

DISCOURSE AND IDENTITY IN LOUIS DE BERNIERES' NOVEL

BIRDS WITHOUT WINGS

EvlaYÜRÜKLER

Yüksek Lisans Tezi

İngiliz Dili ve Edebiyatı Anabilim Dalı

Danışman: Doç. Dr. Tatiana GOLBAN

2019

T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

DISCOURSE AND IDENTITY IN LOUIS DE BERNIERES'
NOVEL
BIRDS WITHOUT WINGS

Evla YÜRÜKLER

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
DANIŞMAN: DOÇ. DR. TATIANA GOLBAN

TEKİRDAĞ-2019
Her hakkı saklıdır

BİLİMSEL ETİK BİLDİRİMİ

Hazırladığım Yüksek Lisans Tezinin bütün aşamalarında bilimsel etiğe ve akademik kurallara riayet ettiğimi, çalışmada doğrudan veya dolaylı olarak kullandığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, yazımda enstitü yazım kılavuzuna uygun davranıldığını taahhüt ederim.

... / ... / 20... (İmza)

(Evlâ YÜRÜKLER)

T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

Evla YÜRÜKLER tarafından hazırlanan "DISCOURSE AND IDENTITY IN LOUIS DE BERNIERES' NOVEL *BIRDS WITHOUT WINGS*" konulu YÜKSEK LİSANS Tezinin Sınavı, Tekirdağ Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca 10.06.2019 günü saat 10:00'da yapılmış olup, tezin OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

Jüri Başkanı:		Kanaat:	İmza:
Üye:		Kanaat:	İmza:
Üye:		Kanaat:	İmza:

Sosyal Bilimler Enstitüsü Yönetim Kurulu adına

...../...../20.....

Prof. Dr. Rasim YILMAZ

Enstitü Müdürü

ÖZET

Kurum, Enstitü, ABD	: Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü, :İngiliz Dili ve Edebiyatı Anabilim Dalı
Tez Başlığı	: Louis de Bernieres' in <i>Kanatsız Kuşlar</i> Romanında Söylem ve Kimlik
Tez Yazarı	: Evla Yürükler
Tez Danışmanı	: Doç. Dr. Tatiana Golban
Tez Türü, Yılı	: Yüksek Lisans Tezi, 2019
Sayfa Sayısı	: 80

Bu tezin amacı, Louis De Bernieres' in *Kanatsız Kuşlar* romanında kimlik kavramını söylemsel bir bakış açısıyla tartışmaktır. Kimlik kavramı, ilgili kimlik teorilerine dayanarak kimlik oluşumunun yapım ve yapı çözüm süreçlerini gözlemlemek için altı bölümde incelenmiştir. İlk bölüm odak romanda uygulanan anlatı tekniği ile ilgili olarak bireysel kimlikler üzerinedir. İkinci bölümde, kimliğin sosyal inşası, topluma yansımaları ve sosyal yapılara etkisi ele alınmaktadır. Üçüncü bölüm, romandaki dini karakterlere atıfta bulunarak, dini kimliklerin bireysel ve sosyal seviyelere yansımalarına odaklanmaktadır. Dördüncü bölüm, romandaki ana temalardan biri olan Türk ve Yunan nüfusunun yer değişikliğine(mübadele) atıfta bulunarak kimliklerin ya da sürgün edilmiş kimliklerin değişimini ele almaktadır. Beşinci bölüm cinsel kimlik, toplumsal cinsiyet ve toplumsal cinsiyet rolleri kavramları altında, daha çok sosyal düzeyde karşılıklı ilişkilere atıfta bulunarak tartışılır ve son bölüm ise bazı izole edilmiş, marjinalleşmiş benlikleri karakter olarak referans alıp özdeşleşememe ve kimliksizlik kavramlarını inceler. *Kanatsız Kuşlar* romanındaki kimlik yapılarının ve türlerinin yapay olarak şekillendirilmesi ve yeniden şekillendirilmesi üzerine odaklanan bir kimlik çalışması olan bu tez, post modern romandaki kimlik kavramı, kimlik inşası ve yapı çözümü, bireysel ve sosyal yapılarda insan kimliğinin değişim, dönüşüm, akışkanlık ve kararsızlık konusundaki farkındalık ve etkilerini söylemsel bir çerçevede tartışmak amacıyla incelenmiştir.

Anahtar Kelimeler:Bireysel kimlik, Kimlik, Söylem, Sürgün kimliği, Toplumsal kimlik

ABSTRACT

Institution, Institute,	: Tekirdag Namık Kemal University, Institute of Social Sciences,
Department	: Department of English Language and Literature
Title	: Discourse and Identity in Louis de Bernieres's Novel <i>Birds Without Wings</i>
Author	: Evla Yürükler
Adviser	: Assoc. Prof. Tatiana Golban
Type of Thesis/ Year	: MA Thesis, 2019
Total Number of Pages	: 80

The aim of this present thesis is to discuss the concept of identity in a discursive perspective in Louis De Bernieres' *Birds Without Wings*. Identity concept is studied in six chapters to observe the construction and deconstruction processes of identity formation based on the related identity theories. In the first chapter the focus is on the individual identities in relation to the narrative technique applied in the novel. In the second chapter, social construction of identity, its reflections on society and social structures are discussed. The third chapter focuses on the reflections of religious identities on individual and social levels with reference to religious characters in the novel. Chapter four deals with dislocation of identities or exiled identities with reference to the event of exchange of populations of Turks and Greeks being one of the central themes in the novel. In the fifth chapter sexual identity is discussed under the concepts of gender and gender roles mostly on the social level with reference to inter-relationships and the last chapter took the concepts of disidentification and non-identity with reference to some isolated, marginalized selves as characters in the novel. As a study of identity focusing on the artificial shaping and reshaping of its structures and types in the postmodern novel *Birds Without Wings* written with a general attitude to make the existing multiplicities visible with the narrative technique employed by the author, identity concept, identity construction and deconstruction are aimed to be examined to discuss the awareness and effects of change, transformation, fluidity and instability of human identity in individual and social structures within a discursive frame.

Key words: Discourse, Exiled identity, Identity, Individual identity, Social identity

ACKNOWLEDGEMENT

I would like to express my deepest appreciation to all who provided me with help and support to complete this thesis. My special gratitude is to my adviser Assoc. Prof. Dr. Tatiana GOLBAN who has supported me with great inspiration by stimulating ideas, making comments and giving feedbacks before and during the writing process.

Furthermore, I would also like to acknowledge with much appreciation the crucial role of my family, my husband and especially my mother Lale ERKİN who has been of great help to me with her altruism during the process of writing for being a devoted grandmother to my dearest daughter Cemre. It would not be possible to complete the thesis without their endless love and support.

CONTENT

BİLİMSEL ETİK BİLDİRİM BEYANI	ii
TEZ ONAY SAYFASI	iii
ÖZET	iv
ABSTRACT	v
ACKNOWLEDGEMENT	vi
INTRODUCTION	1

CHAPTER 1

INDIVIDUAL IDENTITY IN RELATION TO THE NARRATIVE TECHNIQUE IN *BIRDS WITHOUT WINGS*.....

1.1. Theoretical background and narrative structure in the novel.....	9
1.2. Major characters as individual identities	14
1.3. Mustafa Kemal as an individual identity and historical figure.....	16
1.4. Individual identity and language.....	20
1.5. Individual identity and nationalism.....	22
1.6. Ibrahim and the concept of divided self.....	25
1.7. Individual identity through the lens of "the other".....	28

CHAPTER 2: Social Construction of Identity

2.1. Theoretical background on social identity.....	30
2.2. Major characters as reflections of social identity	34
2.3. Social identity from the eye of the philanthropist Georgio P. Theodorou.....	39
2.4. Philothei in between two identities as individual and social selves	40
2.5. Mustafa Kemal and construction of social identity	40

CHAPTER 3

RELIGIOUS CONSTRUCTION OF IDENTITY.....

3.1. Identity and religion.....	42
3.2. Religion and social structure in the novel	43
3.3. Abdulhamid Hodja as a religious leader	47
3.4. Father Kristoforos as a religious leader	48

CHAPTER 4	
DISLOCATION OF IDENTITY/ EXILED IDENTITY	50
4.1. Theoretical background on dislocation and identity	50
4.2. The concept of exiled identity and exodus as a major theme	51
4.3. Drosoula in retrospection as an exiled identity	52
4.4. Identity and concept of space/place	54
4.5. Exchange of populations as a historical event	56
CHAPTER 5	
GENDER IDENTITY CONSTRUCTION	57
5.1. Gender and identity relationship.....	57
5.2. Gender identity roles and the social structure.....	59
5.3. Leyla versus Tamara: reflections of the roles of being a mistress or a wife on identity.....	62
5.4. Philothei versus Drosoula as beauty against ugliness	66
5.5. Gender identity and violence	67
CHAPTER 6:	
DISIDENTIFICATION / NON-IDENTITY CONCEPT	70
6.1. Defining the concept of disidentification	70
6.2. The Dog as a representative of disidentification	71
6.3. War and disidentification	75
CONCLUSION.....	77
REFERENCES.....	79

INTRODUCTION

Louis de Bernieres' novel *Birds Without Wings* is set on the eve of World War I in a small town called Eskibahçe in present-day Turkey, then in the Ottoman Empire. Eskibahçe provides a community of Ottoman citizens living in harmony despite their ethnic, religious, economical, social and individual differences. The town is mostly depicted in a vibrant, charming and heavenly atmosphere that sparkles as the embodiment of a mixture of variety of characters as Christians, Muslims, Armenians, Jews, the poor and the rich, the mad and the sane, the literate and the illiterate, living side by side in acceptance and harmony. Their differences are directly reflected in the narrative technique employed in the novel as well as the construction of identities of the characters in the discursive level which will be the main objective of the study.

With no single central story and narrator, de Bernieres has done without a protagonist to build up a composite portrait of Eskibahçe by using a tangle of tales and characters. This choice of the writer is obviously related with this identity construction issue that can be traced throughout the novel. Those multifaceted, many voiced stories remind very much of a masterpiece in British Literature: *The Canterbury Tales* (1476) by Chaucer. In his long narrative poem, a novel in verse, there is a concentric narrative organization without the dominance of a single narrative voice. Chaucer creates a double status of character and narrator that puts the reader in an uncertain position. In more postmodern terms, it can be said that he doesn't want to create the characters as types, but as multidimensional individuals with their social, individual and moral sides.

Together with its historical background and figures underneath, Eskibahçe, as a microcosmic unit of the world outside, is able to keep its state in the form of a vibrant, unforgettable, timeless dream that is open to multiple interpretations or understandings. Unity, harmony and love intermingle with differences, chaos and hatred in that global village which creates an out of time atmosphere by means of language tools, narrative technique and artificial construction of identity that are aimed to be studied here within the frame of identity theories with a discursive perspective.

There are comfortable, low level of prejudices of those groups and identities among each other, but always with an understanding that they are a part of a whole that allows for a "grey area" which shows they belong to an insular community (Schwartz, p.4) where such distinctions without labeling each other as black and white are possible. These characters can all be seen as representatives of identities within a certain perspective of discursive and ideological structure under the flag of this grey area which creates a fluidity.

On the historical background of the novel, the upcoming war pulls the trigger of the wind of change and forces the town with its citizens into a turmoil; a new way of living that brings about the construction of new borders on the surface, but deep inside it gives birth to an artificial, imposed trend of nationalism that pushes the citizens of the town and their fluid identities into imposed, limited ones. The term 'constructed certitude' is mentioned in **Discourse and Identity** as a concept argued by Beck (1992). Beck asserts that if there is a sense of lack of personal security in a society, traditional certitudes are tried to be compensated by 'constructed certitude' by affiliations to identities such as nationalism, gender, religion. It is an attempt to sustain a clear and unified identity, a wholeness and to be able to survive. This is so true when the situation of the Ottoman Empire and the nature of its population is taken into consideration in the period of World War I.

Looking at the novel from the identity perspective which is inseparable from the discursive one, it can be said that there is a complete fusion of the two lenses here that construct, shape and reshape the novel as well as the characters. Discourse and identity concepts co-inhabit in the language of *Birds Without Wings* both as the producer and the product elements of the text in general. The idea mentioned here follows that nothing is inherently significant or meaningful unless it is comprehended in the set of relationships, the structure or discourse which it is a part of. In this view, all human social behavior from eating to fashion, from working to getting married, from fighting for something to dying for the sake of something or moving from one place to another which is probably the most significant forced human action in the novel is a part of the process of making 'signs' and inferring meanings about our relationships with the world. The short passage from the 'Exodus' in *Birds Without*

Wings sets such a clear scene of this making meaning within and outside this discursive realm of language that it becomes ironically shocking to see the character grabbed and drowned into that realm of self-determining structure of interrelationships and artificial construction of identities.

'Where is Greece?'

'Over the sea. It's not far. Don't worry, you will be looked after by the Greeks and the Franks. They will find you new homes as good as your old ones.'

'Are the Greeks Ottomans like us?'

'No, from now on you are Greeks, not Ottomans. And we are not Ottomans any more, either, we are Turks.' The sergeant held out his hands and shrugged. 'And tomorrow, who knows? We might be something else, and you might be Negros, and rabbits will become cats.' (De Bernieres, p. 527)

The idea that people shape language to their own ends give its place to the idea that people are shaped or determined by language on the theoretical background. However, the novel does not aim to reach an absolute truth. Instead of this, it is desired to open space for observing how identity, power relations and constructing selves are limited by language. The novel mostly owes it to its narrative structure which creates an "unsettling feeling of unity". (Schwartz, p.2) Seemingly unrelated voices, with different perspectives and ideas still produce a unified narrative. The fragmentary narrative style without the dominance of a single all-knowing narrator, employing different voices reflecting different points of views opens space for multiple truths and nourishes the fluidity of the identities in the text. In the introduction to the volume of *Selves and Identities in Narrative and Discourse*, the effect of the narrative/discourse data on identity formation is considered as contributory for creating something like a playground to let us test identity categories rather than seeing an identity as an ontology of a person. Just like de Bernieres does in the novel, narratives of the selves within a discourse surrounding them, are allowed to be questioned. It is stated that "they are like play and testing grounds where individual and social identities are explored as communal grounds." (Bamberg, De Fina and Schiffrin, p.6)

The novel creates an atmosphere of coexistence for the "subject I" in micro and macro levels which is also another point to be mentioned with reference to the medieval connotations that are visible throughout the novel. A general curiosity is aroused for the town Eskibahçe (Old Garden), with all the Biblical references that the name reminds us of awaiting aside, to be compared with the world; being a tiny part of the whole, the "macrocosm" as a reflective small unit, the "microcosm" of the world which is utterly affected and corrupted because of the other. While Eskibahçe is in a heavenly state, unified, angelic, filled with bird songs, the most outstanding correspondence of which is the title and the bird metaphor that domains the whole text and some major characters, the outside world ruins it by pulling it down to the earthly, lower faculties as a result of the position of Man in The Great Chain of Being. As it is mentioned in the *Elizabethan World Picture* by E. M. W. Tillyard,

In the chain of being the position of man was of paramount interest. *Homo est utriusque naturae vinculum*. His double nature, though the source of internal conflict, had the unique function of binding together all creation, of bridging the greatest cosmic chasm, that between matter and spirit. Man is called a little world not because he is composed of the four elements but because he possesses all the faculties of the universe. For in the universe there are gods, the four elements, the dumb beasts and the plants. Though he possesses all the faculties he is deficient in each. (Tillyard, p. 60)

In the first chapter of the novel, in his prologue Iskander the potter makes a deduction: "The peculiar thing is, however, nothing would have happened to Philothei at all if other things had not been happening in the great world." (De Bernieres, p.4) This time it is understood that there is a direct reference to the wheel of fortune where Iskander remembers Philothei, the saintly, angelic figure of the novel whose beauty surpasses the reality of her being dead.

Destiny caresses the few, but molests the many... There is it seems a natural perversity in the nature of fate, just as there is a natural perversity in ourselves... I wonder sometimes whether there are times when God sleeps or averts his eyes, or if there is a divine perversity. Who knows why one day a man drowns

because a deep hole has been carved in the fording place of a river, where man have passed safely for centuries, and there was no hole before? (DeBernieres, p.

Berniere's novel can also be read as a historical epic on the historical background of Eskibahçe being one of the central figures of the text. The Ottoman Empire, Balkan Wars, the First World War are on one side as the outer layer of the historical background and on the other side there is the linear storyline of Mustafa Kemal Atatürk who, as the major historical character of the novel, is addressed as the founder of modern Turkey, and there is also the inner cell layer of all the small people whose lives and anecdotes are caught up in this turmoil and in a way their flow of life is interspersed with the biographical chapters of Mustafa Kemal which have a more objective tone of voice arousing a sense of historical reality. Atatürk, as the leader of the new system stands out as a symbol of the upcoming renewal in the larger scale, but it is also a sign that the delicate balance in Eskibahçe will be corrupted. He is represented as a man with an unimaginable fate deemed to write his name onto the formation of a whole nation and a country with victories within a formal and distant tone of narrative style, but he is also depicted as an ordinary human being carrying all his fears, weaknesses, disappointments, regrets and mistakes throughout his life adventure. For the sake of winning, things are lost; for creating something new, things that already exist are to be demolished, for some other's lives, some are deemed to die; for good or bad, change is inevitable and it undulates the seas in micro and macro levels forming a multilayered and circular structure.

At this point, from the perspective of New Historicism the concept of historical writing and identity can be questioned. To interpret what Tyson explained in detail in *Critical Theory Today*, we can say that there is a clear contrast between the traditional and new way of writing and reading history. History is not a matter of facts, but a matter of interpretations. In the chapters where Atatürk and his life are narrated in a seemingly historical manner, there is the "occasional transgression of a more personal tone into the cadence of a seemingly objective biography that questions a singular historical voice." (Schwartz,p. 5)

Zübeyde is half persuaded and half dubious, but one night she is visited by a marvellous veridical dream, wherein she sees Mustafa perched on a golden tray at the very summit of a minaret. She runs to him only to hear a voice telling her, if you permit your son to go to military school, he will remain up here on high. If you do not, he shall be cast down.

So, it is clear to say that the narrative of Mustafa Kemal Atatürk is also "infected with nuance and subjectivity". (Schwartz, p.5) As the quotation indicates, the objective, omniscient narrator that dominates his chapters gives its place to a more subjective one from time to time. There is no single, totalizing explanation of history, but there is only a dynamic, unstable interplay among discourses, the meanings of which the historian or the writer can try to analyze.

We can say that, the "historical" elements in the literary text function as historical discourses interacting with other discourses. They only help us speculate about how human cultures at various historical moments have made sense of themselves and their world. We only interpret the human experience as the interpretation of an interpretation. This is how this study aims to read and analyze *Birds Without Wings* as a combination of identity construction and historical elements.

Our individual identity is not only a product of society. Neither it is merely a product of our individual will and desire. Instead, social and individual identities inhabit, reflect and define each other. The relation is mutually constitutive and dynamically unstable. The two are not separate entities. Then our subjectivity or identity is a lifelong process of negotiating our way consciously and unconsciously among the constraints and freedoms offered at any given moment in time by the society we live in. We cannot understand a historical event, an object, a person or an identity in isolation from the web of discourses in which it was represented.

To come to an end, within a discursive context, identity concept and the process of identity construction will be studied in the general framework of identity theories grounding on the two main divisions of identity theorizing: 'Identity as a project of

the self' and 'identity as a project of the social' as put forward and explained in detail in **Discourse and Identity** by Benwell and Stokoe in 2006.

The first approach focuses on the internal process of self-verification whereas the second one focuses on the linkages of social structures and identities. The way they differ from each other as 'self' and 'social' will be studied in the following chapters with the aim of clarifying and explaining the intersections and disintegrations of the two realms with direct references to the novel.

In this thesis, in the first part is aimed to study the concept of 'individual identity/selfhood of the characters' in relation to the fragmentary narrative style of the novel. The second chapter focuses on social construction of identity where characters will be evaluated within perspectives of nationality, gender, education, traditions and believes. The third chapter studies religious construction of identity on direct reference to the acts of religious standings and deeds of characters. The fourth chapter takes sexual identities in hand with all angles and reflections, the fifth chapter works on exiled identities in terms of location and dislocation of identity, the sixth and the last part tries to make the concept of non-identity visible by focusing on the subject with reference to the novel.

The study on this postmodern novel will be shaped in a deconstructive manner, "a term applied to a theory of reading that undertakes to subvert or undermine the implicit claim of a textual work in the language system that it uses," (Abrams, p. 203). The main idea behind it claims that "no text is capable of representing determinately, far less of demonstrating the "truth" about any subject."(Abrams, p. 203) Therefore, it comes up with the idea that the meaning of any text remains radically open to contradictory readings. Although some misperceive it as a superficial analysis of wordplay and think that it destroys our ability of interpretation, deconstruction has a great deal to offer us among which critical thinking comes first. Contemporary criticism owes much to it as it creates "an awareness of the ways in which our experiences are determined by ideologies of which we are unaware because they are built into our language," as Lois Tyson mentions in *Critical Theory Today* (2006). It is a tool to interpret theories, ideologies

and discourses. This shows how a text is multi layered, filled with all the elements of the social system one of which is language and how it is not neutral. It is this process that is mostly going to be employed throughout the study of identity and discourse analysis in De Bernieres' *Birds Without Wings* as a concept and practice.

As it was mentioned above in some other words, no concept is beyond the dynamic instability of language, which disseminates an infinite number of possible meanings with each written or spoken utterance. Then, language itself is the ground of being which is dynamic, evolving, problematic and ideologically saturated. Everything around us is part of a sign system within various discourse fields including "us", the human being and the concept of identity.

These overlapping terms with their gaps and links, similarities and differences are aimed to be made clear with special emphasis on construction of identities in Louis de Bernieres's *Birds Without Wings*. The main goal is to show how a literary text participates in the circulation of discourses, shaping and being shaped by the culture and language dimension where it emerges and by which it is interpreted. It helps us see how the circulation of discourses is in fact, the circulation of social, individual, economic, religious, national, sexual constructions existing, demolishing, recreating and evolving themselves in cultural positioning of our interpretations.

CHAPTER 1

INDIVIDUAL IDENTITY IN RELATION TO THE NARRATIVE TECHNIQUE IN *BIRDS WITHOUT WINGS*

1.1. Theoretical background and narrative structure in the novel

In the first chapter of the study, the aim is to go deep into the concept of individual identity in the frame of a theoretical and discursive background with a postmodern look. In *Birds Without Wings*, as a unique composition of tales with their various narrators without the dominance of a protagonist, the author seeds the issue of "identity" to be traced throughout the novel.

The novel is composed of 95 main chapters, 6 parts of an epilogue and a postscript all of which are narrated on its own by a different character. As explained in the study of Katrina Schwartz "**It Might Be All One Language**": **Narrative Paradox in *Birds Without Wings***, there are basically three different narrative voices that shape the narrative technique in the novel:

...an omniscient narrator who playfully digs into the thoughts and feelings of the villagers while commenting upon the relationship between small town developments and world events; an ethnographic voice delivered in direct address as though being spoken by individual characters and the purportedly more objective, historical narrative of Mustafa Kemal Atatürk, that upon closer examination proves similarly inflected with nuance and subjectivity. (Schwartz, p.5)

As a whole, this fragmentary structure, in a process of deconstruction and reconstruction, sparkles as an example of existence of unity despite being fractured. Therefore, the narrative technique employed here has an organic bond with the character formation and has direct influences on the text in terms of identity concept and construction. The individuality of the residents of Eskibahçe make them one of a kind in their own microcosms. Although a time when the ideas of national identity, nation-states and re-bordering of countries are arousing and blossoming surrounds the background, the narrative technique and the characteristics of the deconstructive tone make it very clear that the richness of the town Eskibahçe and the lives depicted

through the lens of variety of people is a result of their selfhood and individual identities. The web of lives and identities are the main source of such a rich texture and atmosphere depicted.

The concept of individual identity, when we look at the identity studies in general, can be defined as the reflection of the self through a system of cues and signals that show an "internal process of self-verification,"(Stets and Harrod, 2004).When we look at the identity issue from this internal perspective, it is not aimed to neglect the impact of social structures on the dynamics of the individual structure. On the contrary there is an unbreakable bond between the two layers. However, it is significant to focus on the two layers and their own theoretical background separately before talking about their collaboration.

Looking mostly at the post-structuralist theories, and having an overview on the development process of language and literary theories, some key words repeated throughout become prominent when they reach our day and we try to make out a meaning. Among these key terms there are dissemination, ambiguity, unstableness, dynamism, unreliability, decentring, deconstruction, interpretation, ideology, undecidability, multiplicity, subjectivity, power, complexity, discourse and individualism. Most of the time they sound overlapping although some may stay distinct in terms of purpose.

It may be helpful to define identity and individual identity as a start. What is identity? Here is a basic dictionary definition from Oxford English Dictionary. "The sameness of a person or thing at all times or in all circumstances; the condition or fact that a person or thing is itself and not something else; individuality, personality," (online version). In one study, it is simplified by Eline Versluys by making a quotation from Pauline Djite who defines identity as "the everyday word for people's sense of who they are," (Djite, p. 6).

As explained in detail in the first chapter of **Discourse and Identity** (Benwell and Stokoe, 2006), individual identity construction is studied under the roof of 'Identity as a project of the self' title where, in general terms, the individual is called 'a self-interpreting subject' (Taylor, 1989). The concept of identity as a project of the self

deals with the individual of the self in four approaches. The first one is the "Enlightenment self" where the early identity theories of Descartes and Locke shape the underlying ideology putting the power and ability of human reason in the centre with the utmost importance. As it is stated in the study **Discourse and Identity** the accumulation of knowledge and experience created the self. It is also necessary to mention the separation of body and mind by Descartes as two different aspects which sets the concept of identity free from the outer influences that will be deeply related with this chapter. Descartes' theory can be seen as a rival theory to Boethius' prior definition of person which is largely discussed in *The Early Modern Subject: The Self-Consciousness and Personal Identity from Descartes to Hume*.(Thiel, 2011) Boethius' definition of the person; "the individual substance of a rational nature" was standard to scholastic understanding. In Descartes' definition, the self has the soul in its centre and the soul is also central to consciousness. In this perspective, consciousness defined by thought is the essence of the self. All the operations of the personal will are thoughts. As the mind or the soul always thinks, since thought is accompanied by consciousness, it means that the soul is always conscious. With this emphasis on consciousness, in terms of being individual selves, human beings are thinking things. Descartes claims that the consciousness of our own thoughts give us the sense of individuality. Souls or minds are superior to and independent of the bodies is that it is the human soul that gives human identity its unique nature as individual substances. The second approach is the "Romantic self" which came as a reaction to the empirical and rationalistic reflection of the self-conscious mind.

Within this perspective, the subject I was in close contact with nature and the subject was in search of natural fulfillment. What made every individual unique was related with the need to make their own destinies real. The need to return to and to elevate nature, metaphors of natural elements such as birds can be seen as the links to the novel from this romantic frame which is to be discussed later on in reference to some characters. The third title is the "Psychodynamic self" which immediately reminds of Freud being the founder of psychoanalysis. Freud (1927), is a very significant figure interpreting identity especially when the effect of the unconscious on the conscious is considered as a determining factor of the formation of individual identity. Another psychoanalytic theorist, Lacan (1977), stands on the more social

level by integrating the self into the social realm it was born into through a discursive process. In the Symbolic Order Lacan attempted to show the way how the fluid unconscious of an infant is "reined in and subjected to the illusion of coherent and bounded identity"(Benwell and Stokoe 2006). Lacan's 'mirror phase'in a similar process, focuses on how the individual subject experiences itself both as a 'whole' and 'othered' at the same time because of lacking what the reflection owns. It will be strongly related to the novel when Iskander the potter, at the very beginning of the novel talks about identification with the other to be able to know who you are.

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. (DeBernieres, p. 5)

It is strongly emphasized that self only exists if there is the other. Identification with the individual self seems to be impossible without the reflection of the other through the mirror.

Last but not the least, the fourth approach to the individual self is the "postmodern self". As it was mentioned before, modernity directly reminds of the concepts and related key words such as 'fluidity', 'decentring', 'fragmentation', 'dislocation', 'uncertainty' and 'subjectivity'. But at the same time there is a tendency to revive a real sense of self in this fluid, insecure, uncertain world. The concept of self is never left behind, but desired to be explored. In the postmodern perspective we do not talk about an identity or self the all-round. They are constructions that can construct themselves. There are many different contexts for them to act out their constructed selves. The postmodern individual is a hybrid without a certain core, a permanent self. It constructs and deconstructs itself in a constant process of change as the boundaries between themselves and other and between their different selves shaped and negotiated.

One of the main reasons of this subjectivity and uncertainty is explained in **Discourse and Identity** in a very referential detail to our study subject, the trigger to the process of change in the novel. It is, in very basic terms, the idea of globalization which puts the "juxtaposition of entirely disparate events or intrusion of

distant events into the everyday consciousness of ordinary people". (Benwell and Stokoe, p. 2006) The residents of Eskibahçe, living in their village in the peaceful ignorance of their minds and existence become aware of what is going on outside their micro world the upcoming war. Before that, they knew almost nothing about the many nationalities, countries' names, their geographic existence or different cultures and ambitions. An example to justify this intrusion of the unknown is clearly expressed by Iskander the potter in the first chapter.

In those days we came to hear of many other countries that had never figured in our lives before. It was a rapid education, and many of us are still confused... Be that as it may, one day we discovered that there actually existed a country called 'Greece' that wanted to own this place, and do away with us, and take away our land. We knew of Russians before, because of other wars, but who were these Italians? Who were these other Frankish people? Suddenly we heard of people called 'Germans' and people called 'French', and a place called Britain that had governed half the world without us knowing of it, but it was never explained why they played with us and martyred our tranquility. (De Bernieres, p. 4)

This infiltration and domination of an outside reality in your safe area brings a new dimension to the issue of identity construction. It causes a confusion between reality and representation resulting in a difficulty accepting them as the reality of your life. As a result the scope of identity shifts to a more pessimistic, desperate liquidity where identities are 'the most troublesome incarnations of ambivalence.' (Bauman, 2004)

The thing to be refined in terms of definition of identity is this issue of 'people's sense of who they are'. In general it is necessary to accept that identity is a concept that is needed to describe a "sense" of belonging, reflecting people's inner process and need to define themselves and others. That "sense" as concept becomes more active when we seize identity as an act of self-definition. According to what Castell claims, within a process of individuation, "people define themselves as belonging to certain entities" (Castells, 2001). Looking at Manuel Castells' definition of identity in **Globalization and Identity** (2001) will give us a different perspective on individualization and identity concepts.

Generally, in social sciences, identity is considered to be that process of construction of meaning on the basis of a cultural attribute enabling people to find meaning in what they do in their life. Through a process of individuation they feel what they are, they have a meaning because they refer to something more than themselves; they refer to a cultural construct. But we must be careful as that cultural construct can be individual. Individualism is a form of identity. There is a form of identity that can be illustrated by the following phrase: "I am the beginning and the end of all things" or "My family and I are the beginning and the end of all things." (2010, p. 94)

The subject "I" as mentioned above, is only one layer of self-structures without which we cannot talk about "identity salience" (Wells and Stryker, 1988). On the one hand there is a social structure which attributes behaviors and roles in relation to the identities and on the other hand there is the internalization process of those behaviors and roles by the subject "I". For these roles to be acted out, there needs to be an identity salience, but again it is necessary to keep in mind that the subject "I" is embedded in multiple-role relationships and may hold multiple identities.

In *Birds Without Wings*, before talking about some major characters, the narrative technique makes the reader aware of this multiplicity throughout the narratives of the characters and their in-voices. The reader focuses on the perspectives and self-experiences of the characters one by one, but at the same time from the others' perspectives, to make it visible that the big picture as a whole with interlaced bonds brings everything together. The multiplicity of narration and characters stands for harmony and unity despite differences, but they are only there to be lost, demolished.

1.2. Major characters as individual identities

With his prologue, Iskander the potter introduces us to Eskibahçe in a retrospective manner. From the very beginning we get the sense that we are reading the story of a paradise lost. He is in a constant mode of questioning and comparing the present with the past. Iskander, as a potter, stands out with his artistic side who is able to create out of mud and water. His knowing "the truth", and being the one who gives hints of this "misfortune that fell upon Philothei", his generally silent but all-knowing tone attains him a God like manner. "I am the only one who knows, but I have always been committed to silence." (De Bernieres, p.1) He resembles himself to

a timeless, ageless "ghost" who has forgotten to die at the right time which he is unsure is a blessing or a curse. He is also known in the town with his ability to make proverbs. He has power over mud, the concrete, the substance and also the word, the abstract for both in a creative and artistic way. As an identity figure, with an individual perspective, he is at the top rank combining the heavenly with the worldly. He can be interpreted a partly accomplished identity figure who proudly but faithfully does not hesitate to boast himself.

Iskander asked them, 'Why is a potter second only to God?' The boys shook their heads in unisons and Iskander explained, 'Because God created everything out of earth, air, fire and water and these are the very same things that a potter uses to make his vessels. When a potter makes something, he acts in the image of God.'

'Are you more important than Sultan Padishah, then?' asked Mehmetçik, astonished. 'Not on earth,' replied Iskander, 'but perhaps in paradise.' (De Bernieres, p.47)

In the eyes of his son Abdul, later to be called Karatavuk with the bird whistle made by his father, Iskander was a mighty and effective father figure. He is described as "tall and wiry with massive hands...lean and muscular legs," (46) Both for himself and for his son, the only thing he lacks is a gun. He is ambitious to have one although from time to time he questions the necessity of owning a gun which will later on be his biggest feeling of failure and regret having caused to shoot his son, his favorite child, with his own hand. His life-long desire of owning a gun results in an act of 'dishonoring himself in an irretrievable way'(De Bernieres, p.588) .He creates, produces works of art to be able to sell them to people and buy a gun which shows a contradictory side of his identity with the clashing of the divine with the earthly. His artistic side that feeds his individual personality is taken control over by the mundane, the externally expected one. While he is the creator, the best in art and production, he is the worst with the gun. Every time Karatavuk and Mehmetçik come to him in despair having lost or broken their whistles, he gives a new one to the boys by asking them the question: 'Who is second only to God?' He keeps waiting until he receives the answer he wants: 'The potter, the potter, the potter.' (De Bernieres, p. 49)

1.3. Mustafa Kemal Atatürk as an individual identity and historical figure

Mustafa Kemal is also one of the central figures and the historical character of the novel. As a narrative technique, as mentioned before, he is preferred to be distanced from the flow of the mundane life of the other characters. His mostly biographical chapters act as a bridge, a mediator between the outside world and the village Eskibahçe. Although his impersonal, linear and historic life story can be interpreted as a sign of the upcoming chaotic days that will corrupt the ongoing, silent lives of the villagers of Eskibahçe, as a historically real character with his flesh and bone and his personal, individual existence, it will be unjust to say that there is an emotional flatness or depthlessness in his narratives. He is represented as a figure who is very much similar to any other character in terms being a human first. He is not depicted as an unrealistically all-knowing and omnipotent hero who is destined to change lives of ordinary crowds, but he is a human being with his weaknesses, sorrows, failures, disappointments and flaws.

Mustafa Kemal Atatürk, on the macro level, as a reformer, as the founder of a nation out of an empire that can be questioned within the context of the novel whether it stands for a criticism or an applause, shows a kind of parallelism and dualism with Philothei who is the uttermost victim of the two realms; the village Eskibahçe on the micro level and the world outside whose fatalism, violence, rivalry and hatred indirectly draws the path to her death. Throughout the text, there is a very deeply interwoven idea that there is an inevitable bond and effect of fate and the world outside on Philothei's death.

It is strange indeed that if you should wish me to tell you how one young Christian woman died by accident in this unremarkable place, you must also be told of great men like Mustafa Kemal, and little men like me and you must also be told the story of upheavals and wars. There is, it seems, a natural perversity in the nature of fate, just as there is natural perversity in ourselves. (DeBernieres, p. 5)

Atatürk's big drive to establish a homeland for the Turks affects every Ottoman citizen including the citizens of Eskibahçe. Who stands as a savior of a nation, as the embodiment of renewal in body and soul cannot save poor Philothei from death

whose naive figure has nothing except from her perfect beauty and pure love to Ibrahim. It is also significant that the physical distance between Eskibahçe and Mustafa Kemal is always mentioned in the first sentence of Mustafa Kemal chapters. This shows us how an insignificant and a distant life is touched and shaped by an outside force which is normally impossible for the two to come across or affect each other. The author, at this point, wants the reader to question the reason why Philothei died. Was it an accident, a murder, a suicide as an act of love? From the point we learn about her death and the details of it, thoughts about her life, the meaning of her existence are aroused. The world would be no different if she hadn't been ever born. What difference did she make with her existence or non-existence? She was deemed to die at that early age, she was death herself; an invisible beauty born for dying. There is a very detailed narration of Drousula in retrospect to her friend Philothei's birth. It was what her father told her about Philothei's birthday:

But it was more than a question of hair and skin and eyes because what one saw was more than just her beauty... he was right when he said that she reminded you of death. When you looked at Philothei, you were reminded of a terrible truth, which is that everything decays away and is lost. .. Perhaps I was luckier than Philothei whose perfection was a misfortune because she never had any peace. (De Bernieres, p.23,24)

The personal histories of the characters are constructed in a connected way to the history of world events. This technique shapes the novel in the narrative perspective and formulates the artificial construction of the characters within the frame of world events, by melting the micro and macro worlds in the same pot with an aim to show how everything and every individual is very much distant but connected at the same time and how fluidity, multiplicity, divergence of world- life events shape and are shaped by this situation.

It is also a must to mention about the titles of Philothei's chapters. They are some of the very few sections in the novel carrying the subject 'I' in the title : "i am philothei" (de Bernieres 18) And the first chapter that belongs to Philothei is the only chapter in the novel written in a broken English without any punctuation marks reflecting the sound and Greek accent of the young child Philothei. We get the sense

that we are talking to her, hearing her sweet childish voice. Of course what we read is in the English language, but we are likely to feel that it is in Greek. This shows us again how a written text can even have multiple understandings and interpretations. Philothei, in a very naive and childish tone introduces herself to the reader. However, the introduction is through the eyes and words of the others: "i am philothei an i am six eveone says wat a prittygilr and i was born lik that an so i am usd to it i am prittier that anyon else" (De Bernieres, p.18)

In this one paragraphed chapter, we have a compact summary of her life and learn about the components that make her Philothei. She defines herself as pretty. This is the first and the most important aspect of her existence, an external attribution that she is not deeply aware of as a child. From the moment of her birth until she died it was taken as the central theme that shapes the character. But it is also implied that her angelic beauty is associated with vanity. In this chapter, she talks about her childhood lover Ibrahim, her best friend Drosoula, common friends of close ages Mehmetçik and Karatavuk, and the marriage proposal she received from Ibrahim and how she said yes and then what she accepted a bird feather, a shell and a stone as gifts from Ibrahim and talks about a religious ritual of going to the church with the icon of her saint as it was her naming day. She is a composition of those elements as an individual and the environment surrounding her which will never be enough to keep her alive. Her love, her extraordinary beauty depicted by others, her name Philothei, which has religious connotations meaning "Lover of God" or "Beloved by "God" (De Bernieres) in Greece, her being a Christian, her resemblance to birds are the elements of her existence and personality.

As a combination of the very metaphorical gift of a bird feather and the other presents given to him by Ibrahim indirectly give us hints about her death scene. She dies by falling down from high on the cliffs to the sea, she hits to the rocks like a piece of wooden toy, and is sent to sea by her best friend Drousula as her burial. That short chapter, as mentioned before, is a small vision, a cross-section from her life. She is depicted as an angelic figure who was born to die as a lover of God, as her name connotes, and Ibrahim. What we can deduct from here in terms of individuality is that none of her life ambitions were enough to keep her alive. Maybe, she should

have been somebody else or she should have married someone who was more suitable for her by forgetting about Ibrahim. We are made to think about different life scenarios for Philothei feeling indecisive on whether to pity upon her or to blame her.

It is also significant to talk about Mehmetçik and Karatavuk in terms of individual identity and their identification with birds. Bird metaphor, beginning from the title, can be associated with the ideas of movement, freedom, being able to get closer to the sky, hence the heavens and to God. In the paradise like depictions of the town Eskibahçe, the sound of the birds has a significant role.

The identification with the birds of the two boys, one of whom is Iskander's son Abdul and the other is Nicos, a Christian boy in the town, is initiated by Iskander the potter and his creation of musical birds made of clay. In the whole town they become associated with the sounds they produce from their whistles. While Nico's whistle sounds like a Mehmetçik, Abdul's whistle sounds like a Karatavuk and thereafter, within the natural process in this small community, they ended up being called by their nicknames: Mehmetçik and Karatavuk. This identification was also reflected on their clothes and outlooks. They wore special design shirts having similar colors to the birds', black and red, made by their mothers and they also imitated the birds in their activities and movements. Both the kids and the villagers accepted this imitation and identification as a part of their lives. The passage is a good example to show the dimension of this bird association.

In the months that elapsed afterwards the two boys became maestros at imitating the songs of the karatavuk and mehmetçik, using the clay birds to call each other across the valleys and rocks. From time to time, they became carried away, running about the hibiscus shrubs and wild pomegranates with the whistles in their mouths, flapping their arms, and wondering whether or not it might be possible to fly if only they flapped their arms enough. (De Bernieres, p.48)

This desire of the boys to fly continues for long including some accidents caused by their incessant trials until they reach a more mature age and understand that it is impossible. But the mental association has much deeper influence in shaping their individual identities. The potter, Iskander, tells them one of his most significant sayings for the novel being someone famous for his riddles and proverbs: "Man is a

bird without wings and a bird is a man without sorrows" (De Bernieres, p.48) This turns out to be a motto differentiating the two sides while carrying this identification to a more immaterial level. The words of Iskander show the powerful effect of this paradoxical structure in constructing identities, power relations and self within the whole narration. This paradoxical comparison is a point of hesitation again to feel lucky or unlucky for being on either side, a bird or a man. It also arouses a questioning in the boys' minds when they think about the "naming" issue which has a very important representative of the identity construction process.

1.4. Individual identity and language

In chapter seventeen named as "Of reading and Writing" we read about the desire of Nico and Mehmetçik to question their existence on the language level in a philosophical tone. Childishly but also in a serious manner they try to understand how such an abstract thing like language is a great determinant power is their identity construction. The religious and language difference between the two is the main question of interest. Karatavuk comments:

Maybe, pondered Karatavuk 'Greek and Arabic are actually the same language, and that's how God understands us, like sometimes I am Abdul and sometimes I am Karatavuk, and sometimes you are Nico and sometimes you are Mehmetçik, but it is two names and there is only one me and there is only one you, so it might be all one language that's called Greek sometimes and Arabic sometimes.' (De Bernieres, p. 90)

At this point we are presented with the language level of identity construction. They claim that it makes no difference for their individuality trying to feel safe and secure within their dreamy friendship. There is a hidden fear that this divergence against unity may corrupt their harmonious and brotherly relationship. Nico, being on the Christian and therefore more literate side, is asked by Karatavuk to show him his name. This is an act to try to materialize the immaterial concept of language.

Karatavuk looks at the scratches made by Mehmetçik and faces his name, Karatavuk is the name that he preferred to see in written form, on the dust which results in "a curious sensation of existing more securely than he had before" (De Bernieres, p. 90)

Language here as an outside force is shown shaping individual identities in material and immaterial level by turning the abstract into concrete. When we look at a study on Stuart Hall's **Who Needs 'Identity?'**, we see that this materialization process is rethought with an "effect of power" perspective. The idea is supported by "a performative theory of language and the subject is re-read as a reiterative power of discourse to produce the phenomena that it regulates and constraints. (Butler,1993)

Scenes of Nico's tutoring Abdul as a result of Abdul's desire to learn how to read and write also show that knowing means power. Nico, not surprisingly, imitates his teacher while teaching Abdul and he bases himself on his teacher's enforcing power with violence to be able to teach. Literacy and language, as it is here, has a lot to do with power which will be discussed more deeply in the following chapter. Nico's statements show how the relationship of two close friends turn into a teacher-student relationship.

'If I teach you reading and writing, I am warning you, I have got to hit you on the head and call you bad names when you are stupid, because that's how you do teaching'... Karatavuk watched eagerly as Mehmetçik leaned down and scratched the letter alpha into the soil. Mehmetçik straightened up, hit him lightly on the back of the head and told him to copy it. Then he hit him again and told him how to pronounce it. (De Bernieres, p. 91)

To cover up, the language, naming and individual identity issue can be taken as a two-layered constitute. One aspect of the individual identity is "name". It is generally the very first answer to the question 'Who are you?' It singles you out from the other people or things. The other aspect of this structure is more difficult to name as it has much abstract, deeper and intangible connotations such as religious, cultural, discursive, social, historical ones which distract it from its core meaning if it has one. This interplay of meanings and interpretations of naming and being named is an intentionally created space for multiplicity and variety that can be seen as a component of the narrative technique as well.

1.5. Individual identity and nationalism

The language and identity awareness of Karatavuk and Mehmetçik take us directly to one of the most outstanding characters of the novel who is depicted as a strong and a rigid character in terms of sticking to his language and nationality as the most important aspects of his individual identity. He is Daskalos Leonidas, the arrogant, distant and mostly lonely and intellectually superior character in the village who is associated with his spectacles as a symbol of his literacy, his dimly lit, messy house full of books and a desk covered with his writings on his biggest ambition in life, "the idea of Greater Greece" (De Bernieres, p. 530). Unlike the other characters, we learn about him only from the other narrator's voices in various chapters. The chapter dedicated to him named as "The Humiliation of Daskalos Leonidas" is narrated by Georgio P. Theodorou who also introduces himself to the reader through Leonidas their acquaintance. He is generally kept silent until the day of exodus when it is time for him to cry out what he lives for and to face with the biggest disappointment of his life. His silence, aggression and distant manner to the villagers can be interpreted as a reflection of his being disowned by his family and relatives because of their disappearance during the burning of Smyrna. There is also a father-son conflict in the centre of his life that is narrated to us by Theodorou being a witness of their discussions many times. He tries to stick to the romantic idea of Greek nationalism and to the power of history upon his personality as his life goals to compensate for what he lacks. He stands against his father to whom, as a wealthy merchant, the Big Idea of his "racist" son is nothing but stupidity. (De Bernieres, p. 259) What Leonidas supports as a romantic Greek nationalist is severely refuted by his acquisitive wealthy father.

Here in Smyrna, we have the most pleasant and delightful city in the world. We are all prosperous. We don't have to give a damn about what happens in the capital. We Greeks occupy all the most important and powerful positions. We virtually make our own laws. We are in paradise and you and your friends want to mess it up with your stupid Big Idea, for God's sake. It's nostalgia, pure and simple. (De Bernieres, p. 259)

The day of exodus is the day of death in life for him. It was a day of disaster for most of the Christians. They generally took it as a personal issue, however it was not

only personal but also "political and ideological" on Leonidas' side. With a sudden outbreak of feelings that he was good at hiding from outside for years, he found himself making the speech of his life in front of the crowd just like in a classroom. What he cried out for was the only reality of his life: "We had the greatest civilization of the world. They tell you that they are taking you to Greece, but this was Greece. This must be Greece again. It is Greece. We are Greeks and this is our home in Greece." (De Bernieres, p. 531) As we listen to him, we learn how deeply, desperately and viciously he is obsessed with identifying himself with being Greek. Although being known as one of the most emotionless characters in the village, he wept his eyes out in a childish manner: "His tears began to slide down his cheeks, gather on the point of his chin and splashed on to his boots." (De Bernieres, p.530) It was the loss of everything that he thought made him Leonidas. If he was asked who he was, he would most probably say 'Greek', rather than telling his name. He felt totally betrayed and demolished resulting in an unfulfilled identity which was sick from an illness that can be called national pride.

He taught Greek to his Greek students at school and put pressure on them to speak and write in Greek without using Turkish. Despite his much higher education, that was the reason of his coming to Eskibahçe, such an insignificant small village, to teach the Greek children their own language and plant the seeds of Greek racism. As it is well stated: "He wanted to knock the Turkishness out of them." (De Bernieres, p. 261) There is again a huge paradox here that, although Turkish is only a spoken language in the village and the Muslims, except from Abdulhamid Hodja, didn't know how to read and write in Arabic as they were not taught a language but wanted to memorize parts from Koran at school, Greek Christians' and the villagers' main language was Turkish written in Greek letters. So, to be able to read a written production of this hybrid language, you had to speak Turkish and also know the Greek alphabet. This dominance of Turkish language over Greek despite it is being a spoken one not a written one always made Leonidas angry. It is mentioned in the text that "he hated having to speak Turkish" (De Bernieres, p. 81)

In one of the rare instances that he has to communicate with the women of the village, who describe him as stony hearted, he is very reluctant to talk to them

because he undervalues them all the time and sees them much inferior to himself. The women of the town are aware of this so, they take Philothei, the icon of beauty with them, as "the precaution" (De Bernieres, p.81) thinking that she will have a positive effect on his manner towards them. Looking at Philothei, Leonidas thinks about the new ideas in the education system that he has been studying on and tries to visualize a classroom full of girls. What he dreams about, as clearly stated in the novel, is not only related to educational concerns but there are also some sexual reasons as we can read. ".It occurred to him how charming it would be if he could teach classes of girls as long as they were all as irresistible as Philothei." (De Bernieres, p. 82)

This side of his personality reflected through such a seemingly insignificant scene shows the violation of every kind of virtue and value that a teacher is supposed to carry and hold onto. The third person narrator takes us into his stream of consciousness to show us the changeability and corruption in his soul and mind. The physical attractiveness of his students of that age unquestionably should not be an issue of interest for a teacher who represents knowledge and power in their eyes.

The request of Polyxeni and Ayşe for writing a message with tears on a dove to be sent to the dead mother of Polyxeni astonished Leonidas who stands for reason, knowledge, rationality, science and logic against superstition, immateriality and gnosis. He had difficulty understanding how they believed in such a thing, sending messages to dead that passionately and they were no more better than children in his eye. And just in the opposite way, the two women were questioning how he could be that ignorant as an educated man and didn't know about sending messages to the dead.

This juxtaposition here can be read as the clashing of concepts such as reality versus superstition, reason versus belief, mind versus soul, material versus immaterial, life versus death and life on Earth versus life after death. It is obvious that the two sides both find each other ignorant, but again in an ironic tone, the narrator brings the two sides, the oppositions together in the quotation below. They come to a point of a mutual understanding.

...given the impossibility of writing properly on feathers and the difficulty of seeing what he had written already. 'Can you mother read?' he asked. 'No' said Polyxeni. 'Then how shall she read this?' Leonidas twisted his mouth and raised his eyebrows condescendingly... 'The writing will be invisible.' 'The dead can read tears.' 'I see,' said the teacher, lowering his eyebrows again, and feeling a little embarrassed. (DeBernieres, p. 84)

In the end, what remained from Leonidas back in the village was his house, his desk, pile of writing papers with an oil lamp that were re-owned by Karatavuk after his moving into Leonidas' house when it was clear that no one was turning back. Karatavuk was a modern replacement of Leonidas writing in the new Roman letters of Turkey as a new born baby. Leonidas' ancient history, ideology, ambitions were all in the past with him; now it was Karatavuk's time and he became the letter-writer of the town. Contrarily, he always remained as the modest, helpful, friendly Karatavuk although from time to time he wondered "if he were growing into the same irritable and cantankerous character." (De Bernieres, p. 588)

1.6. Ibrahim and multiple selves

Ibrahim, as one of the most plain but at the same time complicated characters of the novel can be called out with a variety of names, titles, hence identities. He is Ibrahim the Goatherd, Ibrahim the lover of Philothei, Ibrahim the suspect murderer, Ibrahim the war victim, Ibrahim the mad... In the chapter which we hear his voice as the narrator "I am Ibrahim" he makes a similar explanation for his different selves: "I am Ibrahim the mad, who used to be Ibrahim the Goatherd, and I have an excuse, and there is a little tiny man who is not mad, who hides in one corner of my head." (De Bernieres, p.565)

His is mostly depicted as an isolated boy whose main concern in life, starting from very young age as told by Drousoula "from the day he was born" (De Bernieres, 21), is his beloved Philothei throughout the novel. He exists to love her. It is accepted by the whole village, their friends and families as something natural despite their religious difference as an innocent, endless love that will continue as

long as they live and end in marriage. Ibrahim, not being depicted as a very masculine character among the other male characters, has a more romantic, sentimental nature which turns him into a sensitive and sensual poet from time to time. He always keeps an eye on his beloved in a manner that only she can know or feel that she is being kept an eye on. He pops up from behind bushes, trees or stones generally with a small gift as a surprise for his "little bird" Philothei. He is a perfect imitator of goats by producing goat bleats with his mouth. He is confined to the ground whereas his beloved lover, his little bird can fly. His vision that makes him wake up with verses gives hints about the upcoming tragedy of the lovers.

'Oh my little bird
Who will chase you?
Who will put in a cage?
And tenderly embrace you?

It's not possible to light a
Candle that doesn't drip,
And it's not possible to love
And never weep.' (DeBernieres, p. 477)

He is aware of his weaknesses although sometimes he feels very strong. "I would be an eagle", he says "but God has clipped my wings" And this lack of physical and mental strength goes to the extreme, even to turn into madness, as his violent experiences as a soldier demolish his mental health and he witnesses the death of Philothei.

In R. D. Laing's **The Divided Self** as an existential study of sanity and madness, the term schizoid is defined in a very referential way to Ibrahim's general attitude. That is how we can find a base to evaluate and interpret his individual identity and the issue of madness in his existence.

The term schizoid refers to an individual the totality of whose experience is split in two main ways: in the first place, there is a rent in his relation with his world and, in the second, there is a disruption of his relation with himself. Such a person is not able to experience himself 'together with' others or 'at home in' the world, but, on the contrary, he experiences himself in despairing aloneness and isolation; moreover, he does not experience himself as a complete person but rather as 'split' in various ways, perhaps as a mind more or less tenuously linked to a body, as two or more selves, and so. (Laing, p.17)

Ibrahim talks about this split selves or entities that he can identify in his mind very clearly.

They like to call me Ibrahim the mad, even to my face, because they think I am beyond understanding, but there is a little part of me that never went mad, and this little part is like a tiny man who lives in the corner of my head, and he watches the rest of me being mad, and thinks about it and makes comments about it, and sometimes when I am very mad he becomes frightened and hides in my head or somewhere else in my body, and doesn't come out until the danger has passed. This tiny man knows that I'm not completely mad...(De Bernieres, p. 561)

His awareness of his madness and his narration that makes it clear through language can be interpreted as "reflective distance" in Paul de Man's words. De Man explains reflective distance as vital to be able to see and interpret the meaning of self:

The reflective disjunction not only occurs by means of language as privileged category, but it transfers the self out of the empirical world into a world constituted out of, and in, language- a language that it finds in the world like one entity among others, but that remains unique in being the only entity by means of which it can differentiate itself from the world. Language thus conceived divides the subject into an empirical self, immersed in the world, and a self that becomes like a sign in its attempt at differentiation and self-definition. (De Man, p.196)

The loss of the sense of a unified self is mainly observed in the process of war as a result of it. The unity that is disrupted environmentally, physically, mentally and spiritually within the process of the dismantling of lands, people, religions and languages in Eskibahçe is the main reason for Ibrahim's disrupted self. He is just one extreme example of it. It can be thought that his secret fragile, poetic, romantic side was too weak to carry such a burden. There are also signs of inaccessibility for him. Both in the period before his departure from the village and during the time after his coming back, he is depicted as a distanced figure, sometimes only as a voice or a shadow within crowds. In the prologue of *Iskander the Potter*, there is part where he describes the weird nature of Ibrahim.

They say that for a mad man everyday is a holiday, but they also say that insanity has seventy gates. It is true that many of the mad are happy..., but I know that the gate through which Ibrahim travelled was the gate of unconquerable sorrow, and that his mind remains a cataract of grief...Ibrahim was the one among us whose mind was disengaged by love. (DeBernieres, p. 3)

Especially after his return, he is a totally isolated, inaccessible figure. He is unreachable in material and spiritual sense even to his beloved Philothei. She talks about this inaccessibility of Ibrahim in some parts:

Now my heart is hurting and heaving in my chest, because he has returned and I have hardly seen him, not even in the company of his mother... and he is very thin and has lost some teeth, and his voice is ragged, and his speech confused, and his laugh is highly pitched and peculiar and his hands shake, and they say that he smokes continuously... And every night before I slept I thought of Ibrahim, so close and yet so seldom seen and made a picture of him in my mind. (DeBernieres, p. 523,524)

To come to an overall understanding of the idea of self, before naming it as sane, insane, strong, weak, it is necessary to be aware of the inner and outside forces which are both deeply effective in interpreting Ibrahim's case. He is, as stated previously, a combination of divided selves entrapped within a "disengaged" mind in a body suffering from "cataract of grief" questioning and to be questioned who he is.

1.7. Individual identity through the lens of "the other"

It may seem as a distant leap from Ibrahim to Rustem Bey in ordering the characters discussed here, but in fact, their difference in terms of individual and social concerns has something in common as two male characters. It is the identification with the self through the lens of "the other", especially the opposite sex. Ibrahim is introduced to us and even to himself in his self-conscious mind as the lover of Philothei. Rustem Bey, who is situated in one of the highest ranks of the social order in the village as the land owner, is in an incessant mood of showing effort to seek happiness, fulfillment and self-assurance through and in company with a woman. He represents material power that money gives to a man; he has got everything that money can buy, but he has the deep desire inside to realize himself by finding real, passionate love for the completion of his individual self. He is depicted by the third person narrator mostly in connection with the women, Tamara and Leyla, having played roles in his life as central figures. The journey from Eskibahçe to Smyrna in his leadership, which sounds like a parody of *The Canterbury Tales*, reveals the hidden desire of him to consummate himself in sensual and spiritual respects.

RustemBey told no one why he was going. This was not the kind of world where man unveiled their hearts to anyone, and in any case the aga had no one in whom to confide, but the truth was that RustemBey was looking for a woman. His brief time with Tamara had provided him with inklings of what might be between a man and a woman, and his heart, his stomach, his loins and his throat yearned for something that he could not articulate even to himself. He needed someone to meld with. He knew himself to be something like a garden where the only flowers were those of potatoes, ragweed and neglected onions, but where a true gardener would have been able to drape the trellises with vines, and coax up tulips from the earth. It would be too simple to say that RustemBey was looking for romantic love, because in reality he was looking for the missing part of himself. (De Bernieres, p.129)

Despite his economic and social power and the opportunities of the wealth he owns, he is not depicted as a unified, fulfilled individual who desperately expects to be completed by a mistress in sexual and spiritual sense. Unfortunately, he was not loved back by his wife Tamara while he was being cheated with adultery; and for his mistress Leyla, whom he believed and told to be a Circassian woman as he always dreamed to be together with, he was left behind for the love of mother land and tongue.

Rustem Aga as the symbol of power that he receives from the land he owns fails to reach the ultimate happy state and peace of mind that he yearns for throughout his life. He falls back in time. Tamara, although she is condemned to try to survive in the brothel of the village moves on. She learns from her experiences. Leyla, who is deeply longing for her homeland, has the courage to leave everything she is presented with by Rustem Bey behind by progressing into the new world and developments it bring. Rustem Bey, on the contrary, with his self-conscious obsessed with questioning his relationship with Tamara and Leyla in a manner to position himself in the right and virtuous place trying to overcome his "terrible wavering" in his soul is unable to adapt to change and is deemed to a physical and spiritual loneliness being unable to find inner integrity.

Before concluding the chapter in which individual identity construction of some of the major characters are discussed, it is necessary to mention that the characters chosen are preferably the ones that can be mostly singled out and can be heard with their own narrative voices. As it is very well stated in the study **Selves and Identities in Narrative and Discourse**: (Bamberg, De Fina and Schrifin, 2007),

"all the chapters share a general orientation toward the use and the analysis of narratives...by use of discursive repertoires or narrative inscriptions of the self , narratives form something like a playground." (Bamberg, De Fina and Scriffin, 2007, p. 6) Besides their social standings, these characters are thought to become more prominent to be studied on in terms of individual identity construction.

Some of the other major characters and themes will be discussed in the following chapters under relevant titles.

CHAPTER 2

SOCIAL CONSTRUCTION OF IDENTITY

2.1. Theoretical background on social identity

In this chapter, it is aimed to study the social construction of identities of the major characters in the novel by looking at the theoretical background and trying to analyze the shift from the individual perspective of identity to the social one. The social and collective processes of identity formation and reflection upon the shaping of characters will be tried to made visible. It must not be forgotten that identities are always personal and social in their theoretical base and in the practical process of formation. It is aimed here to show the inescapable organic and ever changing bond between the individual, the subject I and the society. As it was stated by Hegel in *The Phenomenology of Spirit*(1807) within a discursive view of the self, identity is *intersubjective* rather than being subjective. It is not individually, but socially located. Hegel also put forward the idea that human consciousness was prevented from being solely free by the external factors, such as the social world. Individuality and human consciousness required an imagining and submission to an "other". This perspective brings about an existence of the self with a participation in social life. Hegel's social view of identity gave a social shift to the identity theories conceptually. The terminology and concepts were enriched and varied by terms "membership", "in-group/out-group identity", "collective identity", "social location", "social- categorization", "social-identification", and so on. They will be mentioned throughout the chapter while discussing about the characters.

Stets and Burke's study **Identity Theory and Social Identity Theory**(1998) makes a clear review on social identity theory. Some of the explanations are direct quotations from related works: "A social identity is a person's knowledge that he or she belongs to a social category or group (Hogg and Abrams 1988)". (Stets and Burke 2).

In **Discourse and Identity** (2006) that divides identity studies into two main parts, the first being "identity as a product of the self" which is discussed in the previous chapter, "identity as a product of the social" is the second discussion field. As the heading tells us, identity is seen a product in this or that way, either a product of the self, or the social. The study stands out with its integrative method as it shows concepts related to self, to social and to their combination together as well as separately. Before going deep into the development of Social Identity Theory (Tajfel 1982 and Turner 1986), it states that the shift from the individual to social and then to "collective identities became more clear in the second half of the twentieth century.

In the second half of the twentieth century, sociological accounts of identity were characterized by a concern with collective identities. Group labels such as adolescent, black, working-class were taken to be indisputable identity formations, often serving as social variables against which forms of social behaviour or linguistic usage could be measured... Indeed, a commitment to one or more of these 'labels' is invariably the most common response to the question 'Who am I?' It is only recently that the homogeneity implicit in this version of identity has been challenged and they are acknowledged to intersect. Howard (2000) refers to these as 'theories of intersectionality'. (Benwell and Stokoe, 2006, p. 24)

Despite the fact that these intersections sound to complicate the concept of group identity, identity is still theorized and studied as "unified", "essential" and "pre-discursive". (Benwell and Stokoe, 2006, p. 25)

It is necessary to make a definition of the key theory of group identity which is 'social identity theory '(Tajfel 1982). As opposed to personal identity, it is defined by individual identification with a group. The process of identification is firstly constituted by "a reflexive knowledge of group membership, and secondly by an emotional attachment to this belonging. So, as Tajfel emphasizes in his work, the identification is a social and cognitive process. That sense of 'belonging' is initiated in the social level and sustained and kept in the cognitive. At this point, there forms

the concept of ingroups and outgroups that can be simply explained through the process of "difference". This difference can be seen as a result of the activities one is engaged with. In very simple words, it can be taken as a division of groups; the group which the individual belongs to is the ingroup and the other group is seen as the "outside" and Social Identity Theory (Tajfel, 1982) refers to this identification with a collectivity or social category in terms of social movements creating a common culture among the participants of the group. This is a very specific point of interest for the novel in which we can very clearly identify these in and outgroups in the social structure that the characters are embedded in.

The Past, Present and Future of an Identity Theory, in an overall perspective focuses on George Herbert Mead's (1934) writings in an oversimplified manner. Mead's identity formula is defined as "Society shapes self shapes social behavior." It draws a quite understandable framework although it needs some empirical research and proof as Stryker (1968) claims later on. Here is a general definition of society as a body of structure from *The Past, Present and Future of an Identity Theory* which combines theories of Stryker and Mead.

Society is seen as a mosaic of relatively durable patterned interactions and relationships, differentiated yet organized, embedded in an array of groups, organizations, communities, institutions and intersected by crosscutting boundaries of class, ethnicity, age, gender, religion and more. Persons are seen as living their lives in relatively small and specialized networks of social relationships, doing so through roles that underwrite their participation in such networks. (Stryker and Burke 2000, p.285)

When we think of the concept of identity within the frame of social structure as a roof term, as it is mentioned above, we have to consider it under national, ethnic, class, cultural, linguistic, religious factors as determinants. They are some of the basic elements of the structure that is named as social structure. They can be evaluated as the basis elements that compound social groups, categories that have been mentioned previously.

"One cannot be a self on one's own" says C. Taylor in 1989. (1989, p.36). There is no more the belief in the idea of a self-sufficient individual which once upon a time was overestimated as being unique, fixed, unified, internal, rational, ideal and improving

as an enlightened self, but is thought to have failed to survive as a unified being in the post-world war period. Therefore, it is not only seen as a single structure on its own, but a total act of power, an artificial construction of acting out roles through interaction within social categories (Membership Categorization Analysis, Sacks, 1972) a way of suppression, oppression through exclusion or inclusion of the other. One can or cannot be a self through the lens of those interwoven elements that formulate social structures. As a result, individuality of one depends mostly on and inevitably feeds from those social, outside factors.

In the novel, there is a great richness in this frame of structuring selves and identities that are socially and environmentally surrounded by a variety of differences and oppositions in many areas. There are Muslims and Christians, the Turkish and the Greek, Turkish language and Greek language, literate and illiterate, rich and poor, sane and insane, woman and man, and so on. Eskibahçe, especially in the pre-war period, stands as a symbol of harmony being a huge composition of these varieties on ethnic, national, religious, class, educational levels. It is depicted as a perfect unity with those differences and otherness, not despite them and it is the main source of the process of constructing identities by the help of the narrative technique and language tools.

When we look at the concept of social identity from the poststructuralist perspective, the role of language and discourse is very significant in terms of this "construction" issue. Kroskirty defines identity as the 'linguistic construction' of group membership in one or more social groups or categories (Kroskirty, 1999, p.111). Language tool is the element of constructing and reshaping our identities. And it is only through social interaction that self is constituted. Therefore, it can be said that, identities are in a constant and continuous mode of making. As Hall asserts in **Who Needs Identity** "It is a process never completed- always in process" (Hall, 2000, p.6) Contrary to the unified, same, naturally and internally constituted, seamless identity idea, identities are constructed through difference. As stated by Hall, "identities are constructed through, not outside, difference... it is only through the relation to the Other, the relation to what it is not, to precisely what it lacks," (Hall, 2000, p.17). Who is also quoted in the same study is Laclau with the saying

"the constitution of a social identity is an act of power" (1990, p. 33). The constitution of identity is based on excluding something and establishing a violent hierarchy between the two resultant poles. Therefore, the claimed unities of identity structures are in fact constructions of the play of power and exclusion. While you are putting two oppositions against each other to exclude or differentiate one side, you are serving the construction and conceptualization of the other side as well.

2.2. Major characters and social identity

When we look at the novel, at this point, there are some very specific references to the social categorization, identification processes in the humane structure of the text. In his prologue, Iskander, as a proverb maker, uses language as a powerful tool to draw an analogy.

We knew that our Christians were sometimes called Greeks, although we often called them dogs or infidels but in a manner that was 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 Bernieres, p.4)

The words of Iskander tell a lot about the idea of "settling into" an identity, a role, a social category within a social structural process. There is an individual and social exposure to a constant change, shifting modes of identification to be able to fit into a social, national class or category. This is, as mentioned previously, the very basic point that Membership Categorization Analysis works with. Dennis Day from the University of Southern Denmark writes the related lines in the study of Membership Categorization Analysis.

In particular it focuses on the recognizability of people as certain sorts of people or, more specifically, people as certain sorts of members of society, and how this recognizability is a resource for members in their dealings with each other. And as one of the primary ways in which we 'deal' with each other is through language, MCA is often brought to bear on the analysis of how people use language in situations of everyday life. (Day, 2010)

The word "recognizability" needs to be paid attention here. It emphasizes the urge and desire to be accepted as a member of a social group or category. The idea of belonging to and identification with a group or category is an assurance of your existence and safety. It is also important that being an insider or an outsider also defines you from the eye of the other. Iskander's words in the same prologue can be seen as a proof of this. "...I miss the Christians. Without them our life has less variety, and we are forgetting how to look at others and see ourselves" (De Bernieres, p.5). It is clear here that an individual or social self can only exist if there is the other. The identification and belonging to be recognized is only possible through the reflection of the other. Greeks know that they are Greeks because they are not Turks, and vice versa. Christians are called Christians as they know they are not Muslims. This is how individual identity also becomes subject to the more general social identity construction process by basing itself on oppositions, differences and otherness.

Social identity discussion emerges with the outbreak of the idea of national and ethnic identities at the break of the war in Eskibahçe. They become informed about the countries, nations, religions that they haven't heard of before. An outside interference of national, racial, religious, ethnic awareness causes dilemmas and chaos in the previously unified town. The inhabitants of the town lose control and turn out to be violators of what they respected previously at some points. Levon, the character named as Levon The Armenian, is attacked violently by a Christian local, Constantinos. The event can be read as a depiction of an outbreak of suppressed feeling of hostility and grudge against Levon only because he is from a different ethnic and religious root. The triviality of the excuse that seemingly caused to start the fight (a slight jolt) puts forward the idea that there does not have to be an 'acceptable' reason for such a violation. The existence of the other is the leading motive for such an aggression and violation. The unveiling of hidden feeling and thoughts in the novel are depicted as an outburst in the following section quoted.

'Haydi! Haydi! Haydi!' he shouted, pushing the Armenian in the sternum, and forcing him backwards. 'Filthy shit! What do you think you are doing? Pig!'... Levon's initial reaction was one of astonishment, and his mouth fell open. He said something inarticulate, and Constantinos merely thrust at him in the chest again. 'Pig! Filthy Armenian! Traitor pig.' (DeBernieres, p.159)

The reaction of Constantinos turns into a public beat with the laughing and mocking crowd whose interest is aroused as if they are watching a spectacular competition. They encourage Constantinos to continue by shouting "Kick him, kick him!" (DeBernieres, p. 161) They act like "an intoxicated chorus" (De Bernieres, p.161). They are the embodiment of mob psychology acting by taking power from a social kind of power that is identified with the steamroller of the social and ethnic majority against the minority. This scene is also very similar to the act of public violence committed against Tamara when she is accused of adultery. It was a not national or ethnic but a religious act of punishment in Tamara's case. With Rustem Bey's announcement of his wife as an adulteress to the villagers, there is an abrupt change in the social position of Tamara. She suddenly becomes a prostitute whose life can only continue in the brothel of the town while previously she was the respected, beautiful housewife of Rustem. She turned into being the outsider, the condemned, the other who can also be seen as a threat by the mob.

Also, in Leyla's case we have a problematic national and religious identity issue which has always been an overvalued, utopian ambition for Rustem Bey and which again results in a failure, a loss. Leyla with her unreal Circassian and Muslim identities as her protective shields in the social structure of the town and the time they live in innately longs for her real Greek Christian self. It is especially the Greek language that she identifies herself with. On the day of exodus, she unhesitatingly decides to get back to her real self in terms of religious and national identities on the social level. Although she lives a comfortable and peaceful life with Rustem Bey and she knows that she could live in the same way until the end of her life, she chooses to turn back to her Greek Christian self whose mother tongue has always been Greek. The reaction of the immigrating Greek Christians of the town towards Leyla is also striking. They humiliate her as she is the Circassian mistress of Rustem Bey. There is a social sense of inferiority and immorality in her being a mistress, a Muslim and a Circassian, but the moment she gives out her real identity as a Greek Christian who speaks Greek much better than most of them, the attitude of the crowd totally changes. While she was seen as an out-group member in religious, national and linguistic aspects, she turns out to be one of them, an in-group member and she is

accepted without being questioned anymore. The related passage below draws the picturesque scene of Leyla's transformation to Ioanna.

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?'... Father Kristoforos approached her. 'Leyla Hanım, why are you here? You have no place among us. What makes you think you can come to Greece? None of us here wants you with us.' Leyla Hanım did not even look up at him. '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 dejectaidon 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 Bernieres, p. 548, 549)

Even literacy of the characters is connected with the social and religious category they are a member of. When we look at the relationship between Karatavuk and Mehmetçik, we see they compare the way they receive education at school. While Mehmetçik, as a Greek Christian is taught to read and write in Greek by his dedicated teacher Leonidas, Karatavuk's school education is limited to memorizing parts from the Koran. He is not taught to read or write Koran alphabet as it is not the language they use to speak. There is a paradoxical language situation which arises from this duality. It is Greek language that members of Greek society are taught to read and write in, but it is the Turkish language that they speak just like the rest of the town. Therefore, the literate minority creates a new language which is a combination of Greek letters with Turkish words. Karatavuk, with his clever and curious nature foresees the importance of literacy and its relation with power. Besides reading and writing, he wants his friend to teach him maths, adding-up,

taking- away and so on. He relates social and economic power to literacy and expresses himself in his words.

'I want reading and writing,' said Karatavuk firmly. 'You Christians are always richer than us, and my father says it is all because of reading and writing and adding up and taking away and that's why you are so good at deceiving us, and he says that we Muslims only learn what we need to get us into paradise, but you Christians get all the advantages on earth because you learn about all the other things as well. I want those other things too.' (De Bernieres, p. 91)

As a result, his request is not refused by his friend and he accomplishes his desire by becoming the letter writer of the village in the future. He succeeds to attain the power of knowledge, literacy, the pen and the paper.

Leonidas, as mentioned formerly with his individual characteristics, stands out as the most ethno-nationalist identity. He lives a life which is fully dedicated to his life-long ambition; the Great Idea. However, with the unexpected interference of the world events, he is forced to wake up from his nostalgic dream. Both the "idea" and the character are deconstructed to face the bitter reality of the fluid, changing world. His identity was gained and lost through ethno-nationalist ideology prompted by political motivations. His years- long education, endless studies that cost him sleepless nights are decreased to nothing but a vague memory long forgotten with "oil and wakefulness he wasted" (De Bernieres, p. 262) The word "wasted" here is a kind of summary of Leonidas' life in the eye of Georgio P. Theodorou who uncled him for many years as a close friend and colleague of his father.

2.3. Social identity from the eye of a philanthropist: Georgio P. Theodorou

Georgio P. Theodorou introduces himself as a merchant and philanthropist. He is a very important character due to his representation of the sensible mind as a supporter of conciliation on the social level in constructing of the social ordeal. As a rich tradesman, money and finding out ways of earning money are the most important ambitions of his life. In this respect, he can also be associated with the commodification of the self. He values money as a capitalist of the time while making a sarcastic criticism of the ongoing social trauma caused by the emerging nationalism that upsets the balances is a multi-national society.

Nothing, my friends, is as innocent as the pursuit of cash, the avaricious but honest exchange of goods and labour. I am a capitalist, and no good capitalist can afford to be a dunderpate. I have made money out of every commodity, and even out of thin air. (De Bernieres, p. 507)

He is always on the side of mutual benefit in every aspect of the social life and structure. Anything that can damage the conciliation of the sides is criticized and condemned by him. He reveals that he is a "twenty-four carat Asia Minor Greek". He uses an adjective that connotes to gold even when he is talking about his ethnic roots, nationality. Being an Asia Minor Greek literally puts his identity in an in-between position. He neither feels Greek nor Turkish; Christian or Muslim which is something positive for him as the opposite way damages the opportunities he captures. He continues to reveal his real thoughts by saying that no matter it is a Turk, a Greek, a Jew, an Armenian or Levantine, as long as there is something for the mutual benefit, it is not a problem for him. "I make no distinctions of race and religion as long as there is some loveable cash in it or a good night out at Rosa's" (De Bernieres, p. 507).

With Theodorou's narratives, we are faced with an all-round and understandable social criticism from the perspective of a philanthropist. He refrains from identifying himself with a social, national, religious group or category. He is on the more humane and realistic side of the issue which is mostly materialistic on his part. But it also must be kept in mind that his narration is a farewell as well. He is a victim of what he disdains and has refrained from all his life. It can be interpreted that he is also deconstructed in himself and unable to survive in that structure. He can only reveal himself just before he gasps his life out. In some other circumstance, he would not be able to unburden himself to such an extent.

I can't convey to you the relief, the sheer pleasure, of abandoning the impossible struggle, the moment when one realizes that it is less horrifying to die than to continue to struggle for life... Georgio P. Theodorou, merchant and philanthropist, wishes you all a watery farewell, but I don't know where my hand is, and more than likely you are not even there, whoever you are or aren't. Farewell Smyrna, farewell Rosa's, farewell my friends, farewell Lloyd George and Venizelos, and all the other fuckwits, farewell my worldly goods, farewell even to myself. I just wish I didn't have to die with that stupid song about the fez going round and round in my head.(De Bernieres, p.506, 516)

2.4. Philothei in between two identities as individual or social selves

Philothei, as one of the important characters, who ends up dying in the story line just like Theodorou, is led to the last minutes of her life by the choice she makes between her individual and social selves. On the day of exodus, when the Greek Christians are preparing to depart from the town, she desperately and uncontrollably runs to the graves to find her lover Ibrahim for giving him the news. Her social, religious, national identities force her to leave the town with her family while her individual self whose only concern is to love and to be loved back by Ibrahim without any outside interference makes her want to stay there. The flow of events make us create alternative scenarios. If she hadn't been urged to make such a choice in a haste, she wouldn't have died. If she hadn't been forced to depart from Eskibahçe because of her nationality and religion, she would have married Ibrahim who also was diminished to a nobody as a victim of the same new world and new Eskibahçe. Iskander the potter narrates a similar thought in his epilogue:

I say this not because her death was an accident, but because there would have been no accident if it were not for the great world. It was the great world that went to war with us and attempted to divide us up and because of this decision Philothei ran to find Ibrahim and suffered the accident that killed her. (De Bernieres, p.600)

2.5. Mustafa Kemal and construction of social identity

Last but not the least, Mustafa Kemal, as the backbone character situated in the historical background of the novel with his linear biographical chapters, acts out the most significant role of raising the idea of nationality, nation state, religion as a national characteristic on the social restructuring process of the Ottoman society which Eskibahçe is only a small unit of. As a military man, he has the dream of a homeland, a nation state for the Turks. This small village which is mixed in itself ethnically, religiously and culturally receives its share from the globally developing trend of nationalism. Mustafa Kemal defines ethnicity upon religious grounds which creates a tumultuous context of shifting national boundaries and ethnic identities. In this context underlying the whole atmosphere of the novel, de Bernieres finds the

opportunity to work with language, history and identity discourses. The quotation below tells a lot about the significance of the leader for the new system.

Mustafa Kemal begins to conceive the notion of a Turkish state within secure borders, with the accretions of empire permanently removed. Amid all the cries of Greece for the Greeks (Jews and Turks out), and Bulgaria for the Bulgarians, (Jews and Turks out) it is hardly surprising that sooner or later someone will begin to say 'Turkey for the Turks'. One day Mustafa Kemal will say, 'Happy is the man who calls himself a Turk' and this will be carved into hillsides all over Anatolia. (De Bernieres, p.199)

Although it was an abrupt change, almost an imposition on the social, language and cultural level, it was the only way out for the Turks to live in an independent country. The unity, social and religious harmony in Eskibahçe is corrupted as a result of the process that brought about a new life with national identities and the members of the micro system in Eskibahçe felt the urge to get adapted to it for being secure, feeling part of a whole. As Schwartz discusses in **"It might be all one language": Narrative Paradox in *Birds Without Wings***, "the balances in world powers move to delineate national boundaries more strictly, taking notice of ethnic and religious differences that seemed less consequential before, the tenuous balance that existed begins to falter." (Schwartz, p.6)

While giving detailed descriptions of these world events in micro and macro levels, de Bernieres takes support from the opinionated voice of the omniscient narrator. It sarcastically comments on the artificiality of the process of "nation-building and boundary-drawing" (Shwartz, p. 6) Here is a part from Chapter 22 (De Bernieres, p. 517) where the ongoing developments, changes that are being led by Mustafa Kemal are told in an objective, distant tone .

History begins again. Mustafa Kemal commences the construction of an entirely new country. He abolishes the sultanate, and then the caliphate. He sets up a secular constitution. He changes the alphabet from Arabic to Roman, thereby inadvertently ensuring that almost no future historians will really be able to understand the disordered archives left over from Ottoman times... 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 Bernieres, p. 519)

With the rising of national identities in the world as a result of the new social and political organizations, Atatürk is set as a leading figure giving direction to it in his own context. His success story, his identity is both elevated, respected and valued but also to some extent it is shown paradoxically controversial on behalf of his own identity. All in all, Atatürk himself can be considered as a social, political and discursive construction of multiple identities as defined as "the proud young Macedonian" (De Bernieres, p. 86) who will dedicate his life for establishing a "Turkish" state. But it makes no difference in the discursive frame of the novel which makes a socio-political criticism at this level. You can never know on this fluid surface of the constructed social structure whether you will wake up as a Turk, a Greek or a Circassian; whether you will identify yourself with being Leyla or Ioanna; Mustafa as an ordinary young Balkan Turk carrying the big heritage of his ethnic roots on his shoulders, a member of the army who dreams about a secure state of his own or Mustafa Kemal Atatürk as a state and opinion leader to whom Turkey as a present republic owes most of its existence with its victories, accomplishments and drawbacks and failures.

All in all, with the representation of these characters we are faced with the fluid, changeable and hypocritical nature of artificially constructed social selves that categorize people into in and out groups. They act as the tools of constructing and deconstructing social structures and systems from small to large scales on macro and micro levels.

CHAPTER 3:

RELIGIOUS CONSTRUCTION OF IDENTITY

3.1. Identity and religion

Birds Without Wings is a post-modern novel with many religious references and connotations from the title to the setting, from the characters to the social, individual selves they are associated with. Religion is one of the basic determinants in the general discursive atmosphere of the text. Religion is not a matter of question

or seen as a discriminative or decomposing element in the discursive context of Eskibahçe. Throughout the text it is usually mentioned that, despite the religious differences of the inhabitants of the town, there has always been a coreligionist and unifying approach between the two main sides as Muslims and Christians. There is a mutual flexing attitude to be able to fit into the rules, regulations, and orders of either religious acts, deeds in a tolerant and accepting tone.

From the very top of the social hierarchy, to the lowest this tolerating fellowship creates an atmosphere in which borders and boundaries are removed allowing the exchange of knowledge, mutual understanding and even the sharing of religious rituals, spaces and items. In the unifying setting of Eskibahçe, the old Garden of Eden to name it, there has never been an inner attempt to disrupt or distort the other or to try to assimilate the different one, the other side in terms of religion. One fears from what is unknown to him/her. And it is impossible to love or empathize with what you don't know. This religious otherness is almost non-existent in the socio-religious context of Eskibahçe because of the fact that the believers of either side know and love each other well. They are not afraid of or refrain from each other; on the contrary, they enrich, feed each other in social, religious and emotional perspectives. Iskander, in his prologue at the very beginning, remembers the previous state of Eskibahçe and the positive influences of Christians on Muslims.

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 Bernieres, p.1)

3.2. Religion and social structure in the novel

Here, there is also a clear association of religion with social behavior. It acts as a determinant on how you are supposed to behave by drawing a frame, a social and individual outline for your life. The harmony of the village life creates a comfortable atmosphere for the Christians, Muslims, Armenians and Jews. It is even mentioned that there is possibly some level of blood connection among the people of these

different faiths. In chapter 7, the narrator informs us about the relatedness of families in the social background.

"In fact they were related, but in a manner, tenuous enough for everyone to have forgotten how it came about. A great-great-grandfather had changed faith and married into the other family, perhaps, or a distant grandmother had married twice, the first or perhaps the second husband being of the other family. In any case, and in one way or another, if one traced it back far enough, there was no one in that town who was not in some way a relation of everybody else, whatever the theories that Daskalos Leonidas propounded. (DeBernieres, p. 33)

This possible blood connection, kinship also brings an explanation to the mutual respect and the state of fellowship among the villagers. The revelry and seeds of hostility, which could still exist without being felt very much on the surface, are covered and suppressed by everyday village interactions. Actually the source of this mutual respect in the village comes from the attitude of the two religious leaders AbdulhamidHodja and Father Kristoforostowards each other. They are taken as an example by the community with their humor, understanding and acceptance. Their greeting each other is a sign of the balance between distance and tolerance in their relationship. While AbdulhamidHodja greets Father Kristoforos as "Imansız Efendi", Father Kristoforos greets him back as "Apistos Efendi" both meaning "infidel" in their languages. It is depicted as a settled habit they both internalize.

The two men had for many years enjoyed the pleasantry of greeting each other and had struck up a cordial relationship based upon mutual respect, somewhat tempered by an awareness that there were many of both faiths who would look askance at such a friendship. They visited each other's houses when it was dark were inclined to waste entire nights in long heated theological discussions and always ended with one or other of them saying, 'Well, after all, we are both people's of the Book' (38)

Their greeting each other with the word "infidel", which is in fact a kind of religious insult no believer would like to hear from another person, is mingled with a joking manner by uttering the word "efendi" immediately after it which gives a honorific and reverent turn to the saying. There is, however an underlying animosity embedded in the culture by history which awaits to erupt with the interference of the outside world into Eskibahçe and its peaceful atmosphere being distorted. So, in

general, it can be said that there is a mutual respect and understanding of the sides from the top to the bottom although there are some violent, abrupt outbursts from time to time. Such negative reactions are unable to distort the general attitude.

Religious difference among the villagers is rarely an obstruction for a social or individual interaction. In the case of Ibrahim and Philothei, the marriage plan of the two members of different faiths has never been a matter of question. They are accepted as a future couple by their families, friends, and acquaintances. It is never a problem on the side of Philothei to know that she has to change faith and become a Muslim after marriage.

The only disadvantage was that she would have had to change her religion, but in that place, back then, it never amounted to much for a Christian woman to change to a Muslim if she married one. The beliefs were all mixed up anyway, and sometimes Muslims came to Christian services and stood at the back with their arms folded. Anyway, Philothei would have carried on going to visit the icon whether she had turned Muslim or not. (554)

As it is mentioned in the quotation above there is always a sharing of services and religious rituals among them. One of the examples of sharing rituals, beliefs is at the time of Philothei's birth. Her father asks Iskander "to take a rag and tie it on the red pine" (11). He wants him to make a wish for his baby girl who has just been born and being speculated about her extreme beauty. Charitos believes that his anxiety that bad fate would fall upon her baby will be overcome in this way. He asks Iskander "to wish the child an easy life" (11) In times of deaths and births, sicknesses and troubles people of both faiths from the two sides expect to be relieved by the divine power of lines from Koran and Bible uttered by the imam and the priest.

Muslims in the village also feel worried about the departure of the icon of Virgin Mary at the time of exodus. The scene where Father Kristoforos leaves the church accompanied by his wife draws a picturesque atmosphere where the unity of both faiths is depicted very touchingly.

Suspended about his neck on a chain, and held out before him, his hands gripping the thick, elaborately engraved silver frame still draped with tamas of the faithful, Kristoforos bore the icon of the Virgin Panagia Glykophilousa. The Christians fell to their knees and crossed themselves. How could they have forgotten about their icon? The Muslims too could not help but let out a low moan of despair. Was there any one of them who had

not at some time asked a Christian acquaintance to solicit some favor on their behalf from Mary Mother of Jesus? Wasn't it true that the icon for centuries watched over the town for all who had lived in it, and mitigated its bad luck, regardless of faith? Those who were destined to remain in that town suddenly had the appalling feeling that they were being left helpless. (De Bernieres, p. 536)

This feeling of "helplessness" of Muslims is the result of the distortion of the way of living they have got used to, like being forced to give up a long settled habit. They feel as insecure as the departing Christians because of the feeling of being abandoned to a new life which will lack their other half.

John E. Joseph mentions about the paradoxical relationship between the unifying and dividing nature of religious identities in his book **Language and Identity_ National, Ethnic, Religious** (2004) on the language level.

Somewhat paradoxically, then, religion functioned as a linguistically unifying force, but also as a divisive force. Religion bound Christian Europe to Latin, the Islamic world to Arabic, and Jews to Hebrew. Yet when Christianity underwent an East–West split the use of Latin vs Greek became its most potent symbol. The islands of Christians within the western Asian lands ruled by Muslims pegged their identities to Syriac, Chaldean and other languages. Hebrew loan-words helped mark out the forms of German and Spanish spoken by Jews from those of other German and Spanish speakers. Sectarian splits in Islam came to be associated with dialectal differences in Arabic, just as splits within Christianity would do. It is extremely unlikely that any of these alignments in belief and language were accidental. Members of the various sects needed and wanted to be able to recognize one another, and to identify members of other sects... In such a semiotically charged context, language could hardly fail to play its part. (Joseph , p.173)

John E. Joseph also mentions that in such intermingled communities religious identities have always surpassed national and ethnic identities in terms of significance on the individual or social level. He states: "Throughout these long centuries, any strangers wandering through countryside or village, if asked to identify themselves, only in rare cases could have cited a 'national' identity, but would have claimed to be Christians or not from such and such a parish (or town)." So, in a similar way, here, in the case of Eskibahçe, up to the war that evoked the birth of national identities as a differentiating force upon the town people, religion was the

main identity determinant. When we look at the two religious head figures representing the two main faiths in Eskibahçe, as Muslims and Christians, leading their religious communities, we can say that they are both deconstructed in terms of religious piousness on social and individual level.

3.3. Abdulhamid Hodja as a religious leader

Abdulhamid Hodja has always been represented as a trustworthy, good-natured, kind and helpful man who was associated with his horse, which he grows a deep love and devotion to, as a symbol of masculine power. He has been tolerant and good to all the town people regardless of their religion or social status. This is the most important thing his religion has taught him as a way of living. But in the chapter where we read about his illness which he can't find a remedy for and which brings his end, we are faced with an inner, religious resolution and the question of faith. He and his wife cannot make sense of the pain he suffers from despite all the good he has made throughout his life. They come to the point of thinking that he has become "unbeloved" (de Bernieres 426) by God. Both his wife Ayşe and the hodja himself look out for ways of remedy. The hodja reads sures from the Koran, writes them on paper and puts them on his belly; he takes oil from the tomb of the saint and rubs his body with it and as a final touch of hope, they ask a Christian neighbour Polyxeni to take the icon of Mary Mother of Jesus a coin from them. Ayşe makes the offer to her friend: "If God won't listen to the hodja and me, maybe he will listen to Mary Mother of Jesus to help us" (de Bernieres 426). The request isn't greeted with astonishment on Polyxeni's side as sharing rituals and beliefs of the different faiths has not been unusual for them. Hodja dies as he becomes unable to endure the tormenting pains he suffers and on his deathbed, he realizes how much he has been rebellious and disoriented against God and his faith during his illness. He ends up questioning and reckoning with his faith which is something he has always refrained from as it has been associated with disenchantment and unfaithfulness. With this internal feud he has been through, in dream like delusions which he sees himself being eaten by Archangel Azrael he gasps his life out. His religious identity, the mind and spirit are challenged by his physical pains and his unbearable bodily torments. He, as a man of faith and religion, ends up being deconstructed to an ordinary person. He stays in the

memories of his wife and his daughter with his deep love and compassion to animals, with his beloved horse leading the way. What is ironical at this point of his death that he, as a religious leader, will stay in minds with these trivial anecdotes, instances?

Listening to him groan with agony, Ayşe and Hasseki had the same thoughts, remembering Abdulhamid Hodja in his prime, when he wore his green cloak and the white turban wound about his fez... They thought of him riding proudly riding about on the silvery Nilufer... 'He was a great horseman,' said Ayşe softly. 'He was like no other. I am glad that I was put beside him in this life.' Hasseki laughed tearfully. 'He collected tortoises in a sack and took them away from the vegetables. Who else would have done it?'

'We will have to do it,' said Ayşe, 'and it will always remind us.'

Abdulhamid Hodja had sunk swiftly into a coma, and the women were watching him leaving... Then, there was at last no more breath and a low gurgling sound came from the hodja's throat.

'He 's gone,' said Hasseki. 'Yes,' said Ayse. (De Bernieres, p. 428,429)

3.4. Father Kristoforos as a religious leader

In the case of Father Kristoforos, we see the recurrent metaphorical dreams he sees depicted in most parts related to him. They are stated as "grotesque dreams of the funeral of God" (De Bernieres, p. 461). If his dreams are interpreted as the language of his subconscious, it can be inferred that underneath the visible image of him as the leader of the Christian population hides the fear of losing what he has grounded himself on. The funeral of God means the death of God which can also be interpreted as a loss of or a leap of faith. This funeral dream can either be associated with the fear of losing God who existed to save and protect his creation in every situation or it could be interpreted as the hidden subconscious thoughts of Kristoforos who feels doubtful about God's existence and his intervention to help in case of need. There is an unsettling inner unrest he cannot cope with and when he is asleep, his mind and subconscious thoughts struggle with this state of turmoil. The night before the day of exodus, Father Kristoforos is awakened by the same dream.

In the turbulence of his sleep Father Kristoforos dreamed one again of the funeral of God. The dream recurred in a thousand infinitesimally different variations, and for some time he had found it a potent source of psychological and spiritual strain. Lydia the Barren fretted about the dark rings under her husband's eyes, and the pallor of his face, but she had found no potions to yield him to better sleep. In the version of this particular night, Father Kristoforos had dreamed that he had been the priest officiating at

God's funeral, and the Angel Azrael, his maliciously aristocratic face gleeful with *Todeslust*, had been the gravedigger. The latter had greatly shocked him by his irreverent comments about the state of the corpse, and Kristoforos had been awakened by his own shouts of protest, just as the gendarmerie arrived at dawn. (De Bernieres, p.526)

Just like his fellow and counter-associate Abdulhamid Hodja, Father Kristoforos is subconsciously captured by the distracting thoughts of insecurity, lack of faith, and not being loved and protected by God.

The concept of dreams directly reminds of Sigmund Freud within the psychoanalytical frame to have a Freudian interpretation of Father Kristoforos' dreams. In **The Interpretation of Dreams: And On Dreams** (1995), Freud puts emphasis on the relationship between dreams and the repressed wishes of the mind. In his formulation, dreams are products of the unconscious which tries to resolve conflicts by expressing hidden desires that are normally not let out by the censorship of the conscious mind. His far-famed statement from **The Interpretation of Dreams: And On Dreams** (1995), put the idea forward very clearly: "The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind." In its general sense, we can make dream and unconsciousness connection by interpreting them as mirrors reflecting the indirect, the disguised and the hidden. During dreams, they can be let out of the control mechanism and turn out to be symbolic representations of our experiences.

Father Kristoforos' waking up to the day of exodus from his apocalyptic dream can also be seen as waking up to the doomsday of Eskibahçe. His dream can be interpreted as the foreboding of the upcoming day on which the lives of the villagers, the destiny of a whole town will change irreversibly. His role in his dream as the officiator of God's funeral is replaced by a similar one in real life on the day of exodus: He will be the leader of his flock; a leader who leads his flock to the unknown. After taking the icon of the Virgin Panagia Glykophilousa, he walks through the kneeling villagers and stops in front of Sergeant Osman: "Sergeant efendi, you will not drive my flock. I will lead it." (De Bernieres, p. 536) He is depicted to be in a mood of deep despair, fear and agony, but still he tries to stand and look strong in front of the bewildered crowd just like a leader is expected to be.

The Christians were about to "start their odyssey into hardship and loss" (540), and Father Kristoforos leads the way, shepherds his flock as his final share of task.

Ahead of them, leading them away, almost unable to see through his tears, bearing the icon before him, pausing in his orations to kiss its silver frame, Father Kristoforos continued to intone every prayer for mercy that he could remember. 'Chief Captains of the heavenly armies, we the unworthy implore you to protect us by your supplications, with the shelters of the wings of your immaterial glory as you guard us who fall down and insistently cry out; deliver us from dangers...' he sang, acutely pained by the irrepressible suspicion that his prayers were winging up to an empty sky. (DeBernieres , p.541)

All in all, to come to an overall understanding of how religious identities are constructed and deconstructed, a contextual and comparative way has been followed to interpret religious characters and issues, and mainly through the lens of the two religious leaders, it has been made obvious in the novel that, even a hodja and a priest, seemingly representing the opposite sides, but very similarly, could take the risk of making a self-query on their faithfulnesses. This self-examination and hesitation of them create more than a religious awareness, it also visualizes a shared ground of the settled, artificially constructed norms, beliefs, truths, ideologies and identities that have been bound to shake and change since the beginning of humankind. And in the micro level, in the case of Eskibahçe, the great changeover in the social life of the community whose differences did not matter previously became aware that the world outside was waiting for them hungry for social, religious, national, economical differences to feed itself and to gain from.

CHAPTER 4:

DISLOCATION OF IDENTITY/ EXILED IDENTITY

4.1. Theoretical background on dislocation and identity

The term 'dislocation' is defined as "Disturbance from a proper, original, or usual place or state" by the online Oxford English Language Dictionary. In *Birds Without Wings*, without any doubt, the notion of "dislocation" is in the eye of the storm. It is used as a central theme that every other motif, concept or character is tied up to. It is the alpha and omega of the whole story that branches out the way it gives shape. As

it has been previously stated, the town Eskibahçe owes its heavenly atmosphere inholding variety in the proper meaning of the word. Dislocation, at this point, endangers the rootedness and unity in Eskibahçe on individual and collective levels.

The term 'exile', on the other hand, is defined by the online Oxford English Language Dictionary as "The state of being barred from one's native country, typically for political or punitive reasons." The two concepts, dislocation and exile differ from each other when we focus on the political and penal connotations of the latter. The American writer and academic Edward Said (1935-2003) was among the prominent names whose studies were mainly in the field of postcolonialism wrote on concepts related to dislocation, exile, culture, etc. He relates the term 'exile' to its political connotations on the background as well. He has various statements from his various texts that are related to the subject of 'exile', 'to be in exile' or 'being exiled'. These three concepts will be associated with the three quotations brought together in *Cultural Dislocation: Finding Intercultural Possibilities in Exile* by Christopher J. Kazanjian below in order.

"Exile is a state of being where one that is cast from their home without possibility of return home, which is a concept that originates in the act of banishment. Exile in its ontology becomes a state of discontinuity (Said, 2000)."

"...you really don't belong because you don't really come from here. And the place you do come from, someone else is saying it is not yours, it is his. So even the idea of where you come from is always challenged (Said, 2001, p.456)

"For the exiled, the past is made of loss and the future is always uncertain. The exile carries many things with them in addition to the weight of loss, they have with them a stigma of being the outsider (Said, 2000)

4.2. The concept of exile identity and exodus as a major theme

In the novel, although there is the chapter named Exodus placed in the heart of the text narrating the day of exodus on which Christians are made to depart from Eskibahçe all of a sudden, the reader has been informed about the migration or the dislocation issue in a retrospective sense in some narratives of some of the characters. Through those narratives written in a memorial tone, we get almost the same sense that the quotations above tell us about. The uncertainty of the future,

being an outsider, being a life-long stranger to the past and present, not belonging, displacement and so on. One of those chapters in the novel is the one that is narrated by Drosoula. She is among the few of the characters whose life after the departure from Eskibahçe we are informed about. So, she will be the main character who the discussion of the chapter will be based upon in terms of the concepts of location, dislocation, migration, homesickness, spatial identities and exile identity.

4.3. Drosoula in retrospection as an exiled identity

The chapter, from its title "Exiled in Cephalonia, Drosoula Remembers Philothei" gives us a prior knowledge about the past and present of Drosoula. Even without reading the section, we have the knowledge that Drosoula is alive, she is exiled in Cephalonia, and as it is stated, she 'remembers'. We understand that they have shared a past with memories together with Philothei. From the very beginning she complains about her fractured memories and mind. She has some difficulty remembering the past and sometimes the present. She narrates her memories as if she is giving an interview to an inexperienced reporter in her angry and from time to time scolding tone. In that compact section, she speaks as the voice of all silenced exiles. She asks questions which involve the reader into the text and help put yourself in her or any other person's place who has had similar experiences.

And why are you screwing up your face like that and spitting? Because I mentioned the imam? Because I mentioned a Turk? Well, you should think before you spit, 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 is 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 are insulting me, but it's half true, and I'm not ashamed. People used to call me 'Turk' when I first came here, and they didn't mean it kindly either, and they pushed in front of me and shoved me aside. I'm not like you, you see. You were brought up thinking all the Turks are devils, but you have never met one, and you probably never will... And I'll tell you something else. That is that before all the Christians came here from Asia Minor, you people were living like dogs and didn't have a clue about anything. (De Bernieres, p. 20)

As we read through her narration, we understand that her aggression is directed towards the ones who she shares the same religion and nationality with. Despite their religious and national sameness, she cannot identify herself with them. What she has internalized is her past identity that she was born and grown into. In this context it is very obvious that an exile identity can never be what it was before. She is the embodiment of the state of being in between in terms of her religious and national identities. At this point, it can be stated that neither nationality nor religion is powerful enough to make a person feel at home. It is the power of the land, the soil that you identify with and that makes you feel belong to a homeland or hometown. Everything you have experienced on that land turns out to be the most precious of what you possess and the best thing to define you. The idea of home can be seen as a problematic issue in postmodernist perspective. By many scholars and writers, the concept of home has been associated by the self, and it is mainly accepted as being desired strongly for being rooted, making secure bonds internally and with the outside world. The idea of homelessness, on the contrary, means the lack of a secure place which the "individual associates with safety, security, dignity and respect" (Jones, p. 54).

In **Discourse and Identity**, the chapter which focuses on spatial identities shows the link between spatiality and identity construction by mentioning about the concepts of public or private space, secular space, borders, re-bordering of lands and the discourse that brings them all together. For the novel, we can adapt it to the positioning of the villagers in the town. Although it is not aimed to show them as binary opposites, the settlement of different races and religions, the location chosen for their estates and housing all give reflections of their identities. To exemplify, we can mention about the identification of Leonidas with his house first. Even after the departure of the Christians and many years later, his house and the furniture he used reminds Karatavuk of him. Rustem Aga can be cited as another example who finds peace in his relatively luxurious house which is a sign of his wealth and his feeling exclusive, privileged and different from the rest of the town. The dog, who will be discussed on in more detail further in the study, is associated with homelessness because he is also associated with non-identity. He is always somewhere away, not

within walls or close. Therefore, it can be stated that who we are is inextricably linked to where we are, have been or going. It connotes to the dynamic, changing nature of space and place at the same time. Just like identities, place and space is object to a constant construction, deconstruction, formation and reformation. It is argued that not only people make spaces, but also spaces make people. They are both bound to change which creates opportunities for new discursive realms for identity construction.

4.4. Identity and concept of space

In the novel, the results of the migration, which are actually the process of the Greek Christians' being dislocated from their homelands to a place that is told to be their new home although they have got no organic bonds with, are clearly visible for the discussion of the relationship between identity and space. Philosopher Henri Lefebvre is quoted in **Spaces of Belonging Home, Culture and Identity in 20th Century French Autobiography** by Elizabeth H. Jones with his statement " [to change life... we must first change place]" (1991, p. 190). In the same work by Jones, it is also emphasized that the "mixing of cultures, transgression of boundaries, and erosion of homogenous cultural spaces" are characteristics of the postmodern world. It is an inevitable ground of change, multiplicity and fluidity supported by historical events. Drosoula who becomes a prominent figure by narrating her being dislocated mentioning about its emotional, social, cultural and religious effects also brings to minds the concepts of hybridity and diaspora. They are important concepts to be mentioned in the social and discursive construction of identities in Eskibahçe. As a radical challenge to group identity, diaspora, found in the post-structuralist and socio-linguistic theory represents identities of those moving between countries, societies and cultures. Diaspora is an involuntary act reminding of the ideas of being torn apart from what you think you are a part of. As S. Hall states, "Diasporic identity" challenges the essential connection between place and identity. People learn to negotiate and translate between cultures and always unsettle the assumptions of one culture from the perspective of the other.(Hall 1995) Similarly, hybridity constructs an in-betweenness in term of place, language, culture and religion as a result of diaspora or dislocation. As Drosoula finishes her narration full of past

memories of friendship, we grasp that she associates this dislocation mainly with loss.

Sometimes I still miss the best friend of my youth, and I think of all the other things that have been lost. I lost my family, my town, my language and my earth. Perhaps it is 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 Bernieres, p. 24)

As it can be understood from the passage above, Drosoula tries to stick to her memories which are the reasons of her joy and sadness together. Joy, because she feels happy only through good memories of the old days, but sad at the same time because they also remind her of the loss of those beauties and passing of time and her youth. She is a life-long exile like the others who share the same fate with her. Because as she explains, it is not a transitory state to be cured or forgotten or to be replaced by something else. She has been a foreigner in her acquired home since the day she came there and it will never change. At this point, we see how national and religious identities are deconstructed again. They are impossible to be internalized or accepted as a given when they are attributed to individuals in such an artificial way. It is not possible to feel Greek or Turk, Christian or Muslim just because you are told to be one. In the final paragraph of the chapter, she finishes by defining who she is and the way she feels internally. "I am just an old woman in exile, I have no education, I am ugliness personified, but if I could break open my ribs with my bare hands, I would show you that I have a heart grown huge with love, grief, and memory" (De Berniere, p. 25).

4.5. Exchange of populations as a historical event

When we look at the event of displacement of the Christian Greeks in the novel from a historical perspective, as the event depicted is based on a true story, it is possible to reach a rich source of information that comes to us through historical, political and ethnic studies. There has been made a lot of study on refugee memory

and they generally bring together narrations of the real people who have experienced this exchange, called "mübadele" in Turkish, in the first rank as real witnesses or they narrate the memories of their predecessors. Evangelina Balta who starts her study on the **Exchange of Populations**(2014) as a "heritage of lived history" as she mentions in her foreword puts forward a very detailed historical and historiographical study of the event. She writes about her research on Asia Minor Studies with the aim to link memories with social and cultural aspects of the processes those people have experienced. In her study, there is a lot of information that shows what a big social phenomenon was this exchange event, and how it reshaped social, ethnological and cultural systems on both sides. There are some parts in her study that are organized from the interviews and the memories of the refugees all of which, no matter where the exact location is, resemble very much the depictions and narrations in the novel. She defines the event as a "traumatic human experience" (Balta, p. 26) which is so correct as it is visible from the novel as well. There are some comparable parts to the novel where detailed descriptions of the refugees on the exchange process and its effects on their lives are presented. The quotation below from Balta's book is collected from the memories of a Greek refugee Seraphim Efendi in his own words.

The Turks in our area showed no joy in our exchange. Even the most fanatical Turks, like Zehir Ali(=poison Ali)... They were total strangers to them, in their customs and mores, in their manners and in their wealth ... poor, paupers. Apart from a few fanatics, and other carpet-beggars, opportunists, our Turkish compatriots did not condone the exchange of populations, the '*Mübadele*'. But the more profound reasons why the Muslim people did not want us to leave were, in my view, these: Our same everyday needs of life, the same sorrows and the same joys, our common sun and sky, our common mother earth, has slowly but surely, brought us closer to one another. Our Turkish compatriots were so used to us that they no longer regarded us as foreigners, incomers, even though they were wont to call us, as matter of course, 'gavur' (infidel). And the Greek saw in the face of the Turkish villagers a quiet and honest, and at the same time pitiable, neighbour, despite his religious and ethnic opposition. We saw his poverty,

his ignorance, the tortures of his military service, his joyless life, the total lack of medical care, with only the prayers of the hodja and of the Christians' priest when he fell ill, without anyone to turn round and look at him, to help him, except his neighbour, the Greek, who lent him money and very often gave it to him, and would take a doctor to his house and medicines and food. (Balta,p. 93)

What Seraphim Efendi, as a historic character narrates here is not different from what Drousula narrates as a fictional one. Both Muslims and Greeks, as two ethno-religious groups, have suffered from this shared traumatic past by being subject to a life-long change involuntarily. The ones who leave has to endure a life-long homesickness while the in-comers are not warmly welcomed in their new lands as total strangers, and the ones who are stationary have no alternative but to try to move on despite all the restlessness of the unknown that surrounds them. It is also necessary to acknowledge that boundaries separate people but at the same time they act as mediators of contact between them on national, historical, religious and social scales. Only through different places, spaces and boundaries the idea of belonging or not belonging to a place is aroused. As a result, the situation of the ones who are not exiled on both sides can be thought to have caused an even worse trauma. The exile has a slight chance of coming up with an opportunity of making new bonds whereas the ones who keep still and stationary feeling an "immense weariness of spirit,"(De Bernieres, 599). Being much more enclosed and left behind, in a way, imprisoned in their unchanged state, just as Rustem Bey expresses, "feeling as if he had lived too long," (De Bernieres, p. 599). Living in such an absence made him and the others feel like ghosts.

CHAPTER 5:

GENDER IDENTITY CONSTRUCTION

5.1. Gender and identity construction

Birds Without Wings, in which the social identities of the characters are mainly interwoven within an ethno-religious discursive frame, treats the subject of gender mostly in accordance with religious norms, factors, representations and roles. The

concept of gender is the socially shaped and represented form of sexuality of the subject, and in the context of the novel, the most prominent determinant is religion. It can be said that gender formation is a social process that gives ideas on one's beliefs and values about their maleness and femaleness. As anti-essentialist identity theories claim, the self is not an essence, but a discursive description. This can be seen as a challenge to the idea of self as a unified, essential concept, and it led to a theoretical configuration of identity as constructed and fragmentary. Gender orientation of the human being received its share from the effects of the same focus on the external, the discourse and ideology. Just like other types of identities mentioned throughout the study, gender identity can also be said to be under the influence of similar factors. As Stuart Hall argues in **Who Needs 'Identity'?**(2000), identity is the meeting point, a point of "suture" between the discourses that speak to us, "interpellate" the process that produce subjectivities. They construct us as verbalized subjects. Identities are points of temporary attachments to subject positions which discursive practices construct for us, but for Hall, it is also necessary to mention that, the subject is not merely "hailed" in a passive sense; he or she reflexively becomes aware of and invests in the position he/she is structured into.

At this exact point, Judith Butler's theory of 'performativity' is to be taken into consideration. Butler who works mainly on feminist theory associates performativity with gender identity in terms of the construction process of identity through discourse and that it lacks existential coherence and stability. Butler, in her well-recognized study *Gender Trouble* (1999) basically claims that gender identity is a discursive practice, a discourse we both employ and inhabit, but also a performance with all connotations of transience.

Subjects, in terms of gender in relation to this perspective, are products of the discursive processes. They are filtered by the comparative/contrastive lens of the two opposite sexes; man and woman. This is not only a biological opposition, but it is also interpersonal and intrapersonal. The article on gender and ethnicity **Gender and Ethnicity in Identity Formation**(2002)states about this subject at issue.

Therefore, gender socialization establishes the identity structure, or at least in part, for the individual. Although some scholars have suggested that

biological factors influence one's gender formation, Marcia (1993) pointed out that "being a biological male or female is less important in understanding adult relationships than are one's beliefs and values about their maleness and femaleness. (Chae, 2002, p.18)

Butler, in her *Gender Trouble* questions the "constructedness" of gender concept. As a disputable issue with many factors to discuss, she questions and comments on how biology-destiny come together.

Is there "a" gender which persons are said to have, or is it an essential attribute that a person is said to be, as implied in the question "What gender are you?" When feminist theorists claim that gender is the cultural interpretation of sex or that gender is culturally constructed, what is the manner or mechanism of this construction? If gender is constructed, could it be constructed differently, or does its constructedness imply some form of social determinism, foreclosing the possibility of agency and transformation? Does "construction" suggest that certain laws generate gender differences along universal axes of sexual difference? How and where does the construction of gender take place? What sense can we make of a construction that cannot assume a human constructor prior to that construction? On some accounts, the notion that gender is constructed suggests a certain determinism of gender meanings inscribed on anatomically differentiated bodies, where those bodies are understood as passive recipients of an inexorable cultural law. When the relevant "culture" that "constructs" gender is understood in terms of such a law or set of laws, then it seems that gender is as determined and fixed as it was under the biology-destiny formulation. In such a case, not biology, but culture, becomes destiny. (Butler, 1999, p. 11-12)

There are many factors affecting the formulation of gender identities like culture, society, religion, biology and so on both on the side of man and woman. But, it must be accepted as a fact that it is mostly the woman, woman sexuality and woman body that we discuss primarily when we talk about the gender issue. The aim of the discussion is not to shape the chapter within a feminist approach on theory or criticism, but it is inevitable to mention about how De Bernieres positions women characters in the individual, social and religious sense seemingly inferior to men who are on the surface the decision-making mechanism for the way of living.

5.2. Gender identity roles and the social structure

The setting, being a depiction from the dying days of The Ottoman Empire outlines a traditional Muslim-Christian, Greek-Turk-Armenian way of life rooted for

long and deeply interwoven. As it has been mentioned previously, in a traditional society, a small town reflecting its time on the micro level having taken its share from the universal patriarchy, religion is one of the most important determinant on gender roles. Woman, woman body, sexuality and the social reflections of these concepts will be discussed in relation to identity construction with a socio-cultural and religious focus.

The concept of marriage is one of the most significant and determinant social and individual structure that defines woman in Eskibahçe. Tamara, Leyla, Lydia the Barren, Drosoula, Philothei, Ayşe and Polyxeni are all either married or not linked to the idea of marriage as a self and social way of identification. It is seen as a distinguishing factor among women and for the ones that are unmarried, it is expected to be achieved as a life goal to gain a better and stronger position in the society. Philothei believes that she will not be completed before getting married. "Philothei, more melancholy than ever, still yearns for the return of her fiancé, believing, as so many girls do, that life does not truly begin until one is a bride" (De Bernieres, p. 450). The fact that she needs to convert religiously, to become a Muslim means little to her. Drosoula, who defines herself as "ugliness personified", assumes herself lucky for having being married. Despite Philothei's physical superiority to her, she is the one who could 'succeed' a 'proper' woman's life goal, marriage.

I have always been without attractions and allure, and I still thank God that for a few years I had a husband who loved me before he was drowned. You see, I was lucky because I have had much affection and respect, and much disinterested love. Perhaps I was luckier than Philothei, whose perfection was a misfortune because she never had any peace. (De Bernieres, p. 24)

When we look at the marriage story of Tamara and Rustem Aga, we are presented with an unusual husband-wife relationship whose end comes when Tamara's adultery is brought to light. Their marriage, from the beginning to the stoning day of Tamara, is told as a dull, passionless relationship lacking intimacy in terms of sexuality, love and co-inhabiting. Rustem Aga, who longs for the warmth of a real family life all his life can feel no enthusiasm, sincerity, passion and affection back on the side of Tamara who has been forced to marry him to forget about her lover that is her

troublesome, mischievous cousin. She never feels that she belongs to Rustem Aga who is famous for owning things or to the house they live in. She sticks to her past with her own possessions brought from Telmessos and creates a space of her own.

The case of adultery could have been acceptable or atonable in a way if the executor was Rustem Aga instead of Tamara. But, as a married Muslim woman, she has two options; being stoned to death or to continue her life in the brothel if it can be called a life. Tamara can also be thought to have an insubmissive nature in her preferences. Although silenced and being subject to physical torture and violence she has an unconquerable nature and self-esteem that challenges the patriarchal system which is the real cause that makes Rustem Aga feel outrageous and weak and later on regretful about what he has done. She is a strong woman who is able to keep her individuality and spirit undisturbed by not showing any sign of regret about what she has been through although she is condemned to be imprisoned in that body in a physical and mental darkness accompanied with venereal disease she suffers from in the brothel of the town which is visited by almost every men of the town after her being sent there.

What was forbidden to them according to social and religious norms and regulations becomes legalized and accessible. From this perspective, we can also think about the shared ground for Tamara and Leyla which is the life they have lived as *commodified identities* (Bauman, 2004), as prostitutes. They can be defined as the products of a consumer society; Leyla, being disguised in a different nationality and religion according to the demand of her customer Rustem Aga, who desperately seeks for the Circassian beauty of his life, and Tamara who turns into a commodity of the town to continue living in the brothel as sanctuary by becoming public.

While prostitution is a humiliated state of existence in terms of morality, religion and social order, it turns out to be legalized and absolved as a process of the commodification of the self. It becomes a tool to spin a wheel in the patriarchal and capitalist system which feed mostly from the idea of woman as commodity.

The curiosity of the male population about her body and sexuality, their desire to 'own' her to the extent they could pay for when she becomes 'public' is also another

paradoxical situation. Her earlier privacy as the respected wife of Rustem Aga is gone; her body turns into a public place, a reachable substance, but it certainly lacks soul. She is never conquerable spiritually.

In the section where Rustem Aga goes to the brothel to see her, as a result of his lingering remorse and wavering about their shared past, it is understood that he is only trying to console himself for his feeling better.

Even though every good opinion is on my side, I have always felt a terrible wavering in my soul about what was done to you, and about what I did. Because of this wavering I did not divorce you, even though it was a great scandal and still is. You are still my wife and when you die you will still be my wife, and I will provide the white shroud and the grave, and the headstone in the shape of a tulip, should you be the first to die. This is nothing perhaps, but it reduces the wavering in my soul. (De Bernieres, 417)

As a typical characteristic of him, as the owner of things and people, he hopes to ease the "wavering" in his soul by not divorcing Tamara, in other words by continuing to keep her as a possession. However, it makes no sense or difference for Tamara. She has always refused to be defined and 'protected' by marriage which is an artificial, social construction. She also refuses materialism and money. What she receives from Rustem Aga as presents of the visit only remind her of her lover Selim.

After he had gone, Tamara undid the package and found olives, cheese, bread and cooked chicken. She also found a pair of earrings made out of gold coins, and a pair of embroidered slippers that she recognized as a gift that he had brought back from Smyrna in the early months of their marriage and which she had accepted graciously, but without enthusiasm or gratitude. She remembered that she used to put these embroidered slippers outside her door in order to make him think that she had a visitor. (De Bernieres, p. 422)

5.3. Leyla versus Tamara: reflections of the concepts of being a mistress or a wife

There is also an eye-catching comparison between Leyla and Tamara put forward by Rustem Aga. Tamara, who is only befriended by Leyla in a social surrounding because of being considered equivalent to each other and named as Rustem Aga's

whores by the other women of the village, empathizes with her and tries to convince Rustem Aga that she is the one who deserves to be married to him. De Bernieres is sarcastic when he brings the two positions, being a wife and being a mistress, together by befriending them. Ironically, at this point Rustem, in a very discriminative tone defines and positions wifehood as opposed to hetaira. Their discussion with Tamara shows how gender is interwoven with social roles.

'Leyla Hanım is a hetaira. She might want to be a wife, but she would be like a bird that sits and sings with its feet tied to a branch, and finally tears out its own feathers and bleeds to death. She would be a bad wife, but she is an excellent concubine. If I made her into a wife, it would be like chaining up a dog and expecting it to bleat and give milk.'

'She wants to be wife. I know it. You misjudge her. And if you are not married to her and you are still married to me, then you are an adulterer when you lie with her.'

He laughed ironically. 'Then I should be stoned by the rabble in the meydan, no doubt.'

'You would never be stoned. You are not a wife as I was. You are not a young woman who is easy to stone.' (De Bernieres, p. 417)

Their social roles and identities are deconstructed. It is their beauty that makes them valuable and equivalent for the pleasure of men in the eyes of men and women as in the novel we read Tamara's physical description from the detailed narration of Ayşe who has the opportunity to observe her in the hamam. Tamara is described as having breasts "small and slight, but round like pomegranates as any mother in the hamam would have wished as a wife for pleasure of a son" (De Bernieres, 115). It is aimed to show how women internalizes the ideology, discourse and language of the patriarchal system. Similarly, Ayşe talks about her astonishment when she sees Tamara's naked body while washing her after her being stoned.

"But what shocked us more than anything and made us shake our heads and worry about the good people of this town, and what made me less surprised about what they did to each other later, was where they had been kicking her when she was lying there in the dust in the meydan. (De Bernieres, p.115,116)

As we read the part where Tamara is stoned by the villagers as they learn that she is being accused of adultery, we see that among men, there are also women and children around her who are not inclined to help, but instead throw out stones at her.

Women whose hearts would normally be brimming with concern and tenderness picked up stones and began to shriek as they hurled them. Children whose parents beat them for throwing stones at dogs fought each other for stones to throw at a young woman... It was satisfying in any case, for those lowly folk to have the opportunity to destroy a spoiled and perfumed darling from a higher walk of life. (De Bernieres, p. 102)

The reaction of the crowd is the outburst of suppressed desire to violate, humiliate and destroy the thing or the person whom they felt inferior to was positioned as the opposite. The fluidity and changeability of social positions in terms of gender, religion or national scales, deconstruct their social and individual existence and discourse by creating an uncontrollable atmosphere of chaos.

In sum, as mentioned previously, Leyla and Tamara are considered as binary oppositions by Rustem Aga in terms of gender roles and characteristics. Leyla, as a mistress, is joyful, she gives sexual and spiritual pleasure and satisfaction whereas Tamara is distant, cold and dull. She acknowledges her sexuality as being "unskilled and very poor entertainment" (De Bernieres, p. 421) as told to her. Being a mistress defines Leyla Hanım best. This is what she has been experienced about; she was taught to please men. Her disguise as a Circassian Muslim virgin that made her marriage possible with Rustem Aga ends up with her insuppressible desire to go to her homeland with her bigger desire to speak and hear her mother tongue; Greek. As an unusual attribute to a female, the underlying intellectual reason for her to come to Eskibahçe is the possibility of hearing Greek being spoken, but unfortunately she comes up with a different picture. On the day of Exodus, as another woman image example who was able to risk her life and step outside her safe area, she leaves what makes her Leyla behind and walks away.

It is also an interesting point to see how the reaction of the migrating group of villagers change towards her when she reveals her real name and identity in Greek language. All of a sudden they are silenced in front of the woman whom they have condemned as Rustem Aga's whore and refused her companion a few seconds ago. That change in the perception of images and gender roles is so abrupt that the reader is again face to face with the artificiality of identity construction. If she was a

Muslim woman, her religion would probably forbade her to act out her reality and intention, but when she puts forward that she is much more Greek and Christian than the rest of the group, they have nothing to say, but accept her and look at her differently.

5.4. Philothei versus Drosoula as beauty against ugliness

The other binary is Philothei and Drosoula. While Philothei stands for an angelic, unearthly beauty, Drosoula is the worldly ugliness personified depicted as "moon-faced, great-girthed and hairy" (De Bernieres, p. 242) lacking feminine games ; Philothei symbolizes love, vanity and idleness whereas Drosoula is associated with reason and mindfulness, and last but not the least Philothei, from the beginning, reminds people of death, in connection to her extraordinary beauty whereas Drosoula is the one who achieves to lead a life as a modest success story in which her happiness and integrity is of course questionable. Drosoula gives hints of this opposition between herself and Philothei in her narration.

But it was more than a question of hair and skin and eyes, because what one saw was more than just her beauty... My father was right when he said that she reminded you of death. When you looked at Philothei, you were reminded of a terrible truth, which is that everything decays away and is lost. Beauty is precious, you see, and the more beautiful something is, the more precious it is; and the more precious something is, the more it hurts us that it will fade away; and the more we are hurt by beauty, the more we love the world, and the more we love it, the more we are saddened that it is like finely powdered salt that runs away through the fingers, or is puffed away by the wind, or washed away by the rain. You see, I am ugly, I have always been ugly. If I had died in my youth, no one would have said, 'Look, how much poorer is the world,' but to be entranced by Philothei was to receive a lesson in fate. (De Bernieres, p. 23)

The "lesson in fate" that Drosoula mentions can also be discussed with a gender reference. If you are beautiful as a woman to the extent that you remind people of death and loss, you have to pay a price. The cost of her beauty is much more than Philothei can afford in her fragile body (She is always resembled to a bird by Ibrahim). She pays it with her life; her unfulfilled dreams and her body by falling on the rocks like a piece of wood. It is a matter of question whether that end was brought by fate, by her own will and choices or by the outside forces, the world

which decided upon her social, religious and national identity on the macro level; "...everything that happened was made to do so by the great world," (De Bernieres, p. 606).

She is a victim without doubt; the victim of the patriarchy, the war, the social and national tumult that conquers the world and the beauty that she was born into and associated with from her birthday on without being asked to her. Her body and beauty has always been a subject matter in the town.

The veiling of Philothei is also another reflection of the patriarchal discourse embedded in the socio-cultural and religious setting in the town. Her beauty reaches to such an extent that it starts to be seen as a threat both for men and women in the town, and ironically, it is seen in her responsibility, not in the eye of the onlooker. Ali the Snowbringer is believed to be bewitched by the beauty of Philothei by her wife. He is put in such a passive position that he is never questioned about giving an explanation on it by his wife. It is almost told as a natural process that every man in the town could possibly suffer from. Socially and culturally, as a married man, Ali is free to be taken with a young girl, follow her everywhere to the extent that he becomes inoperable at his work. As being attracted to her is a shared problematic issue for most men of the town; Philothei is seen as a source of evil and danger to the marriages and relationships of husbands and wives because of her beauty. Abdulhamid Hodja is asked to talk to Philothei's father as a mediating power who can empathize both with Greeks and Muslims.

I am not talking about veiling her, exactly. Let her hide her face more. Let her wear her scarf so that her face is more in shadow. She might pull her scarf across her face when she is out in the street or in the meydan, that's all. She must adopt greater modesty. It will be for the better peace of all. (De Bernieres, p. 240)

It is only Ayşe who gives the reaction that the modern reader expects to hear. "It is not Philothei's fault if your husband has become silly," (De Bernieres, p. 238). The reaction, though, cannot reach a mutual honoring. The problem, Philothei's attractiveness, is expected to be come over by hiding her, making her invisible to

men. Paradoxically, the veiling of her arises a wider sexual curiosity, and later on it turns out to be a sign for women in general that hints they are beautiful and that they need to hide it. When Ibrahim saw her veiled returning home from Leyla's with an almost transparent, embroidered veil "...his heart leapt in his chest even more violently than usual," (De Bernieres, 242). Everyone will know that you are too beautiful," (241) says Leyla Hanım who is, although being her closest companion, more than happy with the decision as she has some concern about the increasing interest of Rustem Aga in Philothei. She is the one who persuades Philothei by creating a positive image, impression about veiling. Although she knows how vain and innocent Philothei is, and despite her young age, she can still be called a child at fourteen, even Leyla Hanım sees her as a threat. It can be deduced at that point that, as long as you are beautiful, your age, your feelings, your preferences, your identity have no significance; you are acknowledged as a potential temptress with an unjust prejudice of the patriarchal ideology.

As a result, to 'save' the town, Philothei is banned, limited physically. She is wanted to be darkened, to be made invisible for the comfort of men and women. When compared to Drosoula, Philothei, in this image of a threatening feminine power, is not able to survive. On the other hand, the comfort and safety of ugliness sets Drosoula free from such dangers and exclusions. She is manly, she lacks feminine charm and appeal, and she is able to survive.

In such a metaphorically rich text, the veiling of Philothei can also be estimated as a foreshadowing of her ill timed and abrupt death without being able to realize her dream of getting married with Ibrahim, becoming her bride. She puts marriage in the centre of her life to be able to define herself and she assigns a great deal of meaning to it, however it cannot be accomplished. She turns into a ghost bride of a whole town.

5.5. Gender identity and violence

As another aspect that connotes gender roles in woman-man relationships, Leyla's questioning of Rustem Aga about his not beating her could be mentioned. She almost

feels distressed about it as the women around her make her think that it is very unusual of a relationship.

'You will never guess,' she said, 'what people are saying.' He raised his eyebrows in silent enquiry.

'They are saying that you are a bad master to me because you don't beat me. I have heard woman in the hamam saying it, and remarking how I never have any bruises.'

...

'Why don't you beat me?'

'I don't feel like it. Perhaps if I left like it, I would. Anyway, you don't do anything to be beaten for.'

'Some men beat their wives every week, on a Friday, just to ensure good behaviour,' she said teasingly.

'These are not modern men,' replied Rustem Bey, impatiently. 'This is all old stuff. Do you think that in France, in modern places, men still beat the women? Do you want to be beaten? Do you think it would do you good?'

'Certainly not. I only brought it up because it was amusing. If you beat me, I would run away.'

'Well, I couldn't be bothered to beat you.'

'Don't you care for me then?'

I don't beat my servants, I don't beat my horses, I don't beat my dogs, I don't beat my olive trees. I care for all of them and all of them are perfectly good. Leyla laughed mischievously and suggested. 'Why don't we open the shutters and you can pretend to beat me and you can beat the doorpost and the divan with a belt or something, and you can shout and I will scream, and then everyone will know that you treat me right after all... It would be fun, just to fool the neighbours, and hear the story spreading from mouth to ear. (De Bernieres, p. 254)

The dynamics of their relationship are unavoidably affected by outside interference in such a closely interwoven social structure. There is a kind of community pressure and criticism on the side of Rustem Aga for not acting out the to do roles as a man, a master and a patriarch. However, he doesn't abstain from revealing out his beyond the time vision. He openly wants to be a modern man, he deeply emulates the modern world which he associates with the west, and his thoughts are reflected upon his behaviour. He doesn't want to be associated with a low-brow, bullying, aggressive, emotionless, strict, preemptory image of manhood. He feels different, and tries to adapt to modernity with his elegance in clothing, manners and way of living. He wants to show that he is not one among the herd whenever he finds an opportunity. He has a deep adoration for the west which is

revealed with the arrival of the Italian soldiers who are led by Lieutenant Granitola during the occupation of the village.

He was dressed in a very well-cut suit that had been made for him by a Greek tailor in Smyrna, and to this Western garb he had added a red satin sash to accommodate his silver pistols and yataghan. In his right hand he carried a silver-topped cane. He wore polished knee-high riding boots, and on his head he wore a maroon fez, well brushed... He was every inch a fine Ottoman gentleman, and Lieutenant Granitola immediately felt both respectful of him and at ease... He went home proud of having done his duty, proud of having lived up to the town's expectations of him, proud of having been able to use his French, and pleased to have had an interesting day... he said 'I am mostly a happy man.' It was the first time he had ever thought it or said it. (De Bernieres, p. 443, 446)

He is depicted as a man who seeks happiness through realizing and putting himself forward as an intellectual, having combined physical and emotional satisfaction in his family life and feel completed. He doesn't want to be associated with the banality and mundanity of the social life that attributes old-fashioned roles on men and women whereas Leyla, although seemingly refuses the traditional in an ironical manner, is unable to work the social impositions and expectations out of her mind and conscience. She is innately activated by the social, cultural and religious constructions of the existing ideology within discourse. This is visible in her relation to Rustem, to Philothei and to the other villagers. She wants Rustem to feel shameful about her being called a whore like Tamara by the women of the village. She wants Philothei to be veiled as she feels the envy of her unattainable beauty as a result of the imposed gender roles that construct unwritten laws and prejudices.

One other gender role imposition comes out when we consider the name of Father Kristoforos' wife, Lydia the Barren. She is not Lydia solely, or the Father's wife; she is identified and called out with her infertility. Although the case presents an equal possibility that it could be the father who is infertile, it is the woman who is seen responsible for not bearing a child.

To sum up the chapter in terms of the issue of gender which is the social reflection of sexuality on the individual and group identity within a relevant discourse, it can be said that there are certain roles, activities and responsibilities that are associated with men and women. It is the least fluid identity structure as many internal and external factors come together on biological, sexual, physical and psychological levels for its construction. If you feel you are outside the frame that defines you as a man or woman, as a wife or husband, as a daughter or son, you are outside the safe area both on the individual and on the social side. If you are indefinable or queer in terms of gender roles and structure, you are subject to a kind of disidentification which will be worked on in the following chapter.

CHAPTER 6:

DISIDENTIFICATION/ NON-IDENTITY CONCEPT

6.1. Defining disidentification concept

As mentioned in the previous chapter, Butler's basic premise on identity is that "identity is a discursive practice, a discourse we both inhabit and employ, but also a performance with all the connotations of non-essentialism, transience, versatility and masquerade," (Butler, 1990) Mead (1934), with a similar perspective focuses on the concept of self as being situated in everyday life and therefore identity as a product of interaction. But, what will happen to selves and identities if we cannot talk about a positioning, an interaction or an association with a discursive practice? This is the case when we need to talk about the concept of disidentification or non-identity.

Up to now, in all the chapters the main subject and concern of discussion has been a kind of making bonds with a structure or certitude; either individually or within a group, a state of belonging, defining and to be defined, constructing types of identities and categories have been mentioned. Now, with this chapter, it is time to think about the absence of those structures. What will it be like if we are unable to observe a link, a tie on the interpersonal and intrapersonal level on individual and social scales?

Juso E. Munoz defines the concept of disidentification in his study **Disidentifications** (1995) as "an identity enactment that negotiates beyond the binarism of assimilation and counter identification." He claims that "disidentification is a space outside of the binarism; a process that interrogates and challenges a phobic public sphere". He supports the idea by adding that disidentification doesn't affirm or disaffirm the dominant culture; "it deforms its protocols and scrambles its cultural codes." What we understand from here is that disidentification concept is an extensive disengagement and alienation process on social and individual sense. It is a disintegration from social, national, religious, ethnic and cultural identifications and associations. It disregards the process of being a counter match or an opposition to what it is not. From this perspective, it can be seen as a challenge to the already existing dichotomies of the social, religious and cultural constructions which exist to sustain safe and controllable lines to fit into and to be defined accordingly.

6.2. The Dog as a representative of disidentification

In the novel, the concept of non-identity or disidentification is mainly reflected through the character The Dog. Starting from the name of the character to the smallest detail related to him, he is depicted as a 'being' who is a total vagrant disintegrated from any kind of association, belonging and identity; social identity, religious identity, national or ethnic identity and so on. We only know what biologically and sexually defers him from the others; he is male, a man; not a woman. As a result of his animalistic, bestial description, it is a point of hesitation to call him a human being.

The chapter named after him, The Dog, starts with a description of the present state of Eskibahçe by a first person narrator who also knows about the past and the former rank of the town. Later on we are introduced to The Dog from the eyes of Karatavuk and Mehmetçik who incidentally come up with him while playing outside. The significance of place/space is to be mentioned here. The first lines related to The Dog from the narration of the first person are about the place he prefers to live in the town. It could be the reason why the chapter starts with a past-present comparison of

the town. The first person narrator makes a bond between place/space and life and death by bringing them together in reference to the Dog.

It was in this wasteland between the town and the ocean, a place fit only for goats, that the man who came to be known as the Dog took up residence among the Lycian tombs, becoming a spectre even before he had properly died. Sometimes it happens that the manner of a man's death is discernible beforehand in his face and sometimes it is clear from the manner of a man's life. In the case of the one they named 'The Dog', it was always clear that he would die alone and in squalor, because this was what he explicitly chosen when he undertook to lead the life that he did. (De Bernieres, p. 33)

The expression "explicitly" from the quotation above is to be focused on here to be able to discuss about the identity problem of the Dog. Here and also in some other parts that he is described, a sense of disconnection from everything humane is attained to him and this is something explicit, not implicit. It is a very clear, freely acted out attitude on his will. It is basically observed to be a choice.

When we look at how he is described at the first encounter with him by Mehmetçik and Karatavuk, we read about a being that is totally different from what they can explain. They understand that he is out of the ordinary even without seeing him, just by hearing the pace of his walk.

Even before they saw him, they realized that he was unusual. There was something uneven and exaggerated in his stride, as if he was so used to hurrying that he was incapable of proceeding at a measured pace.

Furthermore he didn't walk in a straight line, but veered slightly one side to the other, so that his out-turned footprints in the dust left behind them the winding track of a river or a snake. (De Bernieres, p.33)

Someone's way of walking may tell us a lot about his/her character. Here, the expression "so used to hurrying" can be a sign of his being used to hurrying to hide or escape from people. His seclusion, mental and physical distance, his haste to hide not to be seen is supported with this detail. Although he is unexplainably weird, he doesn't cause a sense of danger or fear on the side of the onlookers. This is again explained by his disengagement with the outside world. He is likely to be from a

different world who is deaf, dumb and blind to this one. He is visible, but not accessible.

The boys sat up and watched him with a mixture of fascination and fear. They jumped to their feet with the single idea that they should run away, but there was something about the man's demeanour that prevented them. It was as if they were in no danger because the man did not live in the same world, and would not even see them. (De Bernieres, p. 33)

His indifferent manner is so obvious that he causes the villagers to think that he was an important man previously. His walk from one side of the village to the other, being followed by a curious group of children and under the glances of the villagers who think of who he is, ends in his finding an accommodation in the tombs. His search for a proper place is depicted just like an animal's, and more like a dog's looking for a nest; he hurriedly walks here and there, smells the atmosphere, the objects, the walls and the ground, and scratches around. Some people think he is a saint, as there has always been an association of the unknown with the saintly, holy and numinous. The first time he interacts with the children following him is right after his choosing a Lycian tomb as his home. He looks at the children and smiles in a horrifying way that they say, they will never be able to forget about as long as they live; the tomb he chooses has a carving of open hands on it which symbolizes "unnatural, violent and untimely death" (De Bernieres, p. 37). It can be seen as a symbolic foreshadowing of Philothei's death if we attain a saintly, all-knowing

People want to learn about his identity, his reason to come to the village and what he will do there. It is unquestionably the responsibility of the two religious leaders to inquire whether he is a believer of one religion, a member of either faith or not, or something else because it will give them some information about his identity, roots and personality. They both greet him and ask to learn who he is.

'We have come to find out who you are, and whether you want anything,'... The man lowered his arms and looked at them. Suddenly he wiped soot off the wall with one finger, and on the bench he wrote something in swirling Arabic characters that the priest didn't

understand. Abdulhamid Hodja noticed the priest's puzzlement, and said, 'It means "The Dog". Perhaps he is telling us that he is unclean.' 'From where do you come?' asked Abdulhamid, and the Dog dipped his finger in the soot, and wrote again. Once more the imam read it for the priest: 'It says "Hell".'

We have come to see if we can help you, offered Father Kristoforos, whereupon the Dog wrote 'Yalnız kalmak isterim.'

'He says, "Leave me alone," said Abdulhamid Hodja. (De Bernieres 38)

The first thing known about him was his sex, then we learn that his name is the Dog, which makes the resemblance of his manners and physicality to a dog meaningful. And lastly we learn about his hometown, where he belongs to: It is 'Hell'. If he knows he is from hell, then he is aware of the differentiation of heaven and hell, and relatedly, good and bad, moral and immoral, right and wrong, just and unjust. He is from hell, but he is not in hell now. Maybe he is saved from hell, or he served for his punishment and has been redeemed or more extremely he has even been dismissed from hell. There are many different alternatives to think upon. But, most importantly, he says he wants to be alone. He is not in need of any kind of intimacy, a warm hand on his shoulder, or he doesn't beg for money like the Blasphemer of the village does. He knows what he wants and he is able to express himself by using language through writing. This is a powerful sign that shows his literacy and parts him from his animalistic side. He doesn't speak out words, but he can write in Arabic. Therefore, his using language as product of human civilization, his literacy can be thought to put him in a much more higher position when compared to the Muslim population of the village most of whom are unable to read or write. His conscious mind, although seems out of time and place, executes his identity based on his free will which prefers to be alone, distant, disidentified and disengaged. It is the eye and the perception of the other that is unable to accept or internalize him. Maybe, this is what he has been running away for his life, he finds peace in the tranquility of his non-identity which is comprehended as non-existence by the ordinariness of the society.

To come to an opinion, it can be thought that the abrupt intrusion of such a character in the story aims to tell the reader that among infinite possibilities of identity discourses that surround human relationships, this disidentity is also acceptable and valid, and as long as respected by the others, it can survive. What is more, as it is freed from any social, national, ethnic, cultural and religious constructions, identifications and labels, it is untouched by the destroying power of their effects. In the village, during the exodus of the population, due to his speechlessness, disconnection and isolation the Dog is seen to be exempt from the procedure. "Among their number was not to be found the Dog. He remained amid the tombs, removed from all considerations of race and religion by virtue of his speechlessness, his mutilation and his anchoritic life," (De Benieres, 528).

The Dog is not alone while being excluded from the migrating group. Just like him, the prostitutes of the brothel in town are seen as non-identities who are thought to have burnt down the bridges of belonging that made them social beings irrevocably. They are not thought to have a life outside the brothel, they can be no one else but prostitutes after they have been there once. So, nationally, religiously and individually, they are not seen worth to migrate, or to be removed. Their identifications and connections make no difference any more. The part about the exclusion of the Dog from the migrant group continues with the prostitutes. "Neither did any of the Christian prostitutes arrive from the brothel, being similarly removed from all considerations of race and religion by virtue of their profession," (De Bernieres, 528).

6.3. War and disidentification

One last example of disidentification, this time a paradoxical one, can be the case of Karatavuk when he is at war in the army at Gallipoli. On the surface, as an act of war making, killing and being killed, dying for the sake of one's country are very much related and fed with national identity. But, when we face with the flesh and bone reality of the war fronts, when we read Karatavuk's letters from the war zone, we see how these national identifications float redundantly in the air. Karatavuk tries

to depict the atmosphere at the front to the reader in a mode to arise a sense of alienation from the nationalistic associations. The moment they are ordered to cease fire, the soldiers of both sides undress their ethnic and religious identities. They become fellows who share the same fate beside cigarettes and food.

Karatavuk reveals a sense of change in mind, a regret and a realisation when he looks back in his war memories and rethinks on the holiness of the war. He does this by disengaging from the nationalistic impositions of the social discourse of the time. What he remembers from those days is a kind of regret and questioning that comes with his awareness of how they were forced to take sides and action by forgetting about the ferocity they have been trapped into.

When I think back to those early days, the first thing I recall was that all of us believed it was a holy war. We were told this over and over again... As the first fighting broke out on the Feast of the Sacrifice, we all understood that it was we who were the lambs. I will say now that I doubt if there is any such thing as a holy war... But at that time all of us were intoxicated with the idea of martyrdom... (De Bernieres, p. 330)

For him to realize this, it is necessary to be purified from any kind of artificially constructed identities and be aware of his existence simply as a human being. In this respect, his awareness can be an example of a disidentification process.

As it has been mentioned at the beginning of the chapter, disidentification is a concept that shows the possibility of existence without or despite social constructions that create artificial selves. And as in the examples of the Dog and Karatavuk, it necessitates a higher level of self-esteem, social awareness and courage.

CONCLUSION

Throughout the study on Louis De Bernieres' *Birds Without Wings*, which stands out as a postmodern novel deeply interwoven like a lacework with the themes of love and war, gain and loss, pain and joy, unity and difference, placement and displacement, the main objective has been to focus on the concept of identity construction within a discursive perspective.

As a novel dominated by the representations of varieties in every sense of the word, the identity issue is based and studied on a rich background that is shaped and fed by many factors such as individuality, society, religion, gender, place and disidentity.

The novel is enriched in the setting of Eskibahçe which owes its harmonious nature to make the town a melting pot for the Muslims and Christians, the Greeks and the Turks, the rich and the poor, the woman and man, the friend and the enemy. These identities are all socially and artificially constructed selves that uniquely come together to be the backbone of the success of the novel. This multiplicity is even reflected on the multi-layered narrative structure which results in an irrepressible urge for multiple readings and narrations of a single event.

The Exodus, the act of the exchange of populations, being in the heart of the novel, results in the shifting, changing, transforming identities in the fluid atmosphere of the changing world outside which is mentioned as the macro power that shapes the micro system in Eskibahçe. It draws a vivid picture of the past and present state of the town and town people by making it possible to have a comparative perspective.

On the side of the reader it is a realistic portrait of the society in the brink of a social, cultural and ideological transformation. De Bernieres draws attention to the production of history as a central theme in the novel. There is a historical reality on the background of the novel, however we are introduced with a production of history through selected narratives of the characters. He creates personal narratives of histories accompanied and shaped by the world events. It is another element to show that even history is fluid, unstable and open to be constructed and reconstructed.

The novel does not serve the reader a simple reading adventure, it is a hitting experience which arouses a curiosity of what will happen to the lives of those people whom the reader has witnessed the transformation of after the event of exchange of the populations. What have all those life changing, even killing transformations that deconstructed the lives to rootlessness been lived for?

Although the general atmosphere causes feelings of hesitation, insecurity and despair as reflections of postmodernist concerns, the underlying fluidity and instability may be considered as a positive motif because of the fact that the world forces destruction upon the unified, stable and the harmonious constructions, selves and conditions. Fixed identities are bound to be victimized to death, madness or a life-long lingering into past conquered by joylessness. Whereas the old way of living within the context of paradisiacal Eskibahçe is a welcoming realm for the coexistence of variety in all senses, the new world in the larger scale and hence Eskibahçe as a microcosm of it in the smaller scale does not welcome multiplicity and variety, but forces unbundling, differentiation and destruction.

All in all, the study tries to make all those observations and discussions visible through the lens of identity theories within a discursive perspective in all chapters by making direct references to the characters, their relationships and relatedness, events and instances in the novel.

REFERENCES

- Abrams, M. H. (1988). *A glossary of literart terms*. New York: Holt, Rinehart and Winston, Inc.
- Balta, E. (2014). *The exchange of populations : historiography and refugee memory*. Istanbul: Istos Publishing.
- Bamberg, M. & Fina, A.& Schiffrin, D. (Eds.). (2007). *Selves and identites in narrative discourse*. Amsterdam/Philadelphia: John Benjamins Publishing Company
- Benwell, B. & Stokoe, E. (2011). Discourse and identity. 1-314. 10.1017/CBO978074862653
- Bernieres, L. (2004). *Birds Without Wings*, Secker&Warburg, London.
- Burke, P.,& Stets, J. E. (2000). Identity theory and social identity theory. *Social Psychology Quarterly* 63(3): 224-237.
- Butler, J. (1999). *Gender Trouble: Feminism and the Subversion of Identity*.New York: Routledge.
- Castells, M. (2001). "*Globalization and Identity*." *Quaderns de la Mediterrània* 14, 2010: 89-98.
- Chae, M. H., Ed.M., M.A., "*Gender and Ethnicity in Identity Formation*." *The new jersey journal of professional counseling*, winter 2001/ 2002, volume 56.
- Freud, S.,& Freud, S. (1995). *The interpretation of dreams: and on dreams : (1900-1901)*. London: Hogarth Press.
- Hall, S. (2000). Who needs identity. *Identity: A Reader*, Londres, Sage. 15-30.
- Hegel, G. W. F., Miller, A. V., Findlay, J. N., & Hoffmeister,(1979). *Phenomenology of spirit*. Oxford [England: Clarendon Press.
- Jones, E. H. (2007). *Spaces of belonging: Home, culture and identity in 20th century French autobiography*. Amsterdam.
- Joseph, J. E. (2006). *Language and identity: National, ethnic, religious*. Basingstoke: Palgrave Macmillan.

- Kazanjian, C. J. (2013). Cultural dislocation: finding intercultural possibilities in exile. *Journal of Global Responsibility*, 4, 1, 7-14.
- Laing, R. D. (1990). *The Divided Self An Existential Study in Sanity and Madness*, Penguin Books.
- Muñoz, J. E. (1994). *Disidentifications*. Durham.
- Schwartz, K. (2008). "It might be all one language": Narrative paradox in *Birds without wings*.
- Stets, J. E., & Harrod, M. M. (2004). Verification Across Multiple Identities: The Role of Status. *Social Psychology Quarterly*, 67(2), 155–171. <https://doi.org/10.1177/019027250406700203>
- Stryker, S., & Burke, P. J. (2000). The Past, Present, and Future of an Identity Theory. *Social Psychology Quarterly*, 63, 4, 284.
- Tiel, U. (2011). *The Early Modern Subject. Self-consciousness and personal identity from Descartes to Hume*. Oxford: Oxford University Press.
- Tillyard, E. M. W. (1952). *The Elizabethan World Picture*. Chatto & Windus, London.
- Tyson, L. (2006) *Critical Theory Today* (Second edition.) New York: Routledge Taylor & Francis Group.