

**Beyond Borders and Temporal Boundaries: Unravelling the Uncanny
Chronotopes in Louis De Bernières' *Birds Without Wings* And Yaşar
Kemal's *The Euphrates Is Flowing Blood***

Authors

Ayşe Nur GÜRSOY^{1*}

Affiliations

¹ Master's Program in English Language and Literature, Graduate School of Social Sciences,
Yeditepe University, Istanbul, 34755, Turkey.

*To whom correspondence should be addressed; E-mail: aysenur.yegin@yeditepe.edu.tr

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Abstract

In the twentieth century, Turkey and Greece signed the Exchange Agreement and the effects of this decision was the same on the lives of both parties regardless of their seemingly fundamental cultural, religious, and national differences. Yaşar Kemal and Louis De Bernières highlights the multiculturalism by focusing on the lives of the people who used to live in a “melting pot” during that time and thus their feeling of homesickness after the forced migration not just for those who were sent away but also those who stayed in. Considering all these, through the lenses of the uncanny and Bakhtin’s chronotope, this thesis aims to examine the mysterious and disturbing notions of the uncanny caused by forced migration along with the term “chronotope” to state their relation to the time and space in which they occur.

Keywords: Chronotope; Louis De Bernières; migration; multiculturalism; the uncanny; Yaşar Kemal,

INTRODUCTION

Birds Without Wings by Louis de Bernières is a fictional narrative set in Eskibahçe, an imaginary small Anatolian town based on the real village of Kayaköy, and the lives of its inhabitants before and after the first world war. The novel displays how Turkish nationalism arose after the horrific massacres perpetrated by and Armenians in the nineteenth and early twentieth centuries, just like the slaughters and mass murders that took place in the Balkans and Russia for ethnic and religious reasons. The Ottoman Empire had been like a sanctuary for refugees escaping from persecution and extermination, while the collapse of the empire brought about the end of ethnic and religious tolerance for refugees in different parts of the empire.

Based around the axis of the love story between a Greek girl named Philothei and a Turkish youth named İbrahim, who lived in an idyllic village called Eskibahçe in Fethiye during the last years of World War I and the Turkish War of Independence, the novel also examines the life of Mustafa Kemal Atatürk with documentary sensitivity. It also examines the effects of the war through the eyes of the villagers, and the relations between the Muslim and Christian people of Eskibahçe. Thus, as the novel is narrated from a variety of perspectives, it can be described as polyphonic, to use Bakhtin's terminology.

In the context of this thesis, the feelings of the local Muslim people after the Christian Greeks left the village of Eskibahçe or how the (so-called) Greek people felt after they were deported to their supposed homeland, Greece, through forced migration are all going to be examined through the lens of the uncanny. As regards the definition of the term "uncanny", Royle indicates that the uncanny, is a 'peculiar commingling of the familiar and unfamiliar', (Royle, 2003, p.1) and is therefore often associated with an experience of 'liminality, margins, borders, frontiers' (Royle, 2003, p.vii). Both sides felt complete while living side by side in this microcosmic multicultural society despite their racial, cultural, or religious differences. However, their harmonious solidarity was damaged, starting to dwindle owing to the nationalist policy of the new nation state, as well as from the rise in Greek nationalism in the region. The early Republican state followed a project that required rearranging the whole population by displacing the non-Muslims who were considered as "surplus". The phenomenon of compulsory displacement exacerbated by Greek and Turkish nationalist feelings played a crucial role in the nation-building process of the new nation-state. Before this nationalism gained momentum, the multicultural, multi-ethnic world of the Ottoman Empire led to the formation of a congruent social order among multiplicities and diversities, as well as racial violence, racist remarks and attitudes towards foreigners or migrants in the spatial and

discursive borders of the nation-state.¹ The loss of cultural diversity in this society automatically led to social depression as the local Muslims felt incomplete and insufficient with the disappearance of the Christian Greeks, who were very similar to the Turks culturally in terms of language, customs and manners. The assimilation or accommodation of the exchanged people in a third space may be received with an antagonistic attitude by the indigenous people in that society. To aim at preserving or protecting a culture runs the risk of privileging one allegedly pure version of that culture, thereby crippling its ability to adapt to changes in circumstances (Waldron, 1995, p.110; Appiah, 2005, Benhabib, 2002, Scheffler, 2007). The feelings of loneliness, exclusion or cultural isolation expose both sides to uncanny emotions, whether they migrated or were left behind. Cultural alienation thus creates disharmony and the problem of compatibility in their own homelands. Iskander the Potter explicates the inner thoughts of the local people of Eskibahçe and illustrates their uncanny feelings, as they feel deserted, lonely, and cut in half due to the forced migration of the Christians:

We are in any case a serious people here. Life was merrier when the Christians were still among us, not least because almost every one of their days was the feast of some saint. Little work was done, it seemed, but at least their revelry was infectious. Our religion makes us grave and thoughtful, dignified and melancholy, whereas theirs did not exact much discipline (De Bernières, 2005, p.1).

The author highlights the harmonious cultural plurality before the forced migration, while he compares the doctrines of both religions, and describes how the carnivalesque juxtaposition of the practices of both religions enriches the colourful and merry lifestyle of the local people and migrants in Eskibahçe. The theme of “multiculturalism” penetrates into the heart of the novel both stylistically and thematically. As Fay puts forward: “Multiculturalism ...indicates that people importantly different from one another are in contact with and must deal with each other. All multiculturalists focus on understanding and living with cultural and social differences” (Fay, 1996, p.12). The multicultural society and atmosphere of the novel depicted through the multi-voiced narrative style, as well as the multinational governmental structure that reigned within the Ottoman Empire, foreshadowed the cosmopolitan contemporary world of the 21st century. This social order and structure enabled the foundation and development of more

¹ S. Pollock, H. K. Bhabha, C. A. Breckenridge and D. Chakrabarty, ‘Cosmopolitanisms’, in S. Pollock, H. K. Bhabha, C. A. Breckenridge, and D. Chakrabarty (eds.), *Cosmopolitanism* (Durham: Duke University Press, 2002), p. 1.

democratic settlements and management systems in metropolises inhabited by a multitude of cultures. De Bernières regards this cultural diversity, especially in Istanbul, as part of cultural richness in a fantastic frame and notes:

It is said that in those days one could hear seventy languages in the streets of Istanbul. The vast Ottoman Empire, shrunken and weakened though it now was, had made it normal and natural for Greeks to inhabit Egypt, Persians to settle in Arabia and Albanians to live with Slavs. Christians and Muslims of all sects, Alevis, Zoroastrians, Jews, worshippers of the Peacock Angel, subsisted side by side and in the most improbable places and combinations. There were Muslim Greeks, Catholic Armenians, Arab Christians and Serbian Jews. Istanbul was the hub of this broken-felloed wheel, and there could be found epitomised the fantastical bedlam and babel, which, although no one realised it at the time, was destined to be the model and precursor of all the world's great metropolises a hundred years hence, by which time Istanbul itself would, paradoxically, have lost its cosmopolitan brilliance entirely (De Bernières, 2005, p.167).

On the other hand, while seeking for a concubine for himself on the streets of Istanbul, Rüstem Bey's observations on the cultural heterogeneity of the society are quite meaningful. For a moment Rüstem Bey watched the crowds, the red fezzes of the men, with their black tassles, reminding him of the wheat fields full of poppies at home, before they had all turned pink. A group of Mevlevi dervishes walked past together, clad in their great skirts and their hats that looked like tombstones. A hamal strode by, bearing a cast-iron cauldron upon his head. A Jewess was borne past... A mixed party of Muslims and Christians took their first steps towards Ephesus, making pilgrimage together to the house of the Virgin Mary. Two gypsy women with babies at their backs walked hand in hand with two capuchin monkeys. A portly Orthodox priest sweated behind a party of Bedouins draped in white cloaks ... Two young Greek women with scarlet skullcaps, their black hair flowing down over their shoulders, caught Rüstem Bey's eye and nudged one another. A solemn Turk on a small ass led twelve ludicrously pompous camels, strung together, their halters hung with large azure prayer beads. Such was the normality of Istanbul, and none of these people found anything remarkable in such heterogeneity. (De Bernières, 2005, p.172)

Such a picture is very different from the situation after the population exchange, when an attempt is made to construct nation states on the basis of an essentialist national identity. In her paper entitled "Narrating the Nation? National Identity and the Uncanny in De Bernières' *Birds Without Wings*", Catherine MacMillan explores "how attempts to construct essentialist national identities can lead to the exclusion of those on the margins of the nation, such as immigrants,

those with hybrid identities or ethnic minorities, who challenge the conception of the nation as a homogenous group” (MacMillan, 2012, p.157). In this context, she notes that, “for both Bhabha and Kristeva, the national bond is subject to the uncanny, in that it is threatened by the return of this repressed difference, perhaps most notably in the form of immigration” (MacMillan, 2012, p.157).

As far as the major characters of the novel *Birds Without Wings* are concerned, Philothei, the most beautiful girl in the village, and İbrahim, the shepherd of the village, have been in love since their childhood. Knowing this situation like everyone else, their families also welcome their marriage, as there is, in fact, little real distinction between the groups in terms of religion, language and nationality. Everyone is an Ottoman and is the servant of our “Sultan, our Master”. When Rüstem Bey, the head of the village, realizes that his wife is cheating on him, he kills her lover, has his wife stoned, and then donates her to the village brothel. He then brings a mistress, who is said to be Circassian, from Istanbul. This woman is actually a Greek girl and is not a virgin, as he supposes, but she deceives the landlord. As an assistant, Philothei works together with Drosoula for Leyla Hanım, the mistress of the agha, and becomes her only friend. Meanwhile, she secretly meets with İbrahim.

Abdül nicknamed Karatavuk and his best friend Nico nicknamed Mehmetçik communicate by imitating birds with the whistles made by Karatavuk’s father, Iskender the Potter. In the tenth chapter of the novel, it is indicated that Iskender gave them two toy birds he made from clay. When the water in the pitcher sang and made enchanting melodies, the clay birds started singing bird songs, surprising and delighting the boys. Nico’s clay bird sang like a robin, Abdül’s clay bird sang like the blackbird. Nico, despite being a Christian was ironically nicknamed Mehmetçik. In fact, Mehmetçik is the affectionate name given to the Turkish soldiers and refers to any enlisted man in the Turkish army. Both the Turkish and Christian people in the village adopt the Ottoman identity which comprises their ethnic and religious differences. The Christian boy Nico nicknamed Mehmetçik, for instance, is eager to be enlisted in the Turkish army and join the war to protect his Sultan against his enemies. However, Mehmetçik is regarded as Greek in other people’s eyes. After Karatavuk signs up for the army, Mehmetçik was never imagines himself separated from his best friend. Methmetçik stresses: “We’ve come to volunteer. [...] For the empire and the Sultan Padishah” (Bernières, 2005, p.292). However, the sergeant treats him suspiciously and does not accept him because he is a Christian. Instead, he accepts Karatavuk as he is Turkish. Furious with the reply of the sergeant, Mehmetçik responds proudly that he is an Ottoman although it does not change the result for him. Forced

to leave the queue in defeat, Mehmetçik mourns; “Suddenly it matters that I am a Christian, where it mattered only a little before” (Bernières, 2005, p.296).

The day will come when he will not be sent to the front because he is a Christian, even though he wanted it so much, instead he will be worked like a slave in the fortification battalions and humiliated, and he will not be able to digest it and become a fierce bandit. One day, he will reunite with his dear friend Karatavuk, who went to war instead of his father, although he was young, and returned safely from the front. On the other hand, the local people in Eskibahçe will prefer the Italian occupation to the Greek occupation, and the Italian officer and Rüstem Bey will establish a close friendship, because, for the first time in his life, the Ağa will have the opportunity to form an intimate friendship with a person who is equal to him both in education and rank.

A common drawback of war, İbrahim will lose his mental balance. Philothei, who was asked to leave her village during the population exchanges, will fall off the cliff while arguing with İbrahim, and İbrahim will completely lose his mind. Leyla Hanım will return to her homeland, which she has longed for years, without the landlord’s knowledge. After the war, nothing will be the same as before. All of the Christians will die, be exiled from their home, country or life, and they will be replaced by Turks who do not speak Turkish in the same situation. The tricks of the imperialist powers, their dreams of sharing Anatolia and the “Great Ideal” (Megalo Idea) of the Greeks will bring disaster to the country, people of different religions and nationalities, who have been friends for centuries, dedicate themselves to each other’s saints, will become enemies and those who remain friends will never see each other again. As MacMillan emphasises,

It is, thus, the transgression of both physical and psychological borders that renders the migrant uncanny (MacMillan, 2021, p.159). Moreover, the migrant him/herself, who ‘leads the life of a double, the automaton’, not only provokes but also experiences a sense of the unhomely or the uncanny; this is emphasised by the migrant’s need to express himself in a foreign language, in the ‘half-life, half-light of foreign tongues’,² (Bhabha, 1994, p.139) while the new language becomes ‘an artificial language, a prosthesis’³ (Kristeva, 1991, pp. 15-16).

After the War of Independence, the former multicultural atmosphere was spoiled hopelessly and among the nationalistic cries of the other ethnic groups and the intricate imperialistic policies of other cultures on the Turkish nation, the daily life of local people was completely

² H. Bhabha, *The Location of Culture*, (London: Routledge, 1994), p. 139.

³ J. Kristeva, *Strangers to Ourselves*, (New York: Columbia University Press, 1991), pp. 15–16.

changed. It lost its multicultural appeal in the face of the nationalistic spirit. On the other hand, when we check the political atmosphere in Greece and its influences on Turkey, we observe that the Greek king's being bitten by a monkey, his affliction with rabies and subsequent death, will change the administration in Greece, reduces the foreign support that Greece receives, and indirectly affect Turkish history. In addition, allegations that this was a conspiracy planned by the Greek Prime Minister Venizelos will come onto the agenda. Parallel to the events in the village, the novel also deals with the liberation struggle and Atatürk's journey from being an officer to the head of state.

The second central book to be dealt with in thematic comparison with Louis de Bernières' *Birds Without Wings* in this thesis, *The Euphrates is Flowing Blood*, is the first book of the *An Island Tale* quartet. In this work, Yaşar Kemal deals with the ordeal of the Anatolian people after the First World War. The novel takes its name from the image of the Euphrates river's water, which bleeds after the bodies of the Yezidis, who lived in the Middle East and were massacred, were thrown into it. The author deals with the destructiveness of the war around Poyraz Musa and other heroes, and focuses on the sadness of the exchange, the brotherhood of peoples who have lived together for hundreds of thousands of years, and the diversity, beauty and harmony of their cultures. In her article entitled "A Life in Exile: An Analysis of the Uncanny and National Identity in Yaşar Kemal's *Look, The Euphrates is Flowing Blood*", Neslihan Günaydın Albay points out: "Depending on the causes of trauma, such as displacement, war, psychological violence, it is inevitable for characters to be subjected to the uncanny effect of their exilic life or their initiation into a new, queer life in an isolated scope with the traces or memories of a culturally harmonious society in a cosmopolitan world" (Günaydın Albay, 2023, p.545). Yaşar Kemal dramatically emphasizes the social effects of war in this work. It also deals with the efforts of people left behind from wars, massacres and exiles to establish a new life on an island emptied by the Greeks, who have been sent to Greece in the exchange, on the basis of the decision taken in Lausanne, while the Greeks were sent to Greece, it was decided to settle the people who lost their homeland in the wars on this island in the Aegean. The fate of the island changes with the arrival of Poyraz Musa, and the people of various origins who took refuge on the island, with the support of Poyraz Musa, as they attempt to sow the seeds of a happy life despite all the pain they have experienced.

In 1923, Greece and Turkey signed the Exchange Agreement. The people of the island, who were sent to an unknown place on the Ant (Mirmingi) Island, settled in Greece in accordance with the exchange conditions. However, the only person who did not comply with this migration among the islanders is Vasili Atoynatanoğlu, a veteran of Sarıkamış. Vasili did not

join the emigrants who went to Greece and swore on the Bible to kill those who would come to this island. The main character of the novel is a war veteran named Poyraz Musa, who has a medal of honor. Poyraz Musa is actually a Circassian soldier; although his real name is Abbas he is known as Poyraz Musa. When he could not find anyone in the village he came to Ant Island, which overlooked Mount Ida and settled in a house and a mill, realizing that someone other than himself lives on this island. Musa, although he is also in great tension because of the possibility of another person being on the island, also continues to live on the island.

Lena Papazoğlu, a former resident of the island, whose four sons were martyred in the War of Independence, also comes to this island. She did not like the Greece she was sent to and thus decides to return to the island, where she meets Musa and they become friends. She is a mother who martyred her four sons. Poyraz Musa meets Vasili Atoynatanoğlu, a veteran of Sarıkamış, who lives alone on Ant Island, and has sworn to kill anyone who comes to the island. However, Vasili saves Musa's life when one day a big storm comes up and they become close friends. With this event, an important friendship is established between Vasili and Musa, putting an end to Vasili's loneliness, as Vasili, Musa and Lena begin to live together on the Island. However, establishing such a friendship was not so easy at all. After overcoming many inner conflicts and going through the moments of fear, anxiety and uncanny on the deserted island they managed to empathize with each other and build a strong social relationship despite the bleak face and extensive effects of the war on individuals who were forced to struggle with the feeling of the uncanny.

The term "uncanny" commonly refers to something outlandish, mysterious, or unsettling in such a way that evokes a feeling of distress or fear. It describes anything from feelings to objects that seem familiar but strange at the same time, so that anything that disturbs you in a strange way when you encounter it can be described as uncanny. Such things challenge and even refuse to obey normal expectation. Freud, in his (1919) essay "The Uncanny", explains the distress that awakens once the "heimlich" - familiar turns into "unheimlich" - unfamiliar or the very thin transparent line between reality and fantasy (132). Leaving a place for good certainly has something to do with the feeling of uncanny and being made to leave a place in the context of "forced migration" involving communities undergoing displacement, inevitably exacerbates the effects of the uncanny because it means relocating people from their familiar homes and communities due to some crises, conflict or war. When people are to leave their homes and migrate to unfamiliar places, they may meet communities, cultures, socio-economic dynamics which are familiar and strange at the same time. The destination they flee and the land they left may be familiar or comforting originally yet due to the circumstances of displacement both

places turn into unsettling, strange thus uncanny territories. The old place where they used to live stands still with all the life ready to flow and the new places, they flee through evoke a sense of the uncanny as well as the old ones because people struggle with the dissonance between the known and the unknown, the familiar and the unfamiliar. In addition to disorientation, the responses to the feelings of loss, depression and trauma because of the forced migration add up to the feeling of the uncanny. Bakhtin's chronotope may help us to understand how the forcibly altered temporal and spatial dimensions effect individuals' sense of belonging and self.

In my thesis, the analysis of the uncanny in *The Euphrates is Flowing Blood* and Bernières' *Birds Without Wings* offers an important perspective to reveal the mysterious and disturbing elements within these novels. By analysing the "uncanny" I aim to demonstrate how these elements contribute to the overall atmosphere and thematic depth of the novels, along with the term "chronotope", which is "a term employed by the Russian literary theorist Mikhail Bakhtin (1895–1975) to refer to the co-ordinates of time and space invoked by a given narrative; in other words, to the 'setting', considered as a spatio-temporal whole" (Oxford Reference).

Furthermore, my analysis extends to the study of chronotopes which is simply an indication underlining the fact that time and space cannot be separated in literature (Bakhtin 2008, p.84). This combination is a pattern in which "life" happens – is interwoven. The intertwining of the "uncanny" and chronotopes allows us to understand that strange events are not only isolated, but also intricately tied to the time and place in which they occur. This double perspective enriches the analysis, providing a basis for exploring the uncanny chronotopes in the literary landscapes of these works.

What distinguishes this thesis from others is that it combines the "uncanny" and the chronotope, emphasizing the special relationship between these two concepts. This thesis thus adds an original perspective to the literature by emphasizing the effort to understand not only uncanny events but also the inner context of these events. The theory chapter is devoted to a comprehensive discussion of the theoretical framework of this thesis; first of all, giving a detailed analysis of the phenomenon of the uncanny caused by migration and, secondly, defining the chronotope and then providing a detailed explanation of which chronotopes are combined with the uncanny in the thesis. Following the theory chapter, each book is analysed separately based on the theoretical framework mentioned above, and which is explored in greater detail in the following chapter.

RESULTS

In the thesis, the examination of the uncanny in *The Euphrates is Flowing Blood* and Bernières' *Birds Without Wings* provides an essential insight to uncover the mysterious and unsettling elements within these two novels. By examining the “uncanny”, it is revealed that how these elements helped to the general atmosphere and depth of the theme of both novels, together with the term “chronotope”, which is “a term employed by the Russian literary theorist Mikhail Bakhtin (1895–1975) to refer to the co-ordinates of time and space invoked by a given narrative; in other words, to the ‘setting’, considered as a spatio-temporal whole” (Oxford Reference). The combination of the “uncanny” and chronotopes as the examination lens led the way to show that the weird and irrational events following the exchange between Greece and Turkey taken in the Treaty of Lausanne are not just unique and distinctively separate but on the contrary, they are strictly tied to the time and place in which they occur. This enriched perspective created the base to examine “the uncanny chronotopes” in literary context of these events of the works, which distinguishes the thesis.

DISCUSSION

The “uncanny,” as discussed above, refers to the familiar Freudian *Das Unheimliche*, which illustrates an instance when we deem something familiar, yet foreign at the same time and which leads to a feeling of uneasiness. According to Freud, ‘the uncanny is that class of the frightening which leads back to what is known of old and long familiar’, so that there is a remarkable convergence between the heimlich and its opposite as ‘unheimlich is in some way or other a subspecies of heimlich’; thus, ‘the home itself, for all its outward appearance of safety, is a sinister place (Strachey, 1955, p.340). The uncanny, then, is a ‘peculiar commingling of the familiar and unfamiliar’, (Royle, 2003, p.1) and is therefore often associated with an experience of ‘liminality, margins, borders, frontiers’ (Royle, 2003, p.vii). In this context, according to Bhabha, the national bond itself has an uncanny aspect in that it is perpetually threatened by the irruption of difference: although the narratives which underscore national identity appear to be stable and confident, they also involve the repression, or rather the disavowal of difference (Bhabha 1994, p.203).

Thus, as territorial identities also imply limits and borders, it is transgressions of these borders (both psychological and physical) that may destroy the sense of national ‘homeliness’ (Ziarek,

1995, p.16): migration, then, may highlight the uncanny or, in Bhabha's translation of *unheimlich*, the unhomely aspect of national identity, as migrants 'articulate the death-in-life of the "imagined community" of the nation' (Bhabha 1994, p.236). Like Bhabha, Kristeva also associates the uncanny with the 'ambivalence and liminality of the national space', (Ziarek, 1995, p.7) highlighted by the presence of the foreigner which intrudes upon the (supposed) homogeneity of the group. This thesis seeks to examine the ways how the Freudian notion of the uncanny is highlighted in both *Birds Without Wings* and *The Euphrates is Flowing Blood* as an appropriate form of analysis. As Elizabeth Tonkin stresses, "we live in other people's pasts whether we know it or not and whether or not we want to do so" (Tonkin, 1992). In Bhabha's terms, the primarily Turkish Muslim and Greek Orthodox villagers can be regarded as hybrids. They resemble each other so much that both groups adopt and participate in each other's religious activities to a certain extent as monoglot Turkish speakers who frequently intermarry. Nevertheless, the idyllic lifestyle of the villagers is interrupted and ruined by historical events. Particularly following the declaration of the Turkish Republic, the villagers are forced to redefine their cultural identities as 'Turks' and 'Greeks' as part of their nation-building process.

In his prologue, Iskander uses language skilfully as a proverb maker, and highlights the difficulty of adapting to a new culture, adjusting to a new identity in respect of ethnic minority groups living with the Other in a multicultural society:

We knew that our Christians were sometimes called Greeks, although we often called them dogs or infidels but in a manner that was a formality, or said with a smile, just as were their deprecatory terms. They would call us Turks in order to insult us, at the time when we called ourselves Ottomans or Osmanlis. Later on, it turned out that we really are Turks and we became proud of it, as one does of new boots that are uncomfortable at first, but then settle into the feet and look exceedingly smart. (De Bernières, 2005, p.4)

Being labelled as the Other with some pejorative words or derogatory remarks makes every cultural group feel uncanny, wherever they live. However, all ethnic and cultural groups are subjected to an identity crisis within the Ottoman empire as they become alienated from their original culture and assimilated to Ottoman culture and identity over time. Iskander excellently portrays the intermingling of cultures and the situation of socially embedded identities with an analogy in the above quotation. However uncanny and isolated they may have felt owing to some discriminatory racial words, the various ethnic groups were largely integrated into the host Ottoman culture. Subsequently both the Turkish Muslim and Greek Christian cultures

represent each other through the common sharing of each other's cultural and religious traditions. In her book entitled *Imagined Communities in Greece and Turkey: Trauma and the Population Exchanges under Atatürk*, Emine Yeşim Bedlek demonstrates that

Orthodox Christians of Anatolia were not Greeks in terms of nationalist sentiments because their culture and traditions were almost identical with the Muslim Turks of Anatolia with whom they lived together for centuries. Therefore, Orthodox Christians preserved their imperial identity or Ottoman identity after their deportation from Anatolia (Bedlek, 2016, p.2).

Asserting that contemporary Turkish and Greek understanding of the Lausanne Convention and the population exchanges were based on nationalism, Bedlek indicates that:

modern Greeks and Turks believe that through the population exchanges, they ethnically cleansed their territories of the 'Other'. Turks believe that Orthodox Christians were ethnically Greek, and the population exchanges were necessary in order to create a homogenous Turkey. Greeks, on the other hand, think alike because for them a homogenous Greece could only be achieved through displacing the Muslims of Greece who were the 'Turks' (Bedlek, 2016, p.3).

Leyla Hanım, whose real name is Ioanna, is originally a Greek woman who longs for her hometown, Ithaca, despite her new life along with Rüstem Bey in Eskibahçe. In other words, she arguably possesses a migrant double consciousness. After experiencing very traumatic events after her abduction, she starts a new life from scratch. She is cautious, but also sure that she will fall in love with Rüstem Bey in time. She is secretive about her national origin in order not to ruin Rüstem Bey's dreams about her, and his good impressions of her. According to him, she is a Circassian woman. Thus, this can be seen as an example of how the cosmopolitan nature of the Ottoman Empire presented an appropriate ground for people of a variety of races and cultures to live together harmoniously.

Dealing with the events before and after the First World War including the collapse of the Ottoman Empire, the novel features a cosmopolitan Ottoman Empire through the village of Kayaköy, near Fethiye. The story of this place is narrated from the perspective of some of its inhabitants. In Bakhtinian terms, "the novel is a collection of styles. The language of the novel is a system of languages" (Bakhtin, 1975, p.18). There are a variety of different narrators and they all have the right to express or share their own ideas in a polyphonic and heterogenous way. According to Bakhtin's theory, the concept of polyphony, as has already been suggested, is related to the narrative structure of literary works whose language is interactive. In accordance with Bakhtin's critique of polyphonic novels and theory of dialogue, discourse and

language (1981, 1986), “discourses as social viewpoints, or ‘voices,’ circulate across time and space, some of which become internalised in an individual’s consciousness. The multiplicity of social voices – heteroglossia – arises because different discourses are available for an individual to appropriate, to internalise, and to speak through and, thus, permeate the language exchanged between individuals when they engage in dialogue” (Hamston, 2006, p.57). On the other hand, M. Pushkin asserts that “by defying the formal approach, Bakhtin is refusing attention to the structural elements, which are the flesh of the living textual body of the novel, instead embracing them as a polyphonic (or should we say cacophonous due to the limitless diversity?) chaos of unique elements all in constant intermingling and dialogue with one another and the reader” (Pushkin, 2017, p.442).

In the context of the population exchange, the exodus of the Christian villagers from Eskibahçe leads to a sense of the uncanny for everybody involved. The multicultural nature of the Ottoman Empire prior to the war made life lively and harmonious in this small place, in contrast to disturbances or disadvantages that may perhaps be expected due to ethnic diversity. In this context, the focus of this section is to demonstrate the uncanny aspects of the phenomenon of migration and its disastrous and traumatic effects on individuals. The attempt to form essentialist national identities can result in the exclusion of immigrants or ethnic minorities with hybrid identities, which conflict with the notion of nation as a homogenous structure rather than a cosmopolitan one. In this sense, the reinforcement of the national identity is exposed to the uncanny because the nation is under the threat of “the return of this repressed difference or hybridity mostly through immigration. Notably, the town lost its vitality and heterogeneity after the minorities had been deported:

There had been such clear division of labour between the former inhabitants that when the Christians left, the Muslims were reduced to temporary helplessness. There was no pharmacist now, no doctor, no banker, no blacksmith, no shoemaker...The race that had preoccupied itself solely with ruling, tilling and soldiering now found itself bulked and perplexed (De Bernières, 2005, p.608).

Bernières blames the radical nationalistic and religious endeavours for the loss of colour and diversity which Eskibahçe suffers: “the triple contagions of nationalism, utopianism and religious absolutism [which] effervesce together into an acid that corrodes the moral metal of a race, and it shamelessly and even proudly performs deeds that it would deem vile if they were done by any other” (De Bernières, 2005, p.286). In their article entitled “Social Construction of Identity in Louis de Bernières’ Novel *Birds Without Birds*”, Tatiana Golban and Evla Yürükler emphasize the brutal shift from the tradition of religious and ethnic tolerance to

extreme nationalism and religious persecution, which interrupts the unforgettable and timeless dream of the initial cosmopolitan space (Golban & Yürükler, 2019, p.410). How Bernières problematizes identity is evident in the subtle examples of characters from both cultures. The Turkish boy Abdul and the Greek boy Nico, for instance, grow up together. Abdul is the son of the Turkish Iskander the Potter and takes the nickname “Karatavuk”, while Nico was nicknamed “Christian Mehmetçik”. The author thus plays with the issue of identity by changing the names of characters satirically. One significant example of the Turkish Christians excluded and exiled from Anatolia is Drosoula who is left homeless, destitute and languageless after the population exchange. Due to the political strategies of governments that try to fit her neatly into a particular identity category, Drosoula depicts her stipulated identity crisis as follows:

because I may be Greek now, but I was practically a Turk then, and I’m not ashamed of it either, and I’m not the only one, and this country’s full of people like me who came from Anatolia because we didn’t have any choice in the matter. When I came here, I didn’t even speak Greek, didn’t you know that? I still dream in Turkish sometimes. I came here because the Christians had to leave, and they thought all the Christians like me were Greek, because the people who run the world never did and never will have any idea how complicated it really is, so if you call me a Turk you might think you’re insulting me, but it’s half true, and I am not ashamed (De Bernières, 2005, p.20).

Although Drosoula is originally Greek, she mostly bears the traces of Turkish nationality wherever she moves. She implies that considering all Christians in her position as Greek is misleading as there are many factors that influence one’s identity, such as language, memories, values, personality, experiences, or cultural practices, apart from religion. She seems to be a bit resentful and disillusioned, since she went through a lot of losses or unfortunate events in life as a consequence of being a migrant or leading a life in exile through forced migration. She tries to illustrate her complicated feelings in her inner world and recounts the adverse effects of war, migration, and the decision of population exchange on her private life pathetically:

I lost my family, my town, my language, and my earth. Perhaps it’s only possible to be happy, as I am here in this foreign land that someone decided was my home, if one forgets not only the evil things, but also the very perfect ones. To forget the bad things is good. That is obvious, but sometimes one should also forget the things that were wonderful and beautiful, because if you remember them, then you have to endure the sadness of knowing that they have gone. They have gone as irrevocably as my mother, and my Anatolia, and my son who became a devil and drowned, and my sweet husband

who also drowned at sea, and all those who died here in the war (De Bernières, 2005, p. 24).

Drosoula was socially excluded or ostracized by the natives in her new country, as all immigrants felt or experienced in both countries, because she could not break her close ties with the place she came from. She was treated like a foreigner in her (new) home country, accused of being a Turk and blamed for belonging to the Turkish culture. “The thoughtless ones call you a filthy Turk, and spit at you, and tell you to go to the devil, and ‘Piss off back to Turkey’” (De Bernières, 2005, pp.567-8). Religion was, by itself, not decisive enough to enable social unity and solidarity, as language also played a significant role in determining one’s cultural and national identity. Importantly, it was an important determining and essential factor in homogenizing a nation state. Not able to communicate in Greek, she was branded as a Turk, which she was proud of. Anatolian migrants such as Drosoula provoke a sense of the uncanny in the local Greek islanders in that, in their mixture of Greekness and Turkishness, they embody the ‘peculiar commingling of the familiar and unfamiliar’ that is characteristic of the uncanny. Thus, as Kristeva notes, being a foreigner implies a double identity challenge as ‘by explicitly, obviously, ostensibly occupying the place of difference, the foreigner challenges both the identity of the group and his own’ (Kristeva 1991, pp.41-2). Clark, for instance, describes the strange experience of those affected by the population exchange who did not always have a sense of ‘coming home’ even though their new country of residence was ‘in theory at least, their national motherland’ (Clark, 2009, p.3). For Bhabha and Kristeva, as has been discussed, the migrant both provokes and experiences the uncanny or unhomely, as can be explored in the story of Drosoula.

The dream of a Greater Greece, the Megali Idea, is also, and much more fatefully, pursued by the Greek Prime Minister Eleftherios Venizelos, who lays claim to Thrace and Western Anatolia. Those villagers forced into exile, like Drosoula, both provoke and experience a sense of the uncanny in their unsettling and unsettled attempts to find a place in a Greece constructed on the basis of an essentialist national identity. Moreover, Eskibahçe itself becomes a bereft and uncanny, and unhomely place, almost unrecognisable from the lively, hybrid village it had once been, haunted not only by the ghostly lack of the exiled Christians but by their uncanny doubles, Greek Muslims who were forced to migrate to the new Turkish Republic. Indeed, in the twenty-first century, the village of Kayaköy remains a ghost town, a haunting, uncanny tourist attraction.

Likewise, Ioanna’s story mirrors the fate of the Christian villagers, who are forced to become migrants against their will; she leads the uncanny ‘double life’ of the migrant. She is even urged

to adopt a new identity and name, and she constantly feels psychological pressure not to speak her mother tongue. Thus, Leyla keeps her identity secret. She is depicted as if she were a female Odysseus figure far away from her hometown, Ithaca, from where she was abducted to the Ottoman Empire before meeting Rüstem Bey in Istanbul. She continues to feel a deep longing and devotion for Greece and the Greek language, and she expresses her frustration when she realises the Greek villagers can speak only Turkish. Disguised as the Circassian Leyla, she strives to maintain this image in Rüstem Bey's view. Although she is pleased and fascinated in her co-existence with the kind-hearted, gentlemanly Rüstem Bey, she cannot keep Ithaca out of her mind, just like Odysseus imprisoned on Calypso's Island (MacMillan, 2021, p.164). Interestingly, Ioanna does not hesitate to leave Eskibahçe and abandon Rüstem Bey for the sake of her home country as soon as she gets the news of the exodus of the Christian villagers to Greece. Her fate, as well as the fate of the Christian villagers who become migrants, is shaped against their will. While playing her instrument, she sings songs in her native language, but she is forced to repress her desire to speak Greek in her conversations with Rüstem Bey. Ioanna thus arguably embodies immigrants who are forced to lead an uncanny double life. While deserting Eskibahçe and joining the Christian Greeks on the boat, she is exposed to their prejudicial looks and disturbed by their quirks:

Leyla Hanım caught up with the Christians on the evening of the second day. She was filthy, hungry, and exhausted, but in good spirits, and when she entered the encampment, she made a special point of walking confidently and holding her head high. She had anticipated a hostile reception and was not surprised when she received one. After their initial surprise, the Christians and especially the women, soon began to mutter against her. 'What is she doing here? We don't want Rustem Bey's Circassian whore. Why should we walk with a slut like that?' (De Bernières, 2005, p.548)

Contrary to expectations, Leyla Hanım defends herself by answering in the Greek language. Eimaipio Ellinida, apooloussas,' she said tartly. 'Genithikastin Ithaki kai esis den isaste para miaageliapo bastardi Tourki.'... Father Kristoforos was taken aback by this unexpected reply that he barely understood. Sitting near the flames, Daskalos Leonidas had been momentarily awakened from his mute dejection by hearing his own tongue. 'I'll translate for you' he said. 'Leyla Hanım said, "I am more Greek than any of you. I was born in Ithaca, and you are nothing but a pack of mongrel Turks." ... "From now on, said Leyla Hanım, reverting to Turkish, 'my name is Ioanna, and you will speak to me with respect (De Bernières, 2005, p.549).

Furthermore, Philothei's death prior to her family's exodus to Greece foreshadows the disastrous fate of migrant communities as a whole. She epitomises an in-between position between her Christian family, who will set out for Greece by forced migration, and her Muslim shell-shocked fiancé Ibrahim. She does not leave with her family as she intends to converse with the distraught Ibrahim about their future plans. Philothei's sudden death by accidentally falling from a cliff is a harbinger of ominous events and circumstances for migrants in exile. Drosoula supposes that Ibrahim killed her and so she curses him. All these ill-fated, sinister events only contribute more to his insanity. In short, the departure of the Christian villagers leaves the town bereft and colourless. Iskander the Potter declares: "there are many here who say we are better off without the Christians who used to live here, but as for me, I miss the old life of my town, and I miss the Christians. Without them our life has less variety, and we are forgetting how to look at others and see ourselves" (De Bernières, 2005, p.5)

In the construction process of modern nation states it is inevitable for hybrid societies to confront with the unpleasant and uncanny traces of building a homogenous nation. The image of "birds without wings", which is the name of the book itself, epitomises the villagers of Eskibahçe, who are condemned to an uncanny situation after being forced to migrate or staying at home in despair and hopelessness. They cannot fly away from the devastating effects of historical forces. Philothei is the epitome of these birds without wings; she is imprisoned in her own world. In a way, she seems to have been punished by death as she followed her distraught fiancé for her love's sake. She pays her penance heavily and maybe she becomes a scapegoat as she is not willing enough to start her migration journey and is obsessed with the idea of remaining and getting married with Ibrahim.

On the other hand, another key character who is a victim of migration, Drosoula, feels like she was in exile when she travelled to Cephalonia by boat with her husband. They struggled hard to survive this journey after so many arduous days at sea. However, when they arrived in Cephalonia where they supposed they would be adopted by family members or relatives immediately, they get frustrated when they face prejudice and rejection. They experience a sense of the uncanny because of their awkward efforts to acquire a place in modern Greece, founded on the basis of essentialist Greek identity. After their exodus, Eskibahçe turns into an uncanny place that does not retain any traces of the former/previous lively, hybrid atmosphere of the empire. The exchange of the exiled Christians with their uncanny Greek Muslims makes the village of Kayaköy a ghostly town with a grieving and uncanny atmosphere. She also experiences a dilemma, between her family and her husband, before leaving for Greece. She prefers travelling with her husband Gerasimos and son Mandras. As one of the exiled Turkish

Christians, Drosoula feels isolated in Greece after the death of her son and husband as a consequence of being left homeless, languageless and destitute. Mandras and Drosoula are also characters in De Bernières' novel *Captain Corelli's Mandolin*, where Mandras suicide is described. In the novel *Captain Corelli's Mandolin* which is set on the Greek island of Cephalonia in the Second World War, the author portrays the intercultural interaction, intercommunal love and friendship despite the ideological purpose of occupying forces to build a fixed, homogenous society. In this novel we learn that Mandras commits suicide by drowning himself in the ocean after her mother disowns him for attempting to rape the daughter of the Greek doctor Dr. Iannis. Drosoula expresses her chaotic life in exile:

To lose a child is the hardest thing that a human has to bear. Mandras died in the sea, just like my husband Gerasimos, and now I am here in Cephalonia with no family at all. I was orphaned by my own decision in Turkey when I was faced by an impossible choice, then I was widowed by my husband, and then I was orphaned by my own child... Home isn't only the place you come from, after all. (De Bernières, 2005, p.557)

On the other hand, she used to feel united with the other Turkish Muslims in Eskibahçe, which is one advantage of living under the dominion of the Ottoman Empire as a whole. As they are regarded as alienated, fragmented subjects within the postcolonial context, they are excluded by their original culture and society when they migrate to Greece. Their relatives turn their backs on them and they feel as if they were in exile rather than at home. This intricate situation can only be explained by the psychology of hybrid postcolonial subjects who live and think in two ways but do not feel like they belong to only one culture. It's ironic that Drosoula, like the other exiled Christians, cannot speak her mother language, Greek, although her family was of Greek origin. Their native culture is corrupted in time, and they become alienated from their language as well. As Bhabha refers, they are like Turkish migrants who represent the uncanny 'silent other of gesture and failed speech' (Bhabha, 1994:236). He implies that the 'languageless presence' of migrants in another country creates an uncanny situation which 'prefigures and pre-empts' the integration of a nation, since it 'evokes an archaic anxiety and aggressivity by impending the search for narcissistic love-objects in which the subject can rediscover himself, and upon which the group's amour propre is based' (Bhabha, 1994, p.236-7). As De Bernières' narrator notes,

In Greece they call it 'The Asia Minor Catastrophe'. Those who leave will for ever feel that they have been arbitrarily thrown out of paradise. One and a half million of them arrive in Greece, causing the utmost difficulty for a government trying to accommodate and incorporate them. They bring with them their education, their sophistication, their

talents, their nostalgia, and a music that will turn out to be rembetika. They also bring with them their absolute destitution and sense of injustice, and this will contribute perhaps more than anything else to the rise of communism in Greece, which will in turn lead to the Greek civil war (De Bernières, 2005, p.519).

Ibrahim is another shell-shocked tragic character who is torn between his inner self and the outer world. This fragmented inner self does not enable him to reunite with Philothei in marriage after he returns from the war. He goes through intricate conflicts he cannot overcome due to the lasting repulsive and dreadful war scenes in his mind. The war changes everybody's lives drastically in the village of Eskibahçe and makes the lives of both men and women more challenging than before by extinguishing the joyful and happy coexistence of the two communities. Ibrahim, forlorn, physically worn out and emotionally distraught reflects the social isolation and loneliness in the aftermath of forced migration as well as the individual sense of loneliness in the face of a divided and fragmentary world after war. The war thus changed his perspective on the world and other people and particularly influenced his feelings towards women. He became almost another man, and Philothei feels this radical change and distance in him towards herself pessimistically. She restlessly waited for his return for days and nights and Ibrahim failed to live up to her expectations. Ibrahim is incapable of reciprocating her love, as he lost his sanity in a world of wars filled with cruelty, violence, horror and hypocrisy. His disconnection from the outer world can thus be related to his involvement in war-crimes and his subsequent feelings of regret and self-loathing.

More broadly, the war profoundly affected everybody's lives by causing a loss of harmony in the community in general. Christianity had been entwined with the Islamic religion in daily practices, although they were supposedly completely different from each other. Hybridity and heterogeneity were thus culturally influential in this society. Muslims lit candles in the church and Christians asked their Muslim friends to pray for them. Both religions are equally praised and they seem to complete each other in joy and gravity in this multicultural world. They reflect a perfect unity throughout the novel. On the other hand, when Ibrahim lost his physical attractiveness after the war, the social and individual unity is also lost and chaos takes its place in the novel. Especially the subversion of the characters' lives in the novel is skilfully realized by the author who intends to signify the loss of innocence in individuals throughout the novel. When Tamara ends up in the brothel, Ibrahim goes insane, Leyla takes the role of the bride instead of the whore, things change for worse, not for better in the novel. The reversal of roles in individuals in a previously hybrid and harmonious society leads to the feelings of alienation, isolation and hopelessness.

In contrast to Leyla's vitality and presentable appearance, Tamara's loneliness and stillness are striking. During the stoning of Tamara, Abdülhamid plays the role of Jesus by saving her from the stoning. However, his wife, Ayşe does not want her to stay in their house as an abandoned and humiliated woman after her wounds healed. From that moment on, she is condemned to make her living as a whore in the city brothel. Most of the men of both faiths had been to the brothel to try out Tamara; the narrator notes that "being inside her was like one of those dreams where you are searching for something without knowing what it is. You came out disconcerted by those liquid, unfocused eyes that gleamed in the dark, and infected by her loneliness and stillness, and it made you nostalgic and sorrow-shot. There had been, it turned out, little satisfaction in using the wife of the landlord" (De Bernières, 2005, p.133). On the other hand, Leyla represents the loss of virginity at first and then the loss of beauty with the emergence of war. From the beginning of the novel, she puts great importance on her physical appearance and manipulates the other people around her with her appearance by using make-up just to look more attractive and beautiful. However, the war made everybody despondent by driving them into the feelings of hopelessness, unhappiness, and loneliness, and, despite the lively presence of Leyla Hanım, Rüstem Bey, too, feels alone and secluded.

He needed someone to meld with... It would be too simple to say that Rüstem Bey was looking for romantic love, because in reality he was looking for the missing part of himself, and these are not often the same quest, even though we sometimes think they are. Rüstem Bey had conceived the idea that if only he could find himself a Circassian mistress, amusing in demeanour, accomplished in music, red-lipped and fair of skin, excellent and enthusiastic in the techniques of physical love, then his life would be transformed. Every night he lay sleepless, tormented by the implacable songs of the nightingales, reaching out the arms of his imagination to the Circassian odalisque whose face and arms would light up his chambers like the moon (De Bernières, 2005, p.129-130).

With Leyla Hanım, then, Rüstem Bey seems to have fulfilled his romantic dreams, but he is still not satisfied with her because he regards her just as a concubine rather than a real wife. With the sudden disappearance of Leyla Hanım following the news of the forced migration, all the magic of his life is broken. His fantastic and mysterious life comes to an end, and he is driven into loneliness as an abandoned and forlorn man. In fact, he had fallen for Tamara, but he could not get her attention romantically as she had already been in love with her cousin. Thus, Rüstem Bey could not find the happiness he looked for in his marriage with Tamara, but

he regrets for having treated her so cruelly and offers her financial support when he learns that she is very ill during one of his visits to the brothel.

From the perspective of Bakhtinian chronotope theory, Louis de Bernières' *Birds Without Wings* primarily reflects three types of chronotopes, namely the idyllic, road and threshold. In the novel, the major characters are confronted with crucial challenges both in their personal lives and in the outer world. While they come across some barriers regarding their position in society, their way of responding to these challenges changes both themselves and the lives of the people around them.

In some specific parts of the novel Mustafa Kemal Atatürk's biography changes the fictional narrative into a more realistic and historical narrative in a documentary style, recounting his heroic deeds and nation-building steps. Bakhtin stressed the connection between chronotopes and ideology by indicating that the ideology of the text can be uncovered by means of chronotopes. In his analysis of novels Bakhtin referred to different types of chronotope, such as road-encounter, and threshold. In both texts (*Birds Without Wings* and *The Euphrates is Flowing Blood*), the chronotope of the road indirectly or directly hints that the sons of the nation should be following the same path and ideology. The chronotopes of the threshold display themselves as both individual and social thresholds in the relevant texts. In the novel *Birds Without Wings*, this state of being on the threshold is mostly manifested in the form of being a part of the nation and being a part of the other or remaining without identity. Moreover, through Atatürk's biography, time takes on flesh. His adamant character and firm stance in the face of difficulties mean that he is quickly elevated to a higher leadership position, which means that he passed through a significant threshold in order to reach his national goals. He is completely identified with his nation.

For each character in the novel, there is a symbolic road and threshold before they discover themselves or their identities within their small worlds. The role and metaphorical significance of the threshold can be better understood with Falconer's statements: "Bakhtin identifies the 'chronotope of the threshold' as being associated with crisis and break in life; the moment of decision that changes a life, where time is felt as instantaneous . . . as if it had no duration" (Falconer, 2010, p.89). Hence, thresholds represent the settings for the crucial breaks in life, moments of crisis and critical decisions both in literal and figurative sense. For Ioanna, she opens a new page and starts a new life with Rüstem Bey in the village of Eskibahçe and closes her dark past to a large extent. Because of several unlucky coincidences such as abduction and physical abuse, she is sold to work in Kardelen's brothel house. Leaving her house is a threshold for her to forget about her gloomy past and set out for a brighter future. However, she has to lie

to Rüstem Bey about her origin and background to pretend she was a virgin and a Circassian, which is not innocent at all.

She starts a more decent, more comfortable life with Rüstem Bey although the other women humiliate her for being a mistress in the public bath just as Tamara was condemned by them as a whore working in the city brothel. At some points both Tamara and Leyla share the same destiny; they just change roles. Ioanna is more Greek than all the other members of the Greek community in Eskibahçe as she can speak Greek, which reinforces her loyalty to her origins and cultural identity. She does not have any moment of hesitation about setting off to Greece by boat as soon as she gets the news of the decision on the population exchange between Greeks and Turks.

In the concluding part of his text entitled *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben emphasises the central point that the fundamental activity of sovereign power is the production of bare life as originary political element and as threshold of articulation between nature and culture, zoe and bios (Hussain&Ptacek, 2000, p.496). Agamben navigates the space as a boundary, that is, a threshold where the relationship between life and death is contingent and interconnected. Dealing with the concept of warfare as a situation that contains a negative part in itself, Agamben tended to find out how sovereignty works in the zones of uncertainty or indistinction where the production of bare life takes place. As indicated by Efe Baştürk, according to Agamben, “the warfare is a fact that can be replaced into the social itself. By doing this, the life can be totally controlled and the exceptional process of the power can be normalized as well” (Baştürk, 2017, p.2). The central theme explored and stressed throughout *Birds Without Wings* shows close parallelism with Agamben’s concept of “Homo sacer”. In Agambenian interpretation of “Homo sacer”, there is a comparison of a bare life and sacred man in a political sense and the homo sacer is exposed to exclusion by the sovereign, which refers to imposed situations or a forced way of life under political or patriarchal pressure as if the figure of homo sacer is something non-human (Agamben, 1998). This aspect of Agamben’s homo sacer can be revitalized and reverberated through the characters condemned to a bare life with the decision of forced migration in *Birds Without Wings*. In her article entitled “Homines sacri of Eskibahçe: An Agambenian reading of Louis de Bernières’ *Birds without Wings*”, Tuğçe Özdiñç presents a political criticism of the novel by making use of the political concepts of the Italian philosopher Giorgio Agamben. Concentrating on only two political concepts (a bare life and sacred man) referred by Agamben in *Homo Sacer: Sovereign Power and Bare Life of Agamben*, Özdiñç points out

Agamben's homo sacer can be compared to a bird without wings, in that in both works, the characters have to live the life and conditions that are imposed on them. The birds without wings of Eskibahçe of de Bernières are helpless in determining their own fate as they try to cope not only with the difficult situations that are imposed upon them by the governors, such as numerous wars, but also with the imposed decisions upon their identity (Özdiç, 2022, p.519).

As indicated by Özdiç, *Birds without Wings* can also be analysed based on the concept of homo sacer because both the Turkish and Greek inhabitants of Eskibahçe became *homines sacri* through sovereign exception either under the effect of the political or the patriarchal sovereign. In certain situations, certain people are condemned to exclusion. Agamben thus points out that the sovereign not only distinguishes what is inside and what is outside, but also "traces a threshold (the state of exception) between the two, on the basis of which outside and inside, the normal situation and chaos" (Agamben, 1998, p.19).

Giorgio Agamben's conceptualisation of *homo sacer* as the figure excluded by the sovereign takes as concrete form in Eskibahçe through the act of migration under the impact of constant wars. Both the Muslim and Christian populations turn into *homines sacri* when they are thrown out of *bios* into a bare life where they are treated as non-human. For Agamben, *homo sacer* is someone that "cannot be included in the whole of which it is a member and cannot be a member of the whole in which it is always already included" (Agamben, 1998, p.21). For instance, Yusuf the Tall represents the father-sovereign, who commands the murder of his daughter, Bezmialem due to her pregnancy out of wedlock and appoints his second son, Sadettin to implement the murder, while Rustem Bey represents the husband-sovereign, who catches his wife red-handed with her lover in disguise of women's clothes. These people feel obliged to use their right to kill or to decide upon one's life or death as mentioned by Agamben as part of the Roman law. They expel their family members from their family sphere. As another example of the *homo sacer*, who "dwells in the no-man's-land between the home and the city" (Agamben, 1998, p.56), the Dog takes up residence among the ruins of the Lycean stone tombs carved into the hillside, "in this wasteland between the town and the ocean [...] becoming a specter even before he had properly died" (De Bernières, 2005, p.31). He thus becomes a *homo sacer* not only for his hermitic existence among the tombs "all but naked" (De Bernières, 2005, pp.531, 585).

CONCLUSION

Both novels explore the effects of the population exchange between Greece and Turkey which was decided on after the declaration of the Turkish Republic, following the defeat of Greece in the Greco-Turkish war. *Birds Without Wings* explores how this forced migration influenced both the Christian villagers and the Turkish villagers. The Christian villagers set out for their supposed country of origin Greece without knowing any Greek, while the Turkish Muslim villagers carry on their lives with the lack of this cultural and ethnic diversity that their Christian friends and neighbours had provided by the existence in a diminished, unhomely Eskibağçe. Also exploring postcolonial issues such as migration, hybridity, collapse of empire and the nation-building process, the novel enlightens the challenging life experiences of the Greek Orthodox Christian villagers under very tough migration circumstances:

Mustafa Kemal also signs up to the Treaty of Lausanne, one of whose provisions is that almost all Turkish Christians, regardless of which language they speak, will be removed to Greece. All Greek Muslims, whether of Greek or Turkish religion and regardless of which language they speak, will be removed from Greece and sent to Turkey. The criteria are explicitly religious rather than ethnic, and in the interests of preventing future strife it looks like a good idea, until one takes into account the innocent people concerned (De Bernières, 2005, p.519).

Furthermore, the novel examined the uncanny facets of the population exchange through migration for both sides through a polyphonic approach. The author foresees that “one day in Turkey they will call it ‘The Demographic Catastrophe’, because it is the Christians who know how to get everything done. Turks are soldiers and peasants and landowners, but Christians are merchants and craftsmen. Their loss will delay economic recovery for decades” (De Bernières, 2005, p.519). In a parallel vein to the narration of the population exchange, the author shares his observations about how the Ottoman Empire collapsed and the Turkish Republic was founded thanks to Mustafa Kemal Atatürk’s sagacious views, shrewd personality and quick wit. As a general overview, in Louis de Bernières’ *Birds Without Wings*, which coincides with the incidents in the collapsing period of the Ottoman Empire, the author sheds light on the harsh struggle between Turks and Greeks after the Gallipoli campaign and closely examines the changes that happened to a (semi-imaginary) small community living in south-west Anatolia, in which Muslims and Christians lived together happily for centuries but are dispersed by the maleficent effects of the war that flared up in the context of discussions of religion and nationalism. The spirit of nationalism instigates forced migration, massacres and violence, which intrude on the peaceful life of a community which had been largely harmonious despite

religious differences. The two principal characters of the novel, Philothei and Ibrahim, are tragic war victims that had to sacrifice their love for nationalistic causes. The war does not allow Philothei, who has been praised and adored for her unique beauty since her infancy, to reunite with the goatherd, Ibrahim, who goes insane after the war. The war disrupts the unity and order among the hybrid inhabitants of Eskibahçe, irreparably, as the author handles major themes through some conflicts or their contrasts throughout the novel. This can be understood through the shattering of the idyllic chronotope: “The natural idyllic life is portrayed as limited, isolated and small, something that is bound to perish in the face of the emerging new progressive, yet alien and abstract world. Mankind is growing out of the idyllic cradle conquering the new industrialized world, learning new ways of communication, while being “egoistically sealed-off from each other, greedily practical” (Bakhtin, 1988, p. 234), as quoted by M. Pushkin (Pushkin, 2017, p.445).

As an anti-war narrative, Yaşar Kemal’s *The Euphrates Water is Flowing Blood* also emphasizes the losses caused by wars that directly affect not only individual identities but also cultural identities. In this work, besides the drama of the people who were subjected to the exchange without being consulted after the First World War, the author observes the lives of the Anatolian peoples who were negatively affected by the war. The novel also openly focuses on the problems caused by the exchange. The migration becomes a traumatic event when Greeks feel they are unwelcome on the island by the original landowners from whom they were displaced. This sense of not belonging to the new geography exacerbates the emotional impact of their forced departure. Although the inhabitants of the island have different ethnic and religious identities, they do not want to abandon the land with which they refer to as “our island”, emphasizing that the island had been adopted by various religious or ethnic groups as a common living area regardless of cultural manners or traditions in practice.

In Yaşar Kemal’s *The Euphrates Water is Flowing Blood*, as regards the uncanny effect of migration, what Vasili and Poyraz Musa felt and envisioned in Karınca Island can be understood as representing the effects of the population exchange more broadly. Karınca Island represented unity, cultural integration, hybridity and social harmony for everybody living together there regardless of their race, culture, or identity. However, when the war finished and the Ottoman Empire fell apart, the one-sided policy of the new Turkish Republic restricted the multicultural nature of the new nation by forced migration. This situation led to social disharmony and unhappiness for the individuals involved wherever they migrated or continued to live. On the other hand, the feeling of loneliness both for Poyraz Musa and Vasili while living alone on Karınca Island drives them to ask existential questions about life, people, humanity,

and the mystery behind happiness. The point that they reached is the feeling of love and mercy for everybody. Thus, while Vasili originally desires to kill the first person who reaches the island, he gives up on this idea of killing after his experience of loneliness and learned to value human existence in his confrontation with Poyraz Musa. We can clearly find the epitomes of the idyllic, road and threshold chronotopes in the novel through the identification of characters with both their nature and social milieu. The feeling of loneliness and the uncanny necessarily stimulates the emergence of these chronotopes in the narrative. As part of the idyllic chronotope, Poyraz Musa's conciliatory attitude towards life, nature and other people also penetrates through Vasili's thoughts and emotions positively. Uncannily, both are deeply influenced by the traces of life on the deserted island. They visit some of the houses which were abandoned and arouse various interesting images related to the owners of these houses or inhabitants of the island in their imagination. For instance, as Vasili observes: "Strange, the kitchen didn't even smell of mold. He went up the stairs. The wooden steps weren't even dusty. The polish was shining as it was." (Kemal, 2022, p.15) Related to the "just left" effect, Kemal's narrator adds:

Without thinking, without planning anything, he stood up, went straight to the house at the top, opened the door, went into the barn, and there were four rug sacks filled to the brim, leaning against the wall. He opened the barrel with oil sticking out of the boards, it was full of olives. The yellow olive oil in the carboys placed against the wall opposite the door shone brightly. Bags filled with figs, rice, pepper, salt, salted and dried fish, corn, peppers, dried zucchini, eggplant, and other foods large and small were neatly arranged on wooden shelves. (Kemal, 2022, p.97)

As regards the uncanny effect on the characters, Yaşar Kemal portrays it as follows: "The island was deserted. It was as if no one had been here since it was founded. He [Vasili] felt so lonely, so empty inside that he regretted not leaving." (Kemal, 2022, p.93) Later, "the evacuation of the island hit him like a sledgehammer. He went inside and examined the large millstones as if he were a mill master. He went up to the second floor, where a young girl's headscarf, embroidered with pink silk and sequins, was lying on the floorboards, looking so forlorn, waiting for its owner who would soon come and pick it up." (Kemal, 2022, p.94) In particular, Vasili cannot easily get over the negative psychological effects of the war easily as the visions of dead bodies fill him with disgust. He questions: "Could this island be the island of the fairies? When the fairies took the island, they took the islanders... And this shadow that appears and disappears... Why else would such a paradise island be so desolate!" "Towards evening, he entered the same house he entered the first time, something like fear gripped him, he said, I

don't want this house, this house is haunted" (Kemal, 2022, p.16), he decides. In a way, Vasili is in inner struggle with himself and the outer world on the path to find his own humanity. His encounter with Poyraz Musa becomes a threshold for him to get over his loneliness, to adopt the "Other" and to live harmoniously altogether, which is a requirement of being human.

At the end of *The Euphrates Water is Flowing Blood*, Yaşar Kemal creates a potentially harmonious multicultural society with Poyraz Musa's help on the island, which contrasts with the ending of *Birds Without Wings*, in which the characters oscillate between feelings of cultural alienation, isolation, and the uncanny whether they stayed in Anatolia or migrated to Greece. In *The Euphrates Water is Flowing Blood*, Yaşar Kemal manages to create social unity and solidarity with the collective efforts of individuals from different cultures, while Louis de Bernieres creates a more ambivalent atmosphere, with the focus more on the characters' search for a third space in their new living area with a divided identity. The idea of dislocation and displacement deeply affects the lives of the characters, who are trapped like birds without wings, and wherever they move, they cannot avoid the feeling of the uncanny.

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