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CLOUDLAND / GOKYUZU (1935)

RESAT NURI GUNTEKIN (1889 – 1956)

Apropos

The eleventh novel, one of the last works of Resat Nuri Guntekin, was published in 1935 by Muallim Ahmet Halit Library. In the following years, it was re-published by Inkılap Publishing House. In the narrative, which takes place between 1931 and 1939 after the Republic, it is seen that the narrative goes back in time to the pre-Constitutional period. The existential crisis and the problem of faith that the intellectuals who lived in the last period of the Ottoman Empire were going through are made to be felt and explained to the reader from objective and subjective perspectives by descending into the subconscious of the characters through inner-monologues. The space in which the narrative takes place is generally Istanbul. However, it is seen that Bursa is visited for a short time and the memories of Tripoli, where the hero-narrator lived in exile, are also included. The inner world of the character who acts as the narrator, who has failed to realize many of his dreams throughout his life, who has made self-criticism and has begun to experience deep regrets with aging, is handled delicately in the novel *Cloudland*.

Synopsis

Hero-narrator, who was found objectionable by the current administration and exiled to Tripoli due to his progressive thoughts and being an atheist in the last periods of the Ottoman Empire, where tyranny reigned, lives in exile for many years. He follows the actions of the Committee of Union and Progress from afar and makes friends who share the same ideas with him in the region where he is exiled. While working as a teacher in Tripoli, Constitutional Monarchy is proclaimed and the hero-narrator returns to Istanbul and starts to work as a mutessarif, but he withdraws from politics due to his opportunist colleagues in the parliament. Hero-narrator, who later works in different professions such as journalism, adopts Sevim, the orphaned granddaughter of his great-aunt, when he sees that she is quite lonely at the college where she is studying. From that day on, hero-narrator devotes himself to Sevim and to reading, and Sevim graduates from American College. Mukarram, a former student of hero-narrator during his exile years, himself and Sevim are atheists. However, hero-narrator, who has reached the age of sixty, wants to leave himself to the comfort of faith from time to time rather than experiencing existential crises. Similarly, although Mukarram is an extreme atheist, she finds it difficult to completely abandon her beliefs and turns to spiritism since she received religious education by her family and continued her life as a believer for a while. During a spiritism session they attended in Bursa, Sevim fell ill. Neither doctors nor psychologists can cure her. The sect called Mayangnas manages to cure Sevim with a ritual. The atheist characters then start to question their beliefs and thoughts again.

People

Hero-Narrator	Wealthy intellectual in his sixties who grew up as an orphaned.
Sevim	Granddaughter of the great-aunt and the adopted daughter of hero-narrator.
Mukarram	Female from of hero-narrator. There is an age difference between them.
Rashid	Hero-narrator's milk sibling and a retired marine.
Turgut	Young banker who falls in love with Sevim.
Hasan Cukurcesme	Doctor who was captured by the British and spent some time in Arabia.
Parvin	Daughter of the little uncle and hero-narrator's ex-wife-to-be.
Gulshan	Hero-narrator's female servant.
Sister Asude	Parvin's female servant.
Hadji (Bedia) Aunt	Wife of the trustee of Surre-i Humayun and a distant relative of hero-narrator.
Ahmed Riza	Friend of the hero-narrator from his exile period.
Habibe Rasul	Former midwife who worked for the municipality.
Nuriye	She is Rashid's wife.
Wahhab	An engineer.

Halil Friend of hero-narrator from the exile period.

Extended Storyline

Hero-narrator visits Rashid In the first week of the summer of 1931, the narrator visits his milk sibling Rashid, who has retired after forty years as a ferry captain and lives in Carsamba, Fatih. Hero-narrator, who knows that a person who has worked for forty years usually fall into a deep emptiness after retirement, does not know how to feel for his milk sibling and what to say to him. Although milk sibling seems quite happy to the guests, the narrator knows that he is deeply sad inside. Because hero-narrator knows that retirees need various toys like small children and he has seen the new stuff and tools Rashid has bought for the garden. Narrator, who never knew his mother and lost his father when he was eight, grew up as the son of a wealthy family. He was breastfed by Rashid's mother, who had been their servant in the past, and thus he and Rashid became milk siblings. Although narrator loves to call Rashid his milk sibling, he was warned by his parents not to be too intimate with the child of a lower-class person. But narrator always sees Rashid as his brother. Hero-narrator, who grew up in his uncle's mansion in Kiztasi, studied medicine while Rashid joined the army and then became a sailor.

Hero-narrator's exile period Hero-narrator, who walks through the alleys towards Golden Horn, thinks about his past experiences and starts to hold himself accountable on some issues. Hero-narrator, who grew up in the mansion of his uncle, who was Abdulaziz's chamberlain, governor and member of Council of State, studied medicine. Hero-narrator, who was influenced by the French enlightenment and revolution as well as libertarian local thinkers such as Namik Kemal, adopted an atheist, secular, progressive, rationalist and essentialist worldview. He was arrested and taken to Hasanpasa police station in Besiktas because of some of his statements and some notes he had taken in his books and notebooks during his student years. Hero-narrator was exiled to Tripoli after it is determined that he defends objectionable ideas against the sultanate by the oppressive administration of the period. For four years, he stays in the house of an Arab family close to his uncle and never goes out. Afraid of being exiled in Fezzan (Libya), hero-narrator is cautious not to say anything to anyone about his thoughts and opinions. After a while, hero-narrator meets Unionists who share the same ideas with him and shares his thoughts and opinions only with them. Hero-narrator realizes that the majority of the Unionists are not revolutionary and progressive in the true sense and that they are opportunists. One day, hero-narrator learns that he has been denounced to the law enforcement officers and thinks of ways to escape to Paris and even prepares his plan. He believes that even taking classes open to everyone in the schools of Paris would be enough to become a socially and politically important and influential person.

Hero-narrator's controversy with some Unionists After eleven years of exile, the Constitutional Monarchy is proclaimed and exiles are granted the right to return to their homeland. Hero-narrator returns to Istanbul by ferry, hoping that the Unionists will take over the government. However, fearing the reaction of both the sultanate and the people, the opportunist Unionists try to compromise with the sultanate and the caliphate. Hero-narrator, who is very firmly committed to the progressive values of the period, opposes them. He argues with other members of the political structure of which he is a member. But the organization, wanting to benefit from the hero-narrator's deep knowledge, offers him a job as a writer for the party newspaper. At first, hero-narrator accepts the offer gladly, but then realizes that he is too meticulous in his work as a writer and that it is not as easy as talking. Even though he had dreamed of becoming the editor-in-chief, the party newspaper reaches a very limited audience. Therefore, the environment in which he can express his thoughts and opinions is quite limited. After a while, he is given a job as a manager in a township. Hero-narrator, who is quite knowledgeable about the philosophy of state administration, but quite ignorant about law and administration, and who sees that unqualified people are brought to the top positions and all important work is being done by ordinary civil servants, resigns from this position after a few months.

Hero-narrator makes his self-criticism For a long time, hero-narrator has not met his old Unionist friend Ahmed Riza, whom he met during his exile years, and continues not to do so because of their differences of opinion. Ahmed Riza has also not made any attempt to meet the narrator for a long time. But one day, hero-narrator receives a letter stamped by Chairmanship Council and learns that he is invited to dinner by Ahmed Riza. Nothing about politics is discussed between hero-narrator, who accepted the invitation, and Ahmed Riza. Because they are both aware that the conversation will turn into an argument because of their differences of opinion. Therefore, after some small talk, they

get to the real reason for the meeting. Ahmed Riza offers hero-narrator a teaching job at Darulfunun. At the beginning, the idea that he would train the intellectuals of the future and be useful for the progress of the society pleases him. However, hero-narrator, who has read and developed himself in many different fields throughout his life but has never specialized in any field, does not know in which field he can teach. Although he has read in philosophy, economics, history, literature, art and similar fields, he has not specialized in any of them. From this point of view, he admits that he has never dome anything concrete that could be of real benefit to society.

Hero-narrator adopts Sevim Hero-narrator, thinking about these things while sitting in Meydan coffeehouse, walks across Unkapani bridge and heads home. Hero-narrator, who adopted Sevim, the granddaughter of his great-aunt, years ago, remembers how he adopted her and starts to think about her. Sevim, who was orphaned when her father, an artillerist major, lost his life on Gallipoli Front, grew up in boarding schools. She has recently graduated from American College. Upon the invitation of his niece Sevim, hero-narrator attends a play held at the school and realizes how lonely she is. Sevim, who does not want her friends to think that she is a lonely and orphaned person, sends gifts to herself in the names of her relatives with the pocket money she saves. One of the names she uses is that of the hero-narrator. Upon realizing the situation, hero-narrator decides to adopt Sevim. The narrator, who initially thought that he would host Sevim in his home like a guest until she got married and left home, later started to see Sevim as his own daughter. Over the years Sevim has become an indispensable part of the family.

Similarity between hero-narrator and Mukarram Hero-narrator arrives home and is scolded by Sevim. Sevim has always been disturbed by hero-narrator's late arrival home and has always scolded him in an endearing way. Hero-narrator, who has never been married and has never had children, is quite pleased with her attention and even her anger. Sevim informs hero-narrator that Mukarram and Turgut are coming to visit. Although he does not like guests, hero-narrator does not hesitate to make sacrifices and show tolerance for Sevim to be happy. Mukarram is a Unionist who shares the same ideas with hero-narrator. During his exile in Tripoli, hero-narrator gave French and Calculus lessons to Mukarram, who was ten years younger than him. Unlike the narrator, Mukarram, who grew up in a religious family but lost her faith in God and religions as she grew older, experienced a deep nervous trauma and depression. When she looks at events and facts with a rational understanding, she is one hundred percent sure that the so-called god does not exist. But she often wants to leave herself to the comfort and peace called faith. Therefore, although she is no longer interested in religion and God, Mukarram, who is interested in spiritism, experiences deep intellectual and emotional contradictions. Even though he is an atheist and a materialist, he occasionally argues with hero-narrator about spiritism. According to hero-narrator, Mukarram, like himself, has never specialized in anything and she has never been of any use to anyone. She spent her life as an officer in attendance, journalist, exile, studying water engineering in Belgium, military service and politics.

Hero-narrator wants to marry Sevim to Turgut Sevim informs hero-narrator, who is sitting alone in his room, that guests have arrived and that they are waiting for him. Hero-narrator comes into the living room and sees Mukarram examining the books in the bookshelf and Turgut examining Sevim's collection. Turgut is a handsome and moral young man who wants to marry Sevim. In fact, hero-narrator honestly cannot understand why a young man with qualities like Turgut would want to marry Sevim. Because even according to hero-narrator, Sevim is not very beautiful. Turgut is twenty-five or twenty-six years old and works in a bank. He has a house and two shops inherited from his father. He is a very handsome and moral young man. Hero-narrator is almost sure that Sevim and Turgut are talking to each other and decided to marry. However, Turgut's cold behavior, his nervousness and the fact that he is unhappy even though he has been offered a managerial position shows that the two are on bad terms.

Sevim rejects Turgut's marriage proposal Hero-narrator, who has the opportunity to talk to Sevim one-on-one, asks her why Turgut is in a bad mood. Sevim, who initially wants to leave the question unanswered, answers it when she realizes that hero-narrator is insistent on getting an answer. Sevim answers the question while she is straightening hero-narrator's tie and says that Turgut had asked her to marry him, but she turned him down. Hero-narrator wants to know why Sevim rejected Turgut's proposal. Because he cannot understand why she turned down such an opportunity. Although Sevim admits that Turgut is a handsome and moral person, she finds him extremely boring and says that she cannot spend a lifetime with such a stable person. Hero-narrator is convinced that Sevim, who is still very young, cannot think clearly and make a proper decision. Because he knows

that young girls are skeptical of men with an overly decent character and are looking for men who will bring excitement into their lives. But according to hero-narrator, this is a temporary and misleading desire. When they return to diner, they find Turgut sitting in a corner and completely withdrawn. Unable to get over being rejected by a woman who is less qualified than him in every respect, Turgut decides to move to Antalya. Hero-narrator justifies Turgut and tries to dissuade Sevim from her decision.

The Spiritualist Mukarram invites atheist two to a session During the meal, the conflict between materialism and idealism is discussed between hero-narrator, Mukarram and Sevim. Sevim, like hero-narrator, is a strict atheist. During his years at American College, one of his teachers forced her to become a protestant. From that day on, Sevim became a strict atheist. Mukarram, who shares her knowledge and experiences about spiritism, becomes a subject of ridicule between the two. Hero-narrator enjoys listening to the discussions between Mukarram and Sevim. However, Sevim, who cannot respond to Mukarram's arguments from time to time, asks hero-narrator for help and tells her that she is on the hero-narrator's side no matter what. Although she finds some of her personal statements absurd, Mukarram tells them about an incident she heard happened in Bursa. A Bulgarian immigrant family wanted to move a house they found in Bursa. However, the family is haunted by two spirits, Gofy and Garko, who live in the house, and through the sessions, it is learned that the two spirits want the family to leave the house. Having listened to this story with laughter, the two decide to go to Bursa with Mukarram upon invitation. Hero-narrator also invites Turgut to Bursa. He believes that this way he will be able to reconcile him with Sevim. But Turgut, who twisted in the wind, refuses this offer.

Conflict of materialism and idealism Upon arriving in Bursa, it is decided to visit the historical sites of the city first. A car is hired to visit some of the historical sites and the information provided by the driver is listened to even if some of it is fabricated. Green Mosque and some other historical sites are visited. The materialism or idealism debate between Sevim and Mukarram continues. While Sevim argues that everything that exists consists of matter, Mukarram says that people who think like this are often full of contradictions. According to Mukarram, atheist people are also caught up in fetishism by giving objects illogical meanings and values. For example, Mukarram asks Sevim if she can tango on a gravestone at night. Sevim pauses for a while and says that she cannot tango on a gravestone because it would be disrespectful to the memory of the deceased. Mukarram finds it absurd for a purely materialist to have such sensibilities. She says that as hero-narrator grows older, he might start telling tales of the Cloudland and even start praying.

Intellectual and emotional conflicts experienced by atheist characters The next day, the three wakes up at the hotel where they stay and starts the day at different times. Mukarram, the first to wake up, goes to meet his friends after seeing the other two are asleep. Sevim, who wakes up some time after Mukarram's departure, gets up and very willingly tries to mobilize hero-narrator. For Sevim, who had never left ıstanbul before, the trip to Bursa is almost like a trip abroad. Upon Sevim's insistence, hero-narrator gets ready and sets off to visit the surroundings. Sevim wants to climb the minaret of one of the mosques. Hero-narrator tells Sevim that she can climb the minaret alone. Sevim comes back from the mouth of the minaret and says that she gives up because the stairs are too narrow and dark. Hero-narrator starts to laugh secretly at Sevim's situation. After a while, Sevim starts laughing too and asks hero-narrator why he is laughing even though she knows what he is laughing at. Hero-narrator tells Sevim in a slightly sarcastic tone that he does not understand why girls of today stick their noses into men's affairs that they cannot handle. Sevim tells hero-narrator that Turgut and Mukarram represent the archaic human and that she and he represent the new human. She gets angry at hero-narrator for not defending her during the argument with Mukarram. Sevim, who has never seen a forest before, wants to see one. But hero-narrator again tells Sevim in a sarcastic tone that she might be afraid of the forest. However, to prove that they are not afraid of anything, they go to a stream on the edge of the forest.

Sevim faints during a spiritism session Following a message left by Mukarram, the two go to Green Cafe around seven in the evening. Mukarram will be accompanied by a physics teacher, a colonel, a former sheikh who is an electrician, and Coskun Yilmaz, a primary school teacher, to the spiritism session to be held at the house of the muhajirs in the following hours. As previously agreed, they go to the house of the muhajirs and make the necessary preparations for the spiritism session. Mukarram and her four friends sit around a table. Hero-narrator and Sevim sit somewhere else as spectators. The new owner of the house, a male muhajir, says that he wants this spiritism session to

be held because his wife is disturbed by some noises and believes that the house is haunted by some spirits. Although he is a peasant, he has reached the same conclusion on his own that hero-narrator has reached from the countless book he has read over the years. Muhajir has a belief and view close to agnosticism. He admires the fact that among so many educated people, a Bulgarian muhajir has come to such a conclusion without any support. Before the session begins, it is noticed that there are indeed some noises in the house. Both the flow of water and what sounds like drowning cause subtle sense of anxiety in everyone. The sound of a black cat jumping out of the window frightens everyone. During the first session, Sevim and hero-narrator see one of the storks that had built a nest on one of the lamp poles outside the house fall lifelessly to the ground, causing the session to break down. After a while, the second session begins. During the sessions, hero-narrator cannot understand why a physics teacher, a colonel and especially a primary school teacher are involved in such an activity. He wonders how the school principal or education director would react if they heard that Coskun Yilmaz was involved in such an activity. After a while, it is realized that Sevim has fainted. Unable to wake Sevim, they take her and return to the hotel.

Sevim takes to her bed Early the next morning, hero-narrator goes to Sevim and manages to wake her up. Hearing that she is being called, Sevim only opens her eyes, smiles faintly and then closes her eyes again. Hero-narrator thinks that Sevim, who does not get out of bed and reacts rather lifelessly, is ill and calls a doctor. Professor examines Sevim, talks to her and tries to understand what is wrong with her. He says that in such cases, it is important for the patient to talk to the doctor and explain in detail what the problem is. But Sevim leaves the questions completely unanswered. Professor, who takes hero-narrator and Mukarram aside and speaks to them privately, tells them that Sevim is definitely sick, but they need to make her talk in order to understand what is wrong with her. Otherwise, he adds, Sevim's problem cannot be diagnosed with certainty.

Sevim's illness cannot be identified Habibe Rasul, a nurse who had been fired from hospitals several times for interfering with doctors and arguing with others, is hired to take care Sevim. Initially there is hesitation due to Habibe Resul's negative work history, but when it is seen that she takes good care of Sevim, it is decided to keep her on. It is learned that Habibe Rasul, who is very meticulous about the cleanliness of the room and Sevim's care, tells that hero narrator has impregnated Sevim and that the young girl has fallen ill because of this issue. Upon learning this, hero-narrator and Mukarram are at a loss about what to do. The two, who had kept silent because Habibe Rasul was doing a good job despite she pretends like a doctor and her outbursts, decide to continue to maintain their silence again. Because the two do not know what to do, they rely on Habibe Rasul and Professor for Sevim's care. There are very vulgar dialogues between Habibe Rasul and Professor. Witnessing this situation, Mukarram and hero-narrator decide to take Sevim back to Istanbul four days later.

Sevim's medical condition worsens Gulshan puts Sevim to bed and starts to take special care of her. Apart from Hasan Cukurcesme, several other doctors examine Sevim. Dr. Hasan Kurucesme, who was thought to be a promising young man, could not reach the positions he should have reached due to his misfortunes. He was captured by the British and worked in Bombay for three years. Then he had to live in Arabia for years. Sevim began to hurl unspeakable insults at the doctors who tried to examine him and did not recognize the people around him. As a result of observations and tests, it was concluded that Sevim was suffering from septicemia, hysteria or meningeal tuberculosis. Hero-narrator, who cannot understand why Sevim has become like this and does not know where he has leaned such curses, watches in amazement how even the intermate person can turn into a horrible monster. Unable to do anything, Mukarram and hero-narrator are overwhelmed with intense sadness.

The household is relieved when it becomes clear that Sevim is not terminally ill When it is learned that Sevim has brain tuberculosis, all hope for her recovery is lost. It is thought that every treatment will be ineffective and Sevim will lose her life in a short time. While hero-narrator continues to keep his composure, Mukarram is deeply saddened and worried. Finally, Rashid comes to help and Habibe Rasul starts to take care of the patient. Hasan Cukurcesme, who tries to examine Sevim and understand her illness, begins to think that the disease is not meningeal tuberculosis. Because Hasan Kurucesme says that in meningeal tuberculosis the body temperature does not rise above 39 degrees, but Sevim has a fever of 41 degrees. Thereupon, a pathology book is searched at home and a Lemoine in the original French language is found. The information in Lemoine confirms Hasan Cukurcesme. There is great joy when it is realized that Sevim does not have meningeal tuberculosis.

The doctor who had originally taken care of Sevim admits that he made the wrong diagnosis during the last examination. He says that if it was meningeal tuberculosis, Sevim should have already lost her life. Sevim's condition is not as bad as it seems, even though she is getting weaker and showing different symptoms day by day. Relieved by the news from the doctors, the household decides to have a drink.

Cold war begins between hero-narrator and her former lover Parvin When the table is set for drinks, there is a knock at the door. Hero-narrator opens the door to find his relatives, whom he had rejected years ago for various reasons and had never met. The relatives, who had received the new that Sevim had a fatal illness and thought that she might have died, came to visit despite all their disagreements. But hero-narrator, who remembers that they have set up a drinking table inside, does not want the relatives to see this scene. Because hero-narrator does not want it to be thought that he is enjoying himself in the sick house. Mukarram and Rashid leave through the window of the house. Then hero-narrator opens the door and finds Parvin, the daughter of his little uncle. Parvin, about whom here had been very negative rumors in the past, had turned into a young girl who hero narrator liked very much when she was 14-15 years old. When he was in his twenties, hero-narrator even thought of marrying Parvin, who was 4 or 5 years younger than him. But after being sent into exile and returning at the age of thirty-five, Parvin also wanted to marry hero-narrator. But hero-narrator, realizing that he could not marry Parvin, refused her request. Like most women who had not been married for a long time, Parvin became interested in animals and political issues. She took part in charitable foundations and wrote article in some newspapers. Eventually she married a man who had made his fortune as a wagon trader during WWI. It is understood that Parvin, who comes to visit the patient well-dressed, elegant and dolled, wants to make hero-narrator feel what he has lost. Parvin suggests that Sevim should be admitted to a hospital where she will be better taken care of. But hero-narrator realizes that he is being made to look bad to others with this offer. Therefore, he refuses this offer. Then Parvin says that she will assign one of her caregivers, Asude, to take care of Sevim and that she will visit the house frequently. Thus, begins a cold war between hero-narrator and Parvin.

Cold war between housemaids at home With hero-narrator, Gulshan, Asude, Dr. Hasan, Rashid, Mukarram and Parvin, the number of household increases to seven. Rashid, the milk sibling who had settled in the house on the pretext of Sevim's illness, settled in the room with sea view on the top floor of the house and started to drink every night. A conflict arises between Gulshan and Asude, who has been assigned by Parvin to manage the house. Gulshan and Asude are maids who were kidnapped from their families as children and sold to two rich families. Since their childhood, they have faithfully served the families under their patronage. Gulshan has never been married and has never been with a man, but Asude has been married. However, due to an inheritance dispute, she left her husband and went back to the family she served. From time to time, hero-narrator blames himself for Gulshan's never having married. Because hero-narrator realizes that Gulshan sometimes regrets never having married and not being able to get married. Gulshan, who sees never being married as a deficiency, feels that this is thrown in her face when she disagrees with Asude on some issues and she resents everyone. In such cases, hero-narrator manages to propitiate her, albeit with difficulty.

Thinking that the disease is of psychological rather than physiological origin Although Sevim's condition improves as a result of all the tests and treatments, Sevim's health condition does not fully improve. Her fever does not go down and her fatigue does not go away. Although it is thought that she has an infectious disease, after all the tests, the doctors have no choice but to diagnose Sevim as healthy. Besides, Rashid has too much to drink one night and falls to the ground, but he does not have any serious problems. At the same time, Parvin visits the house and states that the house is in a very bad condition. Although she indirectly says that it is not right for her to employ an old woman like Gulshan, hero-narrator does not give an answer that would cause an argument. Hero-narrator, who sees Sevim smartling in front of his eyes day by day and cannot do anything, tries not to stay in the sick room for a long time because he is afraid of her death. Finally, he gathers the household together to listen to their opinions on what should be done. Mukarram says that as a result of the examinations and tests, Sevim has no physiological problem and therefore the only thing left to do is to consult with a psychiatrist. Mukarram's suggestion is found reasonable by everyone, especially hero-narrator. The psychologist hired to take care of Sevim starts to examine her and asks questions to her and her family questions whenever he can. The people at home say that the examination took too long and that the doctor should make a diagnosis. But psychologist says that depending on the condition of the patient, the illness can be solved in a very short time or it can take months and that patience is required. Hero-narrator compares the situation they are in to the day of

amen they used to attend at Miskinler Tekkesi (Den of Idlers) in Karacaahmed when they were young so that a neighbor girl who was on the shelf find her future husband.

Hero-narrator's loneliness depression With the summer half over and autumn getting closer and closer every day, Mukarram devotes herself entirely to reading poetry. Mukarram, who has been dragged from one place to another and worn out due to the inheritance case that has not ended for fifteen years, is informed by her lawyer that there has been an important development in the case and that if she does not intervene immediately, the years of labor may be wasted. Thereupon, Mukarram asks hero-narrator for permission to leave the house for a while. Hero-narrator, who has gotten used to Mukarram's companionship during Sevim's illness, wants to resist her departures but cannot do so. Hero-narrator admits that as he gets older, he becomes afraid of being alone and needs someone to be with him all the time. Hero-narrator finally goes to a bar to clear his head and is embarrassed to see some of his friends there and feels that the more he is exposed to their attention, the smaller he becomes. A young girl sits next to hero-narrator. Young girl, whose aim is to entertain hero-narrator, initially says that she is the daughter of a rich family and that she has to do this job because her father is sick, but later confesses that she is actually the daughter of a poor family. Like hero-narrator, some people in her family are seriously ill.

Hero-narrator wants to marry Sevim to Turgut Hero-narrator goes to another bar to get rid of the girl and notices Turgut dancing with a young girl on the dance floor. As soon as hero-narrator enters the place, the two make eye contact. Turgut then walk away from the girl he was dancing with and comes to hero-narrator in shame and tells him why he came to Istanbul. Hero-narrator is convinced that Turgut has forgotten Sevim since he has never asked about her. But hero-narrator still tells Turgut about Sevim's illness. Although Turgut says that he has heard that Sevim is ill, he seems indifferent. However, as hero-narrator moves to leave the bar, Turgut tells him that he should convey his wishes to Sevim to get well soon. The two then come home. Hero-narrator, who wants to make Sevim look as beautiful as possible to Turgut, first makes preparations. Hero-narrator, who wants to make Sevim look as beautiful as possible for Turgut, who starts to come home regularly after that day, and who is very hopeful that one day they will get married, always keeps Sevim's room ready.

Decision to take Sevim to the lodge One day in winter, Parvin comes to visit. Hadji Aunt, a distant relative of hero-narrator, informs him that she knows what is wrong with Sevim and that she can solve it. Hadji Aunt, who is thought to have been brought from pilgrimage to mecca or rescued from a brothel by The Trustee of Surre-i Humayun, is a very flirtatious woman contrary to her name. In her youth, she wrote letters to every handsome and beautiful man in her neighborhood. When hero-narrator enters his puberty, he starts to imagine Aunt Bedia (Hadji) having sex with other men and enjoys it. However, with old age, Aunt Bedia also became stagnant and left her flirtatious years behind. Aunt Bedia visits hero-narrator and begins to tell him how she plans to save Sevim. In the past, Abyssinian dervishes used to live in a lodge called Mayangnas in Uskudar Icadiye. A woman who wanted to become a member of this lodge would be fumigated and become a member of the sect. The legend spread that woman who were not regularly fumigated contracted fatal diseases over time. Sevim's mother and grandmother are also thought to have died because of this. Aunt Bedia offers to take Sevim to the Mayangnas to be fumigated. Hero-narrator, who does not believe in such superstitions, responds to the suggestion with a condescending attitude. He marvels at how people like Parvin, whom he thinks of as a materialist and modern, can lose their minds and believe in such superstitions. After resorting to all medical remedies, Parvin and Turgut say that there is nothing to lose by trying.

Sevim gets better and hero-narrator starts to believe Hero-narrator, who was initially strongly opposed to the proposal to take Sevim to the Mayangnas and have her fumigated, feels helpless due to Sevim's speeches and behaviors that make no sense and accepts the proposal after a while. Sevim is taken to the Mayangnas and as a result of the ritual performed, she comes to her senses in time. After she comes to her senses, Sevim decides to marry Turgut. Later on, one day when Parvin and Sister Asude come to visit, Sister Asude starts to tell the tale called Bamedune. It is realized that the nursery rhyme in the tale is the incomprehensible and strange words that Sevim repeated during her illness. With Sevim's recovery, hero-narrator, whose disbelief and thoughts up to this point have been deeply shaken, begins to look at "Cloudland" tales with sympathy and faith.

Theme

Faith He never knew his mother and lost his father at an early age and was raised by his uncle in a wealthy family. Hero-narrator, who was raised by a family that was not subject to any religion or belief, never felt the need to believe in God and lived his life to the fullest. Inspired by the Ottoman intellectuals of the period, he accepted the French Enlightenment as his guide and adopted a completely materialist and rationalist worldview. Her niece Sevim, whom he adopted in the following years, was also highly influenced by hero-narrator and became a strict atheist after being disgusted by one of the female teachers who propagated Protestantism during her years at American College. However, the characters, who are gradually crushed under the weight of the existential crisis caused by disbelief, experience deep psychological crises. The characters, who experience deep contradictions from time to time in the face of the overwhelming and disturbing facts of rational realism, want to leave themselves to the comfort of faith. Mukarram, who was born and raised in a religious family but became an atheist over time thanks to the education she received, is also interested in spiritism to fulfill her need to believe. Sevim and hero-narrator, oppressed day by day by the existential crisis caused by rational realism, want to leave themselves to the inner peace of faith.

Conflict One of the most prominent themes of the novel is the conflict between the educated intellectuals of the period and the aristocracy and commoners. Hero-narrator, who has a secular, rationalist, materialist and libertarian worldview, is deemed objectionable and exiled by the despotic government of the period. Hero-narrator, who is exiled from Istanbul to Tripoli, starts to work as a teacher after completing his education and shares his thoughts only with a small group of people and exchanges ideas with them. After the declaration of the Constitutional Monarchy, hero-narrator returns to Istanbul and enters politics with the hope that a new order will be established and the sultanate will come to an end. However, realizing that his companions are caught up in opportunism and predicting that the change he imagined will not take place, hero-narrator withdraws from politics and starts doing different jobs. There was a serious conflict between the Unionists, who wanted to instill the ideas and values of advanced civilizations into their society, and the aristocracy and the common people. Because the Unionists, who experienced serious difficulties in explaining and imposing the values of the new world to the society, cannot move forward salutiferously. Realizing that facts are being ignored and perceptions are being manipulated, hero-narrator breaks away from the Unionists.

Love Hero-narrator lost his parents at a very young age and grew up without family affection. Thanks to his self-confidence when he was young and healthy, hero-narrator did not feel lack of love too much, but as he grows older, he needs someone whose love he can feel and who he is sure will always be there for him. Hero-narrator tries to fulfill this need by adopting his niece Sevim, who, like him, lost her parents when she was very young. Hero-narrator, who initially adopts Sevim with rational thoughts, starts to see her as his own daughter in time. Likewise, Sevim sees hero-narrator as his own father. It is perceived as a serious contradiction between the characters that an overly materialist and rationalist person needs a feeling like love. Turgut, a very handsome and well-qualified young man, wants to marry Sevim. But Sevim does not want to marry Turgut, whom she finds boring because she is an atheist. However, Sevim, who becomes a believer after suffering from a serious illness, accepts Turgut's marriage proposal.

Grief Hero-narrator, whose thoughts and feelings we follow from his own mouth, especially through inner-monologues, was brought up in an environment where he was not subjected to any belief, so he lived as he pleased in his youth and maturity without feeling the need to believe in any religion or god. However, in time, hero-narrator, who grows older and becomes fearful of death, begins to experience serious contradictions and depressions due to the horror caused by the thought of total annihilation. From time to time, he wants to leave himself to the peaceful comfort of cloudland tales, but his reason and logic prevent him from doing so. Similarly, Sevim became an atheist during her years at American College because she was exposed to excessive protestant propaganda. After being adopted by hero-narrator, she becomes a strict atheist. However, from time to time she experiences deep contradictions with Mukarram as she gets stuck in her discussions on the dualism between materialism and idealism. During a spiritism session, these contradictions and fears turn into a disease that destroys her physiologically. Mukarram, who was raised by a religious family but became an atheist when she reached the age of reason, experienced deep existential crises. After spending a certain part of her life as a believer, the depression experienced by a person who sees everything he believed in collapse is much more severe. Unable to cope with this destruction and depression, Mukarram becomes interested in spiritism, even though she is not subject to any religion.

Character Analysis

Hero-Narrator (Open/Social/Emotional)

Hero-narrator, the protagonist of the narrative, is not named. The narrator, who is in his sixties at the present time of the narrative has abandoned his medical education. Since he was raised in an environment that was not subject to any religion, he adopted atheism throughout his life. As a young man, he embraced the French Enlightenment and adopted some concepts such as secularism, rationalism, freedom and materialism. Hero-narrator, who was found to have objectionable thoughts by the tyrannical administration of the period, was exiled to Tripoli at a young age. During his stay there, he stays with an Arab family, works as a teacher and exchanges ideas with a limited circle of Unionists. Hero-narrator, who returns to Istanbul with the declaration of the Constitutional Monarchy, imagines that the sultanate will be overthrown and freedom will come to the country and enters politics, but things do not go as he hoped. Apart from teaching, hero-narrator, who works in politics, governorship and finally as a writer for the party newspaper, experiences the disappointment of not being able to realize his dreams. Although he dabbles in history, photography and chemistry, and reads in philosophy, literature, aesthetics and art, hero-narrator is not fully specialized in any field. Although he wants to save his country and play a role in its progress, hero-narrator, who is specialized in none of the professions, falls into the mistake of most intellectuals of his time.

Anxious Even though he is a rationalist, a materialist and an atheist, he can be overcome by senseless fears when he feels vulnerable: “To tell the truth, as I was leaning over the cistern, I was gripping the stones with my hands and feeling cold frisson on my back, as if I was afraid that some hidden force would suddenly pull me in. After I stepped back, Sevim approached. It had become a debt of honor for the poor thing to look here without fear. (…) In the meantime, we dropped a small piece of mudbrick or something; there was a faint movement on the surface of the water. (…) Sevim’s body was thrown back with a jiggle” (Guntekin 2017, 90-91).

Unfortunate He lost his parents at a very young age and was raised by his uncle: “I was student at the medical school when Rashid was conscripted. (…) My father died when I was eight years old. I never knew my mother. I grew up in my uncle’s mansion in Kiztasi. My uncle was a man who has been around the block a few times. He had once served as chamberlain to Abdulaziz and then as governor of Harpoot/Kharberd for a few years” (Guntekin 2017, 11-12).

Modernist He believed in and firmly adhered to the progressive values of the period: “I was irreligious. When I wrote “What We Must Do”, I took only secular France as a model. I did not find it right to enter the country by unfurling battle standard of Muhammad, to leave more than half of the power of the government in the hands of the Shaykh al-Islam again, and to flatter pilgrims and hodjas separately as before. I even considered it insincerity towards the people, a deception” (Guntekin 2017, 23).

Incompatible Although he has a rationalist, materialist and atheist worldview, he sometimes experiences deep contradictions in his inner world: “This man is a red heathen who raised a flag against the heaven… He knows no such thing as a soul. For him, just as liver releases bile and glands in the mouth saliva, brain is a machine that continuously makes and releases ideas… But isn’t it strange that this man who accepts nothing in the name of spirituality has an inner world that sounds like a well, like a cave, when the smallest thing falls into it… I guess we should be more afraid of this confused person…” (Guntekin 2017, 75).

Sensitive He finds it difficult to make sense of people killing each other, especially because of religious wars and conflicts: “Since the beginning of the world, there have been some great unresolved cases and enigmas: God, religion, soul, heaven, hell and so on… These were not only confusing minds, making people writhing in exhausting emotions such as hope, hesitation and fear, but these were also pitting nations and continents against each other, making them slaughter each other. In other words, I had to take a flight from the last step of positive knowledge to the metaphysical and unknown realm, and bring back to the earth a definitive news about these things” (Guntekin 2017, 11).

Honest He expresses his thoughts and beliefs in his own words without hesitation: “Mukarram received a strict religious upbringing as a child. Then between the ages of fifteen and twenty, she began to suffer from doubt. After years of rebellion and tears, nothing was able to stop this illness. In the end, the marvelous fairy tale of her childhood collapsed, with its layers upon layers of heavens,

heaven and hell, angels and prophets. The common story of many children of out generation…" (Guntekin 2017, 46).

Considerate He understands why people believe and why they need to believe: "Sometimes after midnight I believe that spirits live in a world other than our own. The terrible loneliness around begins to be filled with all kinds of dreams. Oh, how sweet this belief is!..." (Guntekin 2017, 47).

Indecisive As he gets older, he begins to experience serious convulsions in his thoughts and beliefs: "There is nothing surprising anymore. In fact, it should be considered natural that I staggered in a conviction that I considered to be the most rooted an strong. Everyone grows old, and everyone who grows old staggers and falls" (Guntekin 2017, 240).

Sevim (Open/Social/Emotional)

Sevim, the granddaughter of the protagonist's great-aunt, lost her parents at an early age and was raised by one of her uncles. Sevim started boarding school at American College and as she grows up and starts to understand what is going on around her, her feeling of loneliness increases day by day. In order not to make her friends feel that she is alone, she sometimes sends gifts to herself using other people's names with the pocket money she has saved. Thus, she wants to show her friends that she is not alone. Upon Sevim's invitation, hero-narrator attends the school play and witnesses the situation of his niece with his own eyes. He then decides to adopt her. Sevim, who had embraced atheism during her student years, lost all shreds of faith after she started living with hero-narrator. Especially at American College, she is overwhelmed by the protestant propaganda of the female teachers and hates religions. She rejects Turgut, a handsome and well-qualified banker who wants to marry her, simply because he is boring. She often likes to discuss faith and disbelief with Mukarram. Sevim, who is a strict atheist, is revealed to have serious contradictions as a result of these discussions. Her extreme atheism stems from her love and gratitude to hero-narrator. During a spiritism session in Bursa, Sevim succumbs to her fears and falls seriously ill. Medicine and psychology are helpless to cure her. Finally, Sevim is cured by a ritual performed by a sect called the Mayangnas and decides to marry Turgut.

Unlucky From the moment she was born, she started to experience significant misfortunes: "I say coincidence, but Sevim is a child I know how she was born. The poor girl was born on the night of The Great Fire of Cırcır. A few hours after she was born, she and her mother were put on a stretcher and taken away from the fire, and in the small hours their house had burned down" (Guntekin 2017, 35).

Orphan She lost her parents at an early age and grew up alone: "Poor child! So, she had been eating the gift candies and chocolates given to her friends by their mothers and siblings for years, but when she grew up and came to her senses, she started to feel ashamed of being orphaned girl with no one to call or ask… Finally, with the money she had saved from his pocket money, she had a box of chocolate made and bragged to her friends that it was from me" (Guntekin 2017, 36).

Affectionate She loves hero-narrator and always shows her love: "- Well done! If you hadn't come for five more minutes, I would have phoned the police station; we would have been disgraced… They say that after fifty, you become a child again… That's right… Give me an account, where have you been until these hours?" (Guntekin 2017, 41).

Lively She wants to live her life to the fullest, so she doesn't want to marry someone with simple tastes like Turgut: " – You know better than me, but you wouldn't do you any good to say it. If you were a girl, would you marry such a simple person?" (Guntekin 2017, 55).

Angry She hated religious propaganda during her student years and therefore became hostile to religions: "At school, a foolish old woman tried to propagandize Protestantism to girl, which infuriated her and made her hostile to all religions. (The story of all the propaganda done by fools…)" (Guntekin 2017, 58).

Stubborn Although she harbors serious fears in her inner world, she does not want to admit them: "You have gone too far, Mukarram, she said. You are almost challenging me. Well, I'm ready…

If singing a tango on a gravestone will show you that I'm a new-age girl who's free of beliefs, I'll go. What do you say, aren't you very tired?" (Guntekin 2017, 58).

Curious As someone who has never left Istanbul, she is curious about the outside world: "If we were from Bursa and you had taken me on a trip to Istanbul, of course I would have seen it… Isn't traveling seeing things you can't see in your own hometown?" (Guntekin 2017, 77).

Whacked The fear she experienced during the spiritism session made her seriously ill: "It was enough to look at these eyebrows to understand how much the child had faded. They grew like her hair, strand by strand, and moved to her forehead and temples, and Sevim became a person with a bushy, frowning brow" (Guntekin 2017, 173).

Mukarram (Open/Social/Emotional)

In a sense, Mukarram compensates for the protagonist's need to believe with her belief in spiritism tales and sessions. Although the protagonist knew Mukarram when she was still a young child, he established a close friendship with her, putting aside the age difference. Mukarram and the protagonist met when they were in Tripoli. In Tripoli, he was a teacher who taught Mukarram Calculus and French lessons, but now he is her best friend. (…) Mukarram is also an atheist, although she is involved in spiritism. However, as the protagonist determines, she has immersed herself in a different kind of mysticism through spiritism. The convulsions of the youth of that period in their crisis of faith pushed everyone to different points. Mukarram is one them. For this reason, she is a character who struggles with her inner delusions by believing that the "sky" is not as empty as she thinks it is. At the same time, Mukarram is a character in charge of revealing the risings of doubt and hesitation behind the protagonist's great and deep tranquility of spirit. The protagonist, who takes great pleasure in the moments when he talks to Mukarram and listens to her crazy and irresistible tales of necromancy and spiritism, satisfies his instinct to "believe in something". (…) Mukarram also draws attention with her characteristic of fulfilling/completing missing emotions that the protagonist cannot experience.

Curious Although she was eager to improve herself in many fields, she, like hero-narrator, could not specialize in any profession: "Again, like me, he has been painted with every color. After graduating from Faculty of Political Sciences, he worked as an officer in attendance Beirut and Aydin provinces for a year each, worked as an opposition journalist for eight to ten months, and then was exiled in Sinop for a year… This is the first part… The second part is repentance to politics, moving to Belgium to study water engineering…" (Guntekin 2017, 45).

Amicable Although they are ten years apart in age, hero-narrator sees Mukarram as his friend: "The nights we spend together with Mukarram are our sweetest nights. I call these "sky nights" as a mockery. This is indeed the case, as we discarded reason and logic for a few hours and immersed ourselves in Mukarram's tales, living among her spirits" (Guntekin 2017, 58).

Materialist Although he was born into a religious family, she became an atheist through her reading over time: "Mukarram is an atheist like me. The difference is that I have been like this for as long as I can remember. In my early youth, the world was so full for me that I did not feel the need to think of another like in the sky, I saw it as a natural necessity" (Guntekin 2017, 46).

Damaged The destruction of all her beliefs over time caused her to experience a deep trauma: "I thought of killing myself many times, "Mukarram says, "I wandered for days at well heads and cliff edges. I think it was madness. But neither myself nor anyone else realized it. Fortunately, it passed, but after turning my inner world into a fireplace…" (Guntekin 2017, 46).

Doubtful The contradictions in her inner world are as distinct as night and day: "But when I wake up in the morning, I find myself empty. "I laugh, "What nonsense we have been dealing with again." What an incomprehensible thing!... The head is the same head. But one thinks differently in the light, differently in the dark…" (Guntekin 2017, 48).

Honest She shares her thoughts, opinions and beliefs openly and without hesitation: "There is no one side or the other… We are always on one side… I mean, he is on my side… Maybe not this year, maybe not next year… But let him get a little older… Let the delusions of old age begin to overwhelm him… We will see how the sky sickness recurs in this old atheist. If we live, maybe one day

I will show you him praying with a crooked cap from the window of Green Mosque. Who knows, maybe he will even fall into the more ridiculous pagan practices of a few thousand years ago" (Guntekin 2017, 70-71).

Emotional In fact, she has a very emotional and sincere character: ""These sick, poor leaves I shed"…….. "Summer is saying goodbye to life and going away"" "It leaves us to the cold" ……."" (Guntekin 2017).

Believer Even though she experiences deep contradictions within herself, the desire to believe in something always prevails: "Well, maybe… It's humanity… I know such freethinkers who wouldn't spit on trash without saying "Destur!"" (Guntekin 2017, 63).

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