother-in-law in whose hands there is always Koran and on whose lips there is always Allah. Everybody knows this...Seeing that you are so pure and virtuous this treacherous woman dared to take the scoundrel home and make you feed him. (126-127)

Mürşit's frustration makes Zehra to take cognizance of the grandmother's actual nature. Zehra follows her father's steps in recognising her family's true identity; Mürşit was not aware of his mother-in-law's real motives at the beginning. Even after the events that lead him to acknowledge his mother-in-law's squalid behaviour Mürşit tends to ignore the facts since his responsibility towards his family binds his tongue and behaviour. He desperately looks set to sustain the image of a pure family out of a dirty pool of incorrigible existence from which two innocent and nice daughters are to spring.

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Another person who conceals her real self is Zehra's aunt Ruhsar whose real nature is known to Mürşit and is held in secret. Her motives are the same as her mother's: financial and superficial. According to Zehra, Ruhsar was a very good woman who experienced much suffering from her husband: "Hali vakti yerinde bir adamdı. Fakat karısına karşı çok zalimdi. Birkaç defa onu saçlarından tutup yerlerde sürükleyerek dövmüştü. Sonra çok sarhoş olduğu bir gece zavallı kadını revolverle öldürmüştü." "He was a well-to-do man. But he was unjust to his wife. He beat her several times and dragged her along the ground by her hair. One night when he was very drunk he murdered her with a revolver." (39) Of course, Zehra sees everything through the focalisation of her grandmother and her mother. Because of this, everybody in her mother's family is extremely good and patient enough to bear ordeal.

Nonetheless, Mürşit's diary challenges this frame and shatters Zehra's belief in the innocence of her mother's family. Although the undesired reality appears in front of Zehra very late to let her acknowledge her affection towards her poor father, it saved her future. Firstly, Mürşit writes about Ruhsar: "Ruhsar saf, iptidai bir kadındı. Fakat annesi gibi sinsi ve hilekar olduğu için ona 'zeki, ince, yüksek' derlerdi. Kaynanam zaten mayası kötü olan bu cahil kadını zehirlemeye başladı." "Ruhsar was a pure primitive woman. However, because she was sly and deceitful like her mother, she was called 'intelligent, delicate, noble.' My mother-in-law started to poison the woman who was already essentially corrupted." (134) Then Mürşit registers the truth about Ruhsar's murder:

Yukarıda da yazdım ya, bu faciayı kimse benim kadar tafsilatıyla bilmez. Ruhsar adamcağızı kuşkulandırmak, kıskandırmak için hafif perdeden oynaklığa başladı. Zaten cibilliyeti bozuk olduğu için bir oyun, bir hile gibi başladığı şey yavaş yavaş yavaş sahiye döndü. Nihayet yine kendi akrabasından bir ahlaksızın pençesine düştü. Kocası vakayı haber aldı. Karısının kendisini bu kadar bayağı bir şekilde aldatmasını nefesine yediremedi ve malum felaket oldu. (135-136)

I wrote above, nobody knows the particulars of this tragedy better than me. Ruhsar started to be slightly loose in order to arouse the poor fellow's suspicions, to make him jealous. As her natural disposition was already spoiled, the thing that she started as a game and a trick became true. Eventually she fell into the clutches of an immoral man who was her relative. Her husband learnt about the case. He was unable to bring himself to accept his wife's adultery in such a coarse way and the known event happened. (135-136)

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Apparently, what Zehra knows about her grandmother and her family education that she passed on to her daughters is not the same with the reality written in Mürşit's diary. It is also important to note that Ruhsar's husband, Adnan Bey, feels responsible for his own family and tries to hide the real reason behind his mistake. He claims that he wants to be imprisoned for being wild and killing his wife for no significant reason:

Ben zaten çok vahşi tabiatlı adamım. . . Gözümü kan bürümüştü. Deli gibi olduğum bir saatte elimden bir kaza çıktı. Nasıl olsa mahkûm edileceğim. Fakat bir de aileme rezil olmak istemem. . . Karısı tarafından aldatılmış bir adam olduğumu itiraf etmeyeceğim. Vak'anın hakikatini mümkün olduğu kadar saklayacağım. . . dedi ve sözünü tuttu. (136)

I am a very brutal man at any rate....I was enraged. I caused an accident when I was like a mad. Anyway I am going to be a convict....But I do not want to be disgraceful in the eyes of my family....I am not going to confess my being a cuckold....I am going to conceal the truth about the case as long as possible....he said and kept his word. (136)

Similar to Scobie who conceals his true nature because of his strong sense of responsibility towards the others in Greene's novel, Adnan Bey conceals his true motive in killing his wife because of his responsibility towards his honour and his family.

The consequences of the grandmother's tendency to hide her and her daughters' true nature are quite devastating for the innocent Zehra in her fragile mental development. After hearing all the bad events in her grandmother's life, – grandmother's difficult marriage, Ruhsar's unlucky marital life, Meveddet's ordeal in relation to her husband – Zehra decides not to marry and becomes desperately afraid of men:

Zavallı Ruhsar teyzenin neler çektiğini, nasıl öldüğünü bu büyük anneden dinlemişti. Kış gecelerinde tekrar tekrar anlatılan bu facia ihtiyar kadınla torununu yanak yanağa saatlerce ağlatırdı. Zehra'nın daha o vakit erkeklerden gözü korkmuştu. Büyük annesine, ölünceye kadar evlenmeyeceğini söylerdi. Onun gözünde erkekler baştan başa zalim ve katildi. (39)

She heard about what poor aunt Ruhsar experienced, how she died, from this grandmother. This tragedy that was repeated again and again during winter evenings made the old woman and her granddaughter come cheek to cheek and cry for hours. Zehra started to be afraid of

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men in this early period. She used to say to her grandmother that she would never marry. In her eyes men were entirely cruel and murderers. (39)

Birol Emil (1984) also states that Zehra's memory is full of infectious narratives that influence her life negatively (408). Although the aftermath of such a childhood is not totally psychologically healthy, Zehra is saved due to Mürşit's diary. She comes to understand that appearance does not always correspond to reality. Güntekin makes the protagonist know the reality before she commits something irreparable.

The next person whose reality Zehra learns from Mürşit's writings is her mother, Meveddet. Zehra's opinion about her mother is affectionate at the beginning:

Zehra'nın Ruhsar teyzeden dört yaş küçük olan annesinin de yüzü gülmemişti. Hatta o bir cihetten kardeşinden daha bedbaht sayılırdı. Çünkü fazla sıkıntı ve sefalet görmeden, fazla hakarete uğramadan bir revolver kurşunuyla ölüp gitmişti. Hâlbuki anneciği senelerce sürünmüştü. (40)

Zehra's mother, who was four years younger than aunt Ruhsar, was also unhappy. She even was more unfortunate than her sister from one side. Her sister died of one revolver bullet without much distress or misery, not suffering an affront. Whereas her mother lived a life of misery for years. (40)

Zehra always pities her mother because according to her, Meveddet deserves all the best as she lacked happiness and peace because of Mürşit's pervasive deficiencies as a husband and a father. In Zehra's memory related to her mother there are scenes where Meveddet is seen as quite a happy and easy-going woman; this image challenges the image that Meveddet tries to depict to her daughters because she is not genuinely unhappy. Yet, Zehra is so full of hatred towards her father that she cannot accommodate an objective stance: "Şen, tatlı bir kadındı. O kadar taze idi ki onları – ana kız – beraber görenler kardeş sanırlardı." "She was a merry, pleasant woman. She was so fresh that when they – mother and daughter – were seen together people thought they were sisters." (40) It is obvious that Meveddet is happy with her existence and her physical appearance cannot conceal it. Moreover, Zehra's inexperienced age hinders her from understanding her mother's motives, which can be listed as follows: having guests, not dealing with her husband and her children, looking after her body and beauty, gossiping and complaining about her husband to her friends:

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Gecenin bir kısmını böyle feryatlarla, gözyaşlarıyla geçiren Meveddet Hanım ertesi sabah en mesut bir kadın gibi, taze ve şen uyanırdı. Yağmur ve fırtına gecelerinden sonra gelen taze sabahlar gibi.

Zavallı kadının tek tesellisi gündüzleri yalıtı hemen hiç boş bırakmayan misafirleriydi.

Komşuları bu neş'eli, ince ve latifeci genç kadını çok severlerdi. Felaketlerine bir kardeş gibi acırlar, onu teselli ederlerdi. (41)

Meveddet Hanım, who spent some hours at nights with such crying and tears, woke up the next morning as the happiest woman, fresh and merry. Like fresh mornings after the nights of rain and storm.

Poor woman's sole consolation was her guests who never left the mansion empty.

The neighbours liked this cheerful, delicate and witty young woman very much. They pitied her when she had disasters as if they were siblings, they comforted her. (41)

Contrary to what Zehra knows about her mother, morally wounded Mürşit regards his wife as the last person to be respected. However, his thoughts were not different from Zehra's when he first married Meveddet. It is obvious enough that similar to Scobie, Mürşit is driven by the sense of responsibility and pity. This loving attitude does not cease after their marriage. Mürşit always respects his wife and feels responsible for her happiness. He tries to do everything she asks: buy her an expensive ring, expensive dresses and home accessories.

However, afterwards Mürşit faces the real nature of his insatiable wife. He remembers how Meveddet encouraged him to start corruption (119). Then, Mürşit learns the horrible reality of his mother-in-law, who does not hesitate to encourage her daughters to behave wantonly and who has sex with a young man in Mürşit's house. Meveddet discourages her daughters from being close to Mürşit and the latter knows it: "Dünyanın en faziletli adamı olsam beni evlatlarıma yine sefil, ahlaksız bir baba diye tanıtacaklar" "Even if I become the most virtuous man in the world they are going to introduce me to my children as a miserable, immoral father." (140) Furthermore, Mürşit sees that Meveddet does not care about her eldest daughter's, Feriha's, moral education. The choice of Feriha's clothes is inappropriate for a decent family that attaches importance to moral factors. (145). And the most important and disastrous evidence against his wife is the letters from Meveddet's lover Necip Bey, who gives Mürşit a job in his workplace. The ironic and sarcastic attitude of the protagonist shatters

Zehra's concept of her past and adds an element of validity of Mürşit's reality since he expresses his genuine ideas in a quite private manner.

Mürşit hides his reality because of his sense of responsibility towards his daughters. At the beginning of his diary Mürşit himself says what is important for him: it is happiness that he gives to others (88). This is the mirror image of what Scobie feels in Greene's novel. Scobie's happiness also depends on the happiness of the others. Mürşit starts stealing from the others just to bring enough money to his daughters and he confesses it (133). Next, just to protect his children, Mürşit tries to live with his wife after learning about her adultery. So, Mürşit continues living with his morally deficient wife who drives him to drink and be utterly depressed. He cannot stand being in the same environment with these rakish women which explains his being away from home the whole day. Emil (1984) confirms the idea that Mürşit's motive to put up with such a life is just because of his daughters. The critic also maintains that because of his desperate childhood in school Mürşit promises himself to protect his children from any kind of evil (381, 378). However, his absence at home is explained differently to his daughters. Meveddet goes on injecting hatred towards Mürşit to her daughters. When Feriha dies because of illness, the doctor who attends her behaves as if Mürşit does not deserve any attention or respect. Mürşit understands it; he utters that he is more like a murderer of his daughter than the women in white with angelic faces (152). Not only his daughters but also the others were under the total influence of these morally ugly women.

Although Zehra knows her father as an immoral person, his diary and her own memory reveal all the contrary truth to her. Firstly, he is a loving father. Zehra remembers how he came to Feriha's room when he hears that somebody is crying there. Actually it is Zehra in the room because she is put there instead of Feriha who has gone to a party where her father has banned her to go. Zehra remembers Mürşit's loving words: "Ne var, niye ağlıyorsun, hasta mısın?" "What happened, why are you crying, are you ill?" (44) Then, Zehra reads Mürşit's diary and understands that her father could easily know who was there in the bed (142). From both sources it is self-evident that Mürşit is a loving father who is always aware of his responsibility and full of love with reference to his daughters. Next, Mürşit is a loving and responsible son as is seen from his early writing in his diary; he wanted to bestow his diploma to his mother (59). He pities his mother who did not care about herself just for the sake of her son. Emil (1984) also states that Mürşit's behaviour towards his mother is quite affectionate. Consequently, he is unhappy in his inner world because he lacks his mother (380). And because he loses her early in his life, he

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tries to find a mother figure in Meveddet's mother which ends up with a deep frustration. What is more, Mürşit is not excessive in his dreams; he is happy and he is satisfied with his present condition, which is a little bit better than just survival (61). It is obvious that Mürşit's background and psychology are strong and healthy and full with only positive thoughts and plans.

3. CONCLUSION

The aim of this article is to bring two works from different cultures together and underline their similarities. Greene and Güntekin tend to weave their novels by means of the concepts of appearance and reality. Both novels portray men who try to hide their true faces. And the main motive for their disguise is the sense of responsibility towards the people they love.

As it is seen from the above analysis it is clear that no matter how unpleasant the situation is it is significant to peer into the depth of the matter. Scobie's adultery is mainly based on his sense of responsibility and pity and Mürşit's precarious existence has its origin in his strong accountability.

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