T.C.
DOKUZ EYLÜL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI PROGRAMI
YÜKSEK LİSANS TEZİ

MARY LEE SETTLE'S <u>BLOOD TIE</u> AS A CULTURAL ENCOUNTER

A. Hilal ŞENGENÇ

Danışman

Yard. Doç. Dr. Nilsen GÖKÇEN

2006

Yemin Metni

Yüksek Lisans Tezi olarak sunduğum "Mary Lee Settle's <u>Blood Tie</u> as a Cultural Encounter" adlı çalışmanın, tarafımdan, bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

Tarih
.../..../.......
Adı SOYADI: A. Hilal ŞENGENÇ
İmza:

YÜKSEK LİSANS TEZ SINAV TUTANAĞI

Öğrencinin
Adı ve Soyadı   **:** A. Hilal ŞENGENÇ
Anabilim Dalı   **:** Amerikan Kültürü ve Edebiyatı
Programı   **:** Tezli Yüksek Lisans
Tez Konusu   **:** Mary Lee Settle's <u>Blood Tie</u> as a Cultural Encounter
Sınav Tarihi ve Saati **:**

Yukarıda kimlik bilgileri belirtilen öğrenci Sosyal Bilimler Enstitüsü'nün …………………….. tarih ve ………. Sayılı toplantısında oluşturulan jürimiz tarafından Lisansüstü Yönetmeliğinin 18.maddesi gereğince yüksek lisans tez sınavına alınmıştır.

Adayın kişisel çalışmaya dayanan tezini ………. dakikalık süre içinde savunmasından sonra jüri üyelerince gerek tez konusu gerekse tezin dayanağı olan Anabilim dallarından sorulan sorulara verdiği cevaplar değerlendirilerek tezin,

BAŞARILI   O   OY BİRLİĞİİ ile   O
DÜZELTME   O*   OY ÇOKLUĞU   O
RED edilmesine   O**   ile karar verilmiştir.

Jüri teşkil edilmediği için sınav yapılamamıştır.   O***
Öğrenci sınava gelmemiştir.   O**

* Bu halde adaya 3 ay süre verilir.
** Bu halde adayın kaydı silinir.
*** Bu halde sınav için yeni bir tarih belirlenir.

                                    Evet
Tez burs, ödül veya teşvik programlarına (Tüba, Fullbrightht vb.) aday olabilir.   O
Tez mevcut hali ile basılabilir.   O
Tez gözden geçirildikten sonra basılabilir.   O
Tezin basımı gerekliliği yoktur.   O

JÜRİ ÜYELERİ   İMZA

……………………………   □ Başarılı   □ Düzeltme   □ Red   ……………..

……………………………   □ Başarılı   □ Düzeltme   □ Red   ………...........

……………………………   □ Başarılı   □ Düzeltme   □ Red   …. …………

Tez Yazarının
Soyadı: ŞENGENÇ   Adı: A. Hilal

Tezin Türkçe Adı: Kültürel Bir Karşılaşma Olarak Mary Lee Settle'ın <u>Blood Tie</u> Romanı
Tezin Yabancı Dildeki Adı: Mary Lee Settle's <u>Blood Tie</u> as a Cultural Encounter
Tezin Yapıldığı
Üniversitesi: Dokuz Eylül   Enstitü: Sosyal Bilimler   Yıl: 2006

Diğer Kuruluşlar:

Tezin Türü:

Yüksek Lisans   : □   Dili: İngilizce

Tezsiz Yüksek Lisans   : □

Doktora   : □   Sayfa Sayısı: 115

                                                          Referans Sayısı: 62
Tez Danışmanlarının

Ünvanı: Yard. Doç. Dr.   Adı: Nilsen   Soyadı: GÖKÇEN

Ünvanı: Adı: Soyadı:

Türkçe Anahtar Kelimeler: İngilizce Anahtar Kelimeler:
1- Sömürgecilik   1- Colonialism
2- Sömürgecilik Sonrası   2- Post-colonialism
3- Küreselleşme   3- Globalization
4- Kültür   4- Culture
5- Cinsiyet   5- Gender

Tarih:
İmza

Tezimin Erişim sayfasında Yayınlanmasını İstiyorum   Evet ☐   Hayır ☐

ACKNOWLEDGEMENTS

ÖZET

Tezli Yüksek Lisans

Kültürel Bir Karşılaşma Olarak Mary Lee Settle'ın <u>Blood Tie</u> Romanı

A. Hilal ŞENGENÇ

Dokuz Eylül Üniversitesi
Sosyal Bilimleri Enstitüsü
Amerikan Kültürü ve Edebiyatı Ana Bilim Dalı

Edebiyat sömürgecilik ideolojisinin ve bu ideolojinin etkilerinin açık bir şekilde gözlemlenebildiği en önemli alanlardan biridir. Araştırmalar, insanlık tarihinin yinelenen bir özelliği olan sömürgecilik ruhunun küreselleşme ile birlikte günümüzde yeniden canlandığını göstermektedir. Bu tezin amacı yeni şekliyle sömürgecilik ideolojisi ve etkilerinin ve sömürgecilik ideolojisine karşı geliştirilen yöntemlerin günümüz edebiyatında, özellikle Mary Lee Settle'ın <u>Blood Tie</u> adlı romanında, nasıl yansıtıldığının incelenmesidir.

Mary Lee Settle'ın yeni şekliyle sömürgecilik ideolojisini ve sömürge olma durumuna karşı geliştirilen yöntemleri konu edindiği <u>Blood Tie</u> romanının incelenmesi ile birlikte Batı kültürünün yeni-sömürgecilik ideolojisine dayanan üstünlüğünün ilk olarak yine, Batı kültürünün baskısı altındaki kültürlerin bireyleri yerine, Batı kültürünün kadın yazarları tarafından eleştirildiği açık olarak görülür. Bu romanda Settle, sömürge olma durumunun üstesinden gelinmesi için toplumların kendi kültürlerine sahip çıkmalarının çok önemli olduğunu vurgular. Sonuç olarak, <u>Blood Tie</u> gibi eserler Türk yazarlara ve eleştirmenlere kendi kültürünü içeriden tasvir etme görevini yerine getirmek için esin kaynağı olmalıdır.

Anahtar Kelimeler: 1- Sömürgecilik, **2-** Sömürgecilik Sonrası, **3-** Küreselleşme **4-** Kültür, **5-** Cinsiyet

ABSTRACT

Master of Arts Degree

Mary Lee Settle's <u>Blood Tie</u> as a Cultural Encounter

A. Hilal ŞENGENÇ

Dokuz Eylül University
Graduate Institute Of Social Sciences
American Culture and Literature Department

Literature has been one of the important sites in which the ideology and impact of colonialism can evidently be observed. Studies have shown that the spirit of colonialism as a recurrent feature of human history has been reanimated today with globalization. The aim of this thesis is to analyze how the ideology and impact of colonialism in its contemporary forms and resistances that are developed to dismantle this ideology are reflected in contemporary literature, particularly in Mary Lee Settle's novel <u>Blood Tie</u>.

After an analysis of <u>Blood Tie</u>, in which Mary Lee Settle has sought out the impact of new forms of colonialism and the ways of dismantling the colonial condition in Turkey, it is evidently seen that the neo-colonial hegemony of Western culture is initially criticized by women writers from Western culture again, in lieu of the representatives of dominated cultures. What Settle emphasizes in this novel is the vital necessity for claiming one's own culture in order to overcome the colonial condition. In conclusion, such works as <u>Blood Tie</u> should inspire Turkish writers and critics for materializing the task of representing their own culture through the eyes of insiders.

KEY WORDS: **1-** Colonialism, **2-** Post-colonialism, **3-**Globalization, **4-** Culture**, 5-** Gender

MARY LEE SETTLE'S <u>BLOOD TIE</u> AS A CULTURAL ENCOUNTER

CONTENTS

CHAPTER ONE
COLONIALISM

CHAPTER TWO
POST-COLONIALISM

INTRODUCTION

Mary Lee Settle as a Literary Figure

Mary Lee Settle was born on July 29, 1918 and died on September 27, 2005 (Reed n. pag.). Settle won the National Book Award of America in 1978 for her novel <u>Blood Tie</u> (1977). With <u>Blood Tie</u> Mary Lee Settle started literary rivalry for fiction. During her literary career what drove her was a tendency for "democratic liberalism". Settle was a prolific writer, whose literary career consisted of 23 books, including 15 novels, plays, autobiographies . . . etc. During her literary career Settle attached herself strongly to Britain. However, she is mostly known in the US for her <u>The Beulah Quintet</u>. <u>The Beulah Quintet</u> is a chain of five novels in which Settle adapted the atmosphere of "Cromwellian England" to contemporary West Virginia and treated the European tradition of a "continuing fictional-historical saga" in an "American medium" (Reed n. pag.).

Settle was born in Charleston, West Virginia, her mother's family home. She studied at Sweet Briar College only for two years. However, she chose to become a "fashion model and actor", was screened for the role of Scarlett O'Hara in "Gone With the Wind" (Reed n. pag.). After the years of marriage between 1939 and 1956 in England, she returned to the US and worked for magazines in New York. She published <u>Oh Beulah Land</u> in 1956. It was the first novel in her quintet with which she was busy for 28 years. Then she wrote <u>Know Nothing</u> (1960), <u>Prisons</u> (1973), <u>The Scapegoat </u>(1980), and <u>The Killing Ground</u> (1982) (Reed n. pag.). She worked as a journalist and reporter for the <u>Esquire</u> in Vietnam in the years between 1967 and 1968. Settle, as a "liberal democrat" strictly attached to her principles, left the US upon Nixon's election as president. She went to England, in 1969, then to Turkey where she stayed until 1974 (Reed n. pag.).

Mary Lee Settle wrote <u>Blood Tie</u> after returning to the US, and worked for 12 years at Bard College, at the Iowa Writers' Workshop and the University of Virginia.

She was never a popular writer (Reed n. pag.). However, she was distinguished and recognized for her vivid and dimensional characterization. George Garrett, the writer of <u>Understanding Mary Lee Settle</u>, observed that Settle,

> [s]eems to be able to present wholly credible characters of every race, creed, color, age, national origin, and sexual preference. She appears to be in no way limited by social class or background. Her Turks, Africans, Chinese, Englishwomen and Scotsmen--all are fully imagined. (qtd. in Stephens n. pag.)

In 1980 Settle established the PEN/Faulkner Award for fiction, the most significant award for fiction in the US now.[1] In 1991 Settle went out of the "borders" that separated genres and wrote <u>Turkish Reflections</u>, which is titled as a "biography of a place", because Settle was concerned with the people who live in Turkey and with their striking capability of preserving "their pasts" in their lives and perspectives (Galligan n. pag.). "Settle's last book was <u>Spanish Recognitions</u>, for which she travelled alone across the peninsula at the age of 82" (Reed n. pag.).

Upon winning the National Book Award for 1978, Mary Lee Settle was identified as an "unknown" writer although <u>Blood Tie</u> was her ninth "work" that was publihed. During her literary career Settle's works had been acclaimed by distinguished critics., Malcolm Crowley and Granville Hicks admired the "grandeur" of <u>The Beulah Quintet</u>. About <u>The Love Eaters</u>, Rosamund Lehmann remarked that "[s]he has written this year's sharpest novel."[2]. Allan Pryce-Jones stated that "Miss Settle's victory is to show that a nasty experience was not entirely pain; her book, for all its rawness, is the book of a sympathetic and understanding woman[,] . . . one of the few really good books to come out of World War II."[3] Dennis Drabelle observed that <u>Turkish Reflections</u> was the evidence that Settle's "style has a well-turned simplicity that complements the spare materials of Turkish aesthetics."[4] George Garrett, the writer of <u>Understanding Mary Lee Settle</u> praised <u>Blood Tie</u> as "clearly a

---

[1]   See "Mary Lee Settle." Annie Merner Pfeiffer Library. 15 Nov. 2005. <http://www.wvwc.edu/lib/wv_authors/authors/a_settle.htm >.

[2] Ibid.
[3] Ibid.
[4]See "Mary Lee Settle." Annie Merner Pfeiffer Library. 15 Nov. 2005. <http://www.wvwc.edu/lib/wv_authors/authors/a_settle.htm>.

virtuoso work"[5]. Lastly Galligan, in his article "The Novels of Mary Lee Settle", emphasized Settle's "great essential gift for narrative" (Galligan n. pag.). He called it "a virtuoso performance" which was marked by "her ability to push [the reader] right into the deep waters of a story [,] . . . shifting the center of narrative attention from one character to another frequently and even abruptly" (Galligan n. pag.).

Despite all these excellent reviews many of her works had received, somehow Mary Lee Settle had never accomplished wide critical popular recognition.[6] Even after numerous years and books, she was still a critical "unknown."[7]

Mary Lee Settle's <u>Blood Tie</u> as a Cultural Encounter

<u>Blood Tie</u> is one of Mary Lee Settle's novels in which she narrates the story of a cultural encounter between the Turks, native Ceramians, and the Westerners, European and American settlers, in Ceramos, a seacoast town in Turkey. In my thesis "Mary Lee Settle's <u>Blood Tie</u> as a Cultural Encounter", I intend to analyze how Turkey and the Turks are viewed by the representatives of Euro-American culture and how the Turks react, at the intersection where Turkish and Euro-American cultures encounter. I would also like to point out the role of literature in demonstrating the constructedness of non-European images and in dismantling them. A final proposal of my thesis will be by whom this dismantling should be achieved. In order to do all of the above, I will refer to Post-colonial theories and to the similarities between the (post) colonial situation and the situation of women.

In <u>Blood Tie</u> the encounter between the cultures mentioned above takes place as a colonial encounter. In this process, the Westerners are busy with the conquest and the control of Ceramos by means of a many-sided activity of colonization: economic, political, and cultural colonization, which does not depend on direct imperial rule, one of the most distinguishing features of globalization. The colonization in Ceramos leads to a cultural fragmentation of the native culture and a

---

[5] Ibid.
[6] Ibid.
[7] Ibid.

depressive sense of the loss of cultural identity in the souls of the natives. The colonial condition results in the questioning and challenging of the power and dominance of Western culture in Ceramos and the subversion of colonial dependence by the native Ceramians.

Therefore, in the analysis of how Turkey and the Turks are viewed by the representatives of Euro-American culture and how the Turks react in return, an introduction to and discussion on some basic concepts of the ideologies of colonialism and post-colonialism are significant. These concepts are representations of the "Other", "hegemony", "language", "silence", "place", "displacement", "exile", "rootlessness", and "resistance".

In "Chapter One/Colonialism" the ideology of colonialism and the reflection of this ideology in literature are studied. Representations are studied at large since the study of representations is important in analyzing how participants approach each other during cultural encounters. Colonialism is an encounter between peoples and cultures, which depend on the relationships of power and domination. One of the significant features of colonial encounters between different cultures and people is the representations of the Other. Representations consist of conceptions "produced" and "reproduced" by both of the participants of the encounter to describe the "attitudes" of each other. Representations are created basically with the purpose of developing a "strategy" for separating the Self and the Other (Miles 11). Representations of the non-Western or colonial Other in Western culture, which were maintained in works of European literature, were challenged and dismantled by anti-colonial and post-colonial writers and critics.

In an analysis of the reflection of colonialism in literature, the representation of the Other is significant for an understanding of how people perceive and define each other when they encounter. Therefore, in "Chapter One/Colonialism", the issue of the representation of the Turks is studied, under the subtitle "The Representations of the Other in Europe and the Islamic Domain", which provides an illumination for an analysis of how Turkey and the Turks are viewed by the representatives of Euro-

American culture during the colonial encounter in <u>Blood Tie</u>. It is shown that the general image of the Turks in the Westerner's eye can be traced back to the Middle Ages and to the period of early colonial expansion in Europea when Christianity, the difference between Christianity and other religions, was the determinant of representations of the Other. In the seventeenth century with the "rise" of the Ottoman Empire, which meant a "threat" before European colonial expansion, Europeans created the image of the "wild Turk" with which the Islamic Other was represented in the course of cultural encounters. As historical evidence shows, such images, which depend on "culturally" constructed and prejudiced conceptions of particular "races" and cultures, have been transferred from "one generation" to the next by means of "canonical works", which are influential in cultivating racially "conditioned" individuals (İşçi 20-28).

Therefore, there are references also for Shakespeare's <u>Othello</u>. These references function in two ways: first, they are used to reflect the reasons for the racial stereotyping of the Turks in Western culture as a wild, barbaric, immoral, uncivilized and thus inferior people, as the exact binary opposite of Europeans. Second, they help demonstrate the influence of literature in maintaining this general tendency in Western culture, related to the Turks, from generation to generation.

In "Chapter Two/Post-colonialism" post-colonial condition, the ideology of post-colonialism, and the argument of post-colonial writers and theorists of critical movements such as Indian, African (Negritude), and Caribbean theories of literature (Creolization) are studied. These approaches were influential in determining the post-colonial stance, and the way of constructing national identity and voice for the depiction of colonial experience independent of the impositions of the European centre as liberation has been accomplished. Basically, these movements proposed the use of vernacular languages, as a means of textual subversive strategies, which is also widely applied by Settle in <u>Blood Tie</u>. European movements that were influential in the development of post-colonial literary theory, such as New Criticism, Postmodernism and Post structuralism, theory of Discourse and Counter-

discourse, and Feminism are also underlined since they have provided perspectives for the illumination of critical "issues" related to post-coloniality.

In "Chapter Three/Neo-colonialism and Globalization" it has been suggested that globalization has appeared today as a new kind of colonialism depending on a system of economic, cultural, and political inequalities. At the beginning of this chapter, a brief history of neo-colonialism together with its major components is given. As in the period of colonization, the impact of contemporary neo-colonial domination--the economic, cultural, and political hegemony of Euro-American culture--is reflected in literature. It is suggested that women writers have an important role in developing a "post" neo-colonial resistance especially for the countries which does not have a colonial and post-colonial tradition in their histories.

Turkey is one of those countries, which are becoming colonized with globalization, a process led by Euro-American culture. In the neo-colonial encounter between Turkish and Euro-American cultures, the issue of representations of the Other is important in the analysis of how the Turks are viewed by the representatives of the dominant culture. In Turkey the task of "writing back" to the dominant culture has so far been carried out by women writers of Western culture who aim to correct the prejudiced, ill-represented image of Turkey in their own cultures. Mary Lee Settle and Hughette Eyuboğlu are among those writers who know Turkey, the Turks, and Turkish culture personally and thus have positive views about them. Therefore, in "Chapter Three/Neo colonialism and Globalization", their memoirs, Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures respectively, are analysed from the perspective of how Settle and Eyuboğlu both reflect and deconstruct the argument of the Western culture related to Turkey.

The issues of "writing back" to Eurocentric culture with the intention of giving voice to the Turks and of disassembling the neo-colonial domination of Euro-American culture in Turkey are dealt with at large in "Chapter Four/Mary Lee Settle's Blood Tie as a Cultural Encounter". Therefore, this chapter is reserved for an analysis of Blood Tie from the perspective of how resistance against and

independence from the authority and domination of neo-colonial ideology is provided. It is suggested in this chapter that for a disassembling of neo-colonial domination of Turkish culture, Settle inevitably makes use of some post-colonial themes and post-colonial tactics of subversion. Therefore, post-colonial literary criticism is applied to the novel for the analysis of neo-colonial condition in Turkey. In this chapter, Settle and Eyuboğlu's arguments about the representation of the Turks in Western culture, as mentioned in their memoirs in the previous chapter, have been useful for the study of the perception of the Turks and Turkish culture by Westerners during the colonial encounter in <u>Blood Tie</u>. It is obvious in <u>Blood Tie</u> that, as Settle and Eyuboğlu argue, Turkey is an "unknown" country also today since the Turks are still represented with "traditional" racial images which define them as barbaric, wild, and uncivilized.

CHAPTER ONE

COLONIALISM

Colonialism or imperialism are "interchangeably" used. In general colonialism describes the condition in which the "control of other people's lands and goods" is materialized by means of direct colonial rule (Loomba 2). However, it is inevitable in a constantly changing world that the meaning colonialism should transform like many other concepts. Of even greater importance is the fact that although colonialism, as a "system" of control and subordination, has mostly "disappeared "from the world to a certain extent, the fluent, and the "transatlantic" world that existed in the "colonial past", seems to have been re-emerged today with a new "geopolitical dynamic" and pressure. This new form is globalization, a circle within whose power peoples, technology, ideas and cultures are influx (Dirlik 611-615).

As a matter of fact modern world cannot be comprehended without referring to the "history of colonialism" (Dirlik 614) which "has been a recurrent and widespread feature of human history" (Loomba 2). Therefore, the impact of colonialism can also be observed in literature. Mary Lee Settle's <u>Blood Tie</u> is one of the works that have sought out the impact of new forms of colonialism. However, before an analysis of this novel, we need to look into major concepts of colonialism and colonial literature at large.

1. 1. Colonialism

Ania Loomba begins her book <u>Colonialism / Post colonialism</u> with the definition of colonialism which, according to the <u>Oxford English Dictionary</u> (OED), derives from the Roman "colonia" meaning:

> a settlement in a new country[,]…a body of people who settle in a new locality, forming a new community subject to or connected with their parent state; the community so formed, consisting of the original and settlers and

their descendants and successors, as long as the connection with the parent state is kept up. (Loomba 1)

According to this definition colonialism originally referred to Romans who settled in other lands but still reserved the "citizenship".[1]

What the above definition fails to show is that, colonialism contains an "encounter" between <u>two</u> different peoples, the native inhabitants and the "newcomers", through the operation of "forming a community" which is, in fact, an act of "unforming" or "re-forming" the communities that have already existed in the new lands (Loomba 2). Hence Ania Loomba argues, colonialism is the equivalent of an inevitable set of relationships characteristically including practices such as trade, combat, negotiation, genocide, plunder, enslavements and revolts which occur in the process of the "conquest" and "control" (2).

In the development of colonialism, a perennial feature of human history[2], European colonial expansion beginning in the sixteenth century into Asia, Africa or the Americas has a significant place. European colonialism differs from its precursors since it blazed the way for a new system, capitalism. European colonialism with its global power caused drastic changes in the economies of the countries conquered and dominated. Once the conquest has taken place, it is followed by a process of European "settlement" on the conquered lands, employing unfree labour for utilisation of the resources of nature which served to the profit of the ruling classes in Europe (Miles 25).

---

[1] Ania Loomba argues that this "definition" in the *OED* is inefficient for two reasons; first it does not include a "reference" to other populations, differing from the new settlers, who have possibly been "living" in those lands long before the "colonies" were founded. And second it is not implicit that the "new locality may not be so new" as it is assumed to be; thus the operation of "forming a community" bears the likelihood of being an "unfair" process. See Ania Loomba, <u>Colonialism/Post colonialism: The New Critical Idiom</u> (New York: Routledge, 1998), 2-4.

[2] See Ania Loomba, <u>Colonialism / Post colonialism: The New Critical Idiom</u> (New York: Routledge, 1998), 2-3. The fact that colonialism is a common inclination of human beings can undoubtedly be inferred from examples of colonization that took place in different periods of history. For instance the Roman Empire extending from Armenia to the Atlantic in the second century AD, the Mongols who "conquered" the Middle East and China, the Ottoman Empire stretching over Asia Minor and the Balkans,…etc.

Colonies had two functions. They were the sources of "slaves," and "markets" and producers. Colonies not only provided for the "consumption" in European countries, but they also became markets for European commodities. This system, which brought an imbalanced net of relationships structured usually by diverse forms and degrees of "direct" force, required a "flow" of raw materials and people between colonized and colonial countries. Therefore, colonized parts of the world became also the sources for slave labor. Slaves produced the goods to be used or consumed by the colonizing powers. Slaves were transported from Africa to the Americas to be employed in plantations for the production of sugar to be consumed in Europe. Materials, such as cotton, were carried to European cities in order to be processed and then to be sold back to the colonies (Loomba 3-4).

Unquestionably colonialism, by such practices which rendered colonizers always the gainful side, created the economic inequality that was essential for the birth of capitalism. Obviously the "growth" of industry and capitalism in European countries caused "an enormous superabundance of capital" which was used for the subordination of "non-industrialized" countries. Because of the link between colonized countries and the "metropole", which created a condition of dependence in many respects for the first one, European colonialism was categorized as a system of "imperialism" by Marxist thinkers such as Lenin and Kautsky (Loomba 5-7).

As noted before, colonialism contains an encounter between two different peoples. Colonial encounters are stamped with the representations of the Other, which are produced by the participants to determine a scheme for defining and reacting to the Other. Representations are among the major concepts that need to be looked into for an analysis of the impact of colonialism reflected in literature.

1. 2. Colonialism and Representations

Encounters between different cultures (which occur) within the frame of power and dependency resulted in the formation of a "new culture" in dominated societies. In a dominated society the determining factor was "power". Therefore,

concerning the European colonialism, culture and literature, as the mirrors of power, were created by and interpreted according to the "rhetoric" of European imperial centre. For this reason, books of travellers and adventurers, "captivity narratives" and formal documents, letters, "textbooks" and "work-songs", hymns and humour, speeches and sermons, manifestoes and "music-hall lyrics", and traditional genres of literature that make up colonial literature, reflect the standards of the "controlling culture", sets of attitude, presuppositions, and conceptions about "value", "authority" and "social priority" (New 102, 105, 106).

In colonial encounters the representation of the Other is significant for the understanding of relationships of power between the participants. At the heart of "discourse" about the Other lies the desire to know, because for centuries colonialism, like any other kind of migration, has brought different groups of people face to face with each other. In these encounters the "appearance" and manners of the unknown were vital in order to decide a "strategy for interaction and reaction". As a result people produced "images", "beliefs" and "evaluations" as the explanation for the Other with whom the interaction was experienced. Images, conceptions and value judgements which describe people according to "real" or ascribed "differences" in contrast with the Self, depending on the "dialectic" between the Self and the Other, are named as "representations" (Miles 11).[3] The representations of the Other can be analyzed under three headings:

1.2.1. Representations of the Other Before the Expansion of Europe

The conception of Europe "as an entity" was not present until the fifteenth century. Europe as an entity began to appear in the sixteenth century, since previously Europe was exposed to various "invasions" from Asia and "subordinated" to the financial and "politico-military" dominance of the world of Islam. Therefore, former representations of the Other in Europe were produced and "reproduced"

---

[3] See Robert Miles, <u>Racism</u> (New York: Routledge, 1989), 11. Miles stresses the fact that throughout the history of mankind whenever groups have met, whether they were colonial powers or the colonized culture, they have both "responded" with "images" and value judgements about each other which were reckoned to be contradictory with the characteristics" of the "Self".

within a frame in which the European domains in the Mediterranean succeeded in establishing "economic" and military superiority. The discourse of Greco-Roman Empire, which became culturally and economically influential by means of militarism in the areas that are Greece and Italy today, should be accepted as the precursor of "European" representations of the Other (Miles 13).[4]

In the Greco-Roman Empire, there existed a notion of the "unity "of human beings, which depended on the common qualities of human beings separating them from gods and in a similar fashion from animals. However, the notion of the" unity" of human beings did not prevent the development of "class" and "sexual" separations, and the perception of "barbarian as the Other", who stayed outside the boundaries of Greco-Roman people. In the Greco-Roman Empire, the Other was represented as the "barbarian" who was regarded to be deprived of a true Greco-Roman nature because of his/her lacking the abilities of apprehensible "speech" and rationale (Miles 14).

In particular, representations of Africans constitute an important part of the European "discourse" about the Other, since the imperialistic activities of Europeans prior to the fifteenth century had taken place mostly in the Mediterranean and the north of Africa. Addressing this issue in his book Racism, Miles states that during the confrontation with the Greco-Roman society, Africans were exposed to two different kinds of treatment: they were either captured and "enslaved", or they "became mercenaries" (14). During colonial encounters between Greco-Roman and African cultures, the African was described by an authoritative "colour symbolism" and "physical" qualities such as type of hair, shape of nose and colour of skin.

---

[4] When the history of "European representations of the Other" is considered Robert Miles, unlike other writers who take the" period of European expansion and the colonisation of the Americas" as the starting point and consequently concentrated on the "discourse" about the peoples of Africa and the Americas, produced by Spanish, Portuguese, French, English and Dutch merchandisers, touches on the importance of these former representations which were "generated" before the fifteenth century. European "explorers" and merchants in the sixteenth and seventeenth centuries were not unfamiliar with the figure of the Other since representations had survived long before European employment of slave trade due to the experience of direct contact with other populations through "travel, trade and military activity" in Europe and various regions in north Africa. See Robert Miles, Racism (New York: Routledge, 1989), 13-14.

Evidently as a result of "white/black contrast" in Greco-Roman culture, "whiteness" rather than "blackness" was perceived in a positive way (Miles 15).

The reflections of these oppositions are seen visibly in literary works. William Shakespeare in his tragedy <u>Antony and Cleopatra</u> (1606), makes use of Western representations of the Other. These representations lead us to the understanding of the existence of two "different worlds" with dissimilar moral qualities and values, and dissimilar life styles (Charney 93). Antony, one of the members of the triumvirate who rules the Roman world, and Cleopatra, the queen of Egypt, appear as the metonyms for Rome and Egypt. The play begins with the description of the main conflict, which is quite clearly illustrated in the passage below, given by Philo who has the function of the chorus. Being a citizen of the Roman Empire, and as a representative of Western world, Philo portrays the Egyptian queen with her dark complexion and the attributions of "tawny front", "gipsy", and "strumpet":

> PHILO: Nay, but this dotage of our general's
> O'erflows the measure: those his goodly eyes,
> That o'er the files and musters of the war
> Have glow'd like plated Mars,
> Now bend, now turn,
> The office and devotion of their view
> Upon a tawny front. His captain's heart,
> Which in the scuffles of great fights hath burst
> The buckles on his breast, reneges all temper,
> And is become the bellows and the fan
> To cool a gipsy's lust.
> . . .
> Look, where they come:
> Take but good note, and you shall see in him
> (The triple pillar of the world) transform'd
> Into a strumpet's fool. Behold and see. (I. i.)

As it is obvious in the passage above, the binary opposition of black and white was recognized as the major difference between Greco-Romans and the Africans. In Greco-Roman culture, it was believed that the binary opposition of black and white stemmed from "climatic", "topographical", and "hydrographical" circumstances.

Therefore, according to Greco-Romans, the black "skin colour" and "hair type" of the Africans were the productions of perpetual "exposure to the hot sun" (Miles 15).

In addition to the representations of the African which were created by means of direct interaction, there were representations of an "imagined" Other, which drew Africans in a fabricated way as the "primitive", "wild", "mysterious" and "exotic" (Miles 15, New 107-109). For example in Antony and Cleopatra (1606), the African queen is represented as a woman using her beauty, charm, cultural habits as witchcraft in order to tempt and influence the Roman ruler. By means of these representations, in the embodiment of Cleopatra, the supposed deficiency and primitives inherent in African character are emphasized and contrasted with the Western qualities of "order", "civilization", "reason", and "fondness of responsibility and duty", as embodied in Antony:

> POMPEY: He dreams: I know they are in Rome together,
>   Looking for Antony: but all the charms of love,
>   Salt Cleopatra soften thy wan'd lip!
>   Let witchcraft join with Beauty, Lust with both,
>   Tie up the libertine in a field of feasts,
>   Keep his brain fuming. Epicurean cooks,
>   Sharpen with cloyless sauce his appetite,
>   That sleep and feeding may prorogue his honour
>   Even till a Lethe'd dullness - (II. i.)[5]

In the medieval European literature these representations of the Other, with additional "religious" connotations, appeared again. With the influence of Christianity, as the organizer of people's lives, it was believed that there was a link between "physical appearance", "moral character", and place. Similarly, the change in the meaning of "monstra" was significant. "Monstra", in Greco-Roman culture, defined the events of nature as God's designs for individuals, and extraordinary or

---

[5] See Maurice Charney, Shakespeare's Roman Plays: The Function of Imagery in the Drama (Cambridge: Harvard university, 1968), 95-112. Such quotes indicate that in the eyes of Romans Egypt was associated with the Nile and its snakes, "eating and drinking", high temperature, and laziness as the "symbol of oriental luxury, a place where one could enjoy a life of the senses". Conversely the true Roman character, as the ultimate opposite of the Egyptian, demanded the qualities of reasonableness, fondness for duty, and "temperance". Similarly, the writers of Shakespeare's era portrayed Egypt as an exotic "land of wonders", the homeland of fortune-tellers, magicians and "gypsies", and of "cunning "or "deceitful woman", and the resource of "drugs", a point of view which was based on the "authority" of the Old Testament and the accounts of the travellers.

abnormal human being. With Christianity, "monstra" became synonymous with "punishment" and sin. It was used in representing other peoples in the world who were assumed to have abnormal "phenotypical" qualities (Miles 15, 16). Simply put, diverse peoples in the world were represented as "monstrous".

Christianity corresponds to the "classical" period with its use of "colour symbolism", colour of skin as its source, as a result of which the simple "white/black" opposition came to include a "hierarchical" set of opposite implications: "good" vs. "evil", "pure" vs. "diabolical", "spiritual" vs. "carnal" and Christ vs. Satan (Miles 16). As a matter of fact this religious construction of the distinctions between people, coupled with the feelings of fascination, interest, suspicion and enmity for the strange Other, was explained by their "bodily disfiguration" and "exile" to the edge of the world, as the outcome of God's fury for the descendants of Ham, in the Genesis, who was punished with blackness because of his extreme sexuality (Cowhig 1-2).

The prevalent point of view, which hailed the authority of religion by responding to foreign cultures and people within a religious frame regarding sin and punishment affected European writers, as anticipated, in the Middle Ages, too. The influence of Christianity led to the production of a new figure, the "Wild Man", with which the Other, who was considered to be physically and culturally deviated from the standard, was described. In his book <u>Learning to Curse: Essays in Early Modern Culture</u>, Stephen J. Greenblatt illustrates the figure of the Wild Man of medieval literature, through a comprehensive study of reports and travel books:

> In the Christian Middle Ages, according to a recent account, 'the wild man is the distillation of the specific anxieties underlying the three securities supposedly provided by the specifically Christian institutions of civilized life: the securities of *sex* (as organized by the institution of the family), *sustenance* (as provided by the political, social, and economic institutions), and *salvation* (as provided by the Church).' These are precisely the areas in which the Indians most disturb their early observers. They appear to some to have no stable family life and are given instead to wantonness and perversion. Nor, according to others, are they capable of political organization or settled social life. Against the campaign to free the enslaved Indians, it was argued that once given their liberty, they would return to their old ways: 'For being idle

and slothfull, they wander vp & downe, returne to their olde rites and ceremonies, and foule and mischieuous actes.' And everywhere we hear of their worship of idols which, in the eyes of the Europeans, strikingly resemble the images of devils in Christian art. (21-2)

It is obvious that the Wild Man with his animalistic, monstrous, and destructive characteristics, and uncultivated sexuality represented the "opposite" of Christian model of human being, who was accepted, by Europeans, as the representative of civilization (Miles 17).

Consequently, it is important to note that the image of "Wild Man" in the age of European colonialism depends on the representations of the Other in the Middle Ages and before. Although the medieval image of the Wild Man had gone through a process of transformation in the course of time, like many other representations of the Other, which were inherited from the past and replicated then, it stamped Renaissance literature, too.

1.2.2. Representations of the Other in Europe and the Islamic Domain

As historical evidence suggests**,** racial stereotyping is not the production of colonialism alone. It reaches back to the Greek and Roman periods when the models of the following images of "barbarians" and outsiders were provided. These images were revised in medieval and early modern Europe, where Christianity became the basis of understanding the human being and the world. In medieval and early modern Europe, Christian characteristics were created antagonistically to Islam, Judaism or "heathenism" ("nature worship", "paganism", and "animism"). Religious difference became an indicator of "racial", "cultural", and ethnic differences between peoples (Loomba 105-106).

Although there were differences between the expansionist enterprisers of diverse European nations, they generated quite similar stereotypes of the "outsiders", being gathered around the sense of belongingness to Christianity. "Bestiality", "violence", "aggression", "greed", "laziness", "sexual promiscuity", "primitivism", and "irrationality" are ascribed by the English, French, Spanish, . . . etc. to Turks,

Africans, Jews, Indians, Native Americans, . . . etc. It is also significant that these representations were used also for people form "working class" and women of European culture. The European representations of the Other and attitudes behind them, as reflected in the collections of ethnographers and travel writers, contributed the integration of several nations to a "pan-European" Western culture, and to a fundamental segmentation between Europe and its others (Loomba 107-110).

Before the fifteenth century, when European powers started colonization in Americas, the border which divided the "civilized" world from its "barbaric" Other stretched from "the Middle East to North Africa and to India". These regions were identified as the "orient". In this oriental world where the cultural encounter with the Other took place, the existence of Islam and Arabs was perceived as "threat" for Europeans (Miles 18). "It was Islam that functioned as the predominant binary opposite of and threat to Christianity" (Loomba 106). The military rivalry between the West and the East gave birth to economic and political conflicts between the two participants later. Therefore, Europeans, who represented the people and cultures of other areas through the perspective of Christianity, responded to the Islamic Other with attributions, which according to them, were extant in the nature of Islam as a "false" religion (Miles 18-19). Noticeably "the Islamic Other", the East, was portrayed as "barbaric", degenerated, and "tyrannical" depending on Christianity/Islam or Self/Other duality. Samuel Daniel argues,

> Christian literature about Islam set out to establish that Muslim Arabs were different from Christian Europeans. This was expressed primarily in theological terms, because that is how the conformity of Europe was expressed. In a period when Europe was in the mood of aggression and expansion, its surplus energy created and attitude to its Arab and Arabic-speaking neighbours which was based, not on what the Arabs were like, but on what, for theological reasons, they ought to be like. (qtd. in Miles 19)

In the meantime, with the "rise" of the Ottoman Empire, the image of the "wild Turk" appeared as the substitute for the image of the "wild Arab". It generated a discourse which represented the Turks, as reflected in Francis Bacon's notion, as a people,

> without morality, without letters, arts or sciences; a people that can scarce measure an acre of land or an hour of the day; base and sluttish in buildings, diet and the like; and in a word, a very reproach to human society. . . . It is truly said concerning the Turk, where the ottoman's horse sets his foot, people come up very thin. (qtd. in İşçi 24)

The military threat posed by the Ottoman Empire in the early seventeenth century, and thus the disquiet about the invasion of the barbaric "wild Turk" resulted in "national/racial stereotyping" of the Other (İşçi 20-25). Amongst many other plays in the Shakespearean canon, the representation of the Turks by the Western civilization is most evidently reflected in Othello:

> I *Senator.*   This cannot be,
> By no assay of reason: 'tis a pageant,
> To keep us in false gaze. When we consider
> Th' importancy of Cyprus to the Turk,
> And let ourselves again but understand
> That, as it more concerns the Turk than Rhodes,
> So may he with more facile question bear it,
> For that it stands not in such warlike brace,
> But altogether lacks th'abilities
> That Rhodes is dressed in - if we make thought of this,
> We must not think the Turk is so unskilful
> To leave that latest which concerns him first,
> Neglecting an attempt of ease and gain
> To wake and wage a danger profitless. (I. iii. 18-30)

The passage above describes the scene in which the news of the approaching Turkish fleet is conveyed to Venetian officers. In this scene Cyprus, which is seen to be the cause of a "naval battle in Lepanto", has become the intersection point between Europe and the Turks, who were the "leader" of the Islamic domain of the time. Europeans responded to this unknown culture with stereotypes. Due to the supposed wildness and barbarousness inherent in the character of the Turks, the Ottomans are represented as the "general enemy" (I. iii. 48) in the play. As a consequence, in order to take measures against the possibility of "Turkish invasion", the state of Venice, noticing the significance of "Cyprus to the Turks", charges

Othello, an African, with defending "the Venetian state against the threat of another barbarous Other, the Turk" (İşçi 21).[6]

It is obvious that, in the eyes of Europeans the Turks were inferior to the Europeans in many respects. They were the Other since they were, as a people, assumed to be wild, barbaric, immoral, and uncivilized, in contrast to the Self. In Othello, the general European perspective related to the representations of the Turks as the Other, is reflected and supported by such patterns, "a malignant and a turbaned Turk" (V.ii.355), and "the circumciséd dog" (V. ii.357), emphasizing the supposed inferiority of the Turks in front of European civilization and culture.

In the beginning, it is mentioned that Christianity was influential in the shaping of the representations of the Other during the cultural encounters between Europeans and the peoples in other parts of the world, which took place in the fifteenth and the sixteenth centuries, before the period of European expansion. Similarly, the motive for the hostility, which depended on "the deep and ever present fear" (Lewis 79), towards the Ottomans "as an intruder in Europe and a menace to Christendom" (Lewis 79), and the representations of the Turks as a result, was Christian ideology[7]. This ideology contrasted the Christian world with the Islamic world, of whose representatives were the Turks, as Bernard Lewis points out in his book Islam and the West:

> Some Europeans saw themselves primarily as Christians threatened by a new assault from the old Islamic enemy. Others, more classically minded, saw themselves as the heirs of ancient Hellas defending civilization against the barbarous Asiatic heirs of the grate kings of Persia. Others, again in a

---

[6] See Günseli Sönmez İşçi, "English Literature and Cultural Studies and Contextualizing Othello." Hacettepe University. Journal of English Literature and British Culture 7 (1998): 21. What is ironic here is the fact that the risk of Turkish invasion in Cyprus clarifies the cause of the recognition of "another Other", Othello, by the State of Venice though he was represented with his 'thick lips' (I.i.66), and as a 'lascivious Moor' (I. i. 127).

[7] İşçi also mentions The Generall Historie of the Turks which was published by an English man of clergy, Richard Knolles. In his book, Knolles reflects the traditional apprehension and understanding of "Christian Europe" concerning the Turks. Thus he repeats the "old myth of the Turk as the barbarous infidel" and represented this unknown "power" as a "wandering and unregarded people but now the terror of the world." See Günseli Sönmez İşçi, "English Literature and Cultural Studies and Contextualizing Othello." Hacettepe University. Journal of English Literature and British Culture 7 (1998): 24.

classical conceit, depicted the Turks as the descendants of the Troyans--
Teucri--come to seek vengeance on their ancient Greek enemies. (79-80)

Stereotypes which represent peoples according to the attributions of bestiality, violence, aggression, greed, laziness, sexual promiscuity, primitivism, and irrationality, are seldom the productions of familiar "experience" and "knowledge". They result from the anxiety of developing strategies for responding to the unknown in the course of cultural encounter. As a consequence, they generally depend on "culturally" constructed and prejudiced conceptions of specific "races" and "ethnic groups". The important thing is that, they are transferred from "one generation" to the following, by means of "canonical works", which are influential in cultivating racially "conditioned" individuals (İşçi 28).

The oppositions which were the result of the supposed dichotomy between the Self and the Other, and then the representations that were produced in order to emphasize this supposed dichotomy, were reworked in the period of European colonialism during the interaction with the non-European Other. For that reason, several "anti-colonial" and post-colonial writers and critics have been engaged in dismantling the attitude that apply such "oppositions" and "representations" for the definition of the colonial Other (Loomba 104).

Representations of the Other, which was a significant feature of the tradition of travel writing and colonial literature in European culture, is seen to be generally criticized and challenged by women writers of the dominant culture, Western culture, in contemporary world. Mary Lee Settle and Hughette Eyuboğlu are the women writers from Euro-American culture who criticize and challenge the traditional viewing of Turkey, the Turks, and Turkish culture in Western culture. Their memoirs and travel writings, which will be mentioned in the third chapter, and novels can be read as the examples of this stance. In this respect, it is important to note that, the issue of the representations of the Turks in European culture is also one of the themes that Mary Lee Settle treats in Blood Tie. Settle believes that, these culturally constructed representations, defining specific races and ethnic groups, are inefficient in knowing those cultures and peoples. As a result of being prejudiced and of not

depending on true knowledge, representations constitute obstacles before a true understanding of different cultures in the world.

According to Settle representations of cultures have also been influential in the flow of history. She emphasizes that history is not neutral. It mirrors the views of the ones who hold power in their hands while preventing the others from making their voice heard. She argues that "[r]ecorded history is wrong. It's wrong because the voiceless have no voice in it."[8] Thus she replaces the culturally constructed and exaggerated conceptions of cultures, with the personal knowledge and observations made by the sympathetic eye. In accordance with her ideas, Settle, in Blood Tie, refutes the traditional European representation of the Turks as a "barbaric" people by first depending on her personal reflections through which she defines them as a people of hospitality, politeness, intimacy; and second by giving voice to native characters in order to defend their culture against the assaults of the dominating Euro-American culture.

1.2.3. Representations of the Other in the Period of European Expansion and

Colonization

The discovery of the New World gave birth to an important renovation in the frame within which Europeans produced and reproduced representations. By the fifteenth century, this time with a simultaneous "colonial settlement", Europeans were no more "subordinated" to a greater economic and military force, as in their encounter with the non-Islamic Other (Miles 20). European conquest and control which was followed by a colonial settlement in the New World resulted in creation of a "discourse of primitivism" (Loomba 108). Europeans presumed that the lands where the settlement took place were "yet unformed", and the inhabitants of the New World were "unknowing", fundamentally without even a culture of their own. The

---

[8]See "Mary Lee Setle." n. pag. 15. Nov. 2005. <http://librarycommission.lib.wv.us/CENTER_FOR_THE_BOOK/In their Own Country/Author's pages/settle.htm>.

discourse of primitivism represented them as a *"tabula rasa,* ready to take the imprint of European civilisation" (Greenblatt 17). Peter Martyr, one of the European travel writers of the period, observed:

> For lyke as rased or vnpaynted tables, are apte to receaue what formes soo euer are first drawen theron by the hande of the paynter, euen soo these naked and simple people, doo soone receaue the customes of owre Religion, and by conuersation with owre men, shake of theyr fierce and natiue barbarousness. (qtd. in Greenblatt 17)

It is obvious that, henceforth the "discourse" about the Other has turned out to be the "discourse of civilization" (Miles 20).

By the fifteenth century," the ruling classes", which had got hold of economic and political power in Europe by means of travel, trade and exploration, began to establish "city and nation-states" in the north and the west of europe. Afterward those states began to expand their lands towards different sections of the world in a "system of international trade" which was closely related to "colonial settlement". As a matter of fact colonization started a "new" age of encounter with native peoples based on the rivalry for territory (among European nations), the arrangement of rights of "private property", the need for "labour force", and the necessity of "conversion to Christianity". It is evident that, colonial enterprise, which altered the natural equilibrium of the regions that are conquered, converted other places and other peoples into commodities that could meet to the needs of the colonizers (Miles 20, New 106).

During the course of European colonization, particularly from the sixteenth century on, travellers' accounts of their experiences proved to be one of the major supplies for representations. As a result of printing machine and "the emergence of book" as an article of commerce, travelogues began to be published all over Europe (Miles 21). Travellers' stories were influential in determining the of standards of "civilized behaviour" according to which the characteristics of the Other were described, thus in maintaining the "status quo" of the colonial centre. The power of the colonial centre was emphasized by architecture, fashion, and painting for instance in the design of "triumphal arches", "ladies' clothing", and "military uniforms", and

in "landscape painting" which represented the "American wilderness "as a reflection of the European "sublime" and Asian culture as "pagan" and "exotic". All these representations supported New's view that colonialism was a milestone in the "construction of the lesser" (New 106-107).

In the course of colonization, the non-European Other was generally represented, in many respects, as a lesser being ("than the English") despite the fact that European attitude towards the people of different parts of the world varied. Westerners defined the Asian with the words "barbarous", "tyrant", or "infidel" without mentioning their physical features, yet they represented the peoples of Africa, Americas and India according to physical features specifically the colour of skin, hair form, and nudity (Miles 21-22). One of the travellers, John Hawkins, described the natives he saw in the West Africa:

> [T]he people of that part of Africa are tawny, having long hair without any apparel, saving their privy members. . . . The 29 we came to Cape Verde. These people are all black, and are called negroes, without any apparel, saving their privities: of stature goodly men. (qtd. in Miles 22)

Equally striking is the point that whereas the representations, "infidel" and "tyrant", were inherited from the Islamic Other, which was produced depending on religion as the determinant of Self/Other duality, the representations of "indigenous" peoples recreated the image of the medieval Wild Man (Miles 22).

As Stephen J. Greenblatt states, the Indians were again and again identified as the Wild Man according to Westerner inhabitants of the New World. They deserved this title since there was a great distance between the Indians and civilized life; they were living far beyond the development of human culture, outside all institutions (22). Greenblatt quotes Wilberforce Eames, the author of <u>Description of a Wood Engraving Illustrating the South American Indian</u> (1505), and Peter Martyr, the author of <u>The Decades of the Neue Worlde</u> as verifications of this perspective:

> They say there are certeyne wyld men whiche lyue in the caues and dennes of the montaynes, contented onely with wilde fruites. These men neuer vsed the

companye of any other; nor wyll by any meaunes becoome tame. They lyue without certaine dwellynge places, and with owte tyllage or culturynge of the grounde, as wee reade of them whiche in oulde tyme lyued in the golden age. They say also that these men are withowte any certaine language. They are sumtymes seene. But owre men haue yet layde handes on none of them. (22)

[T]he people of this lande haue no kynge nor lorde nor theyr god. But all things is commune. . . . These folke lyuen lyke bestes without any resonablenes and the wymen be also as common. And the men hath no conuersacyon with the wymen/who that they ben or who they first mete . . . And the wymen be vaey hoote and disposed to lecherdnes. And they ete also on[e] a nother. . . . And that lande is right full of folke/for they lyue commonly, iii. C. [300] yere and more as with sykenesse they dye nat. (22)[9]

Along with the "strange and often repellent" qualities of the indigenous people, the one to which Europeans basically attached importance was their language. The current perception in both popular and intellectual atmospheres, until the seventeenth century, was that Indian speech was "unfamiliar", awfully close to "gibberish" (Greenblatt 17). In <u>Blood Tie</u> the reflection of this common European attitude of representing the language of the Other, in colonial/cultural encounters, as something like "gibberish" is obvious in the despising of Turkish as "gaggle" (Settle 255) by one of the representatives of American culture. However Settle's placing Turkish within the English text provides for the subversive force to dismantle the superiority of the language of Western culture.

The current perception of Indian speech in European culture was followed by two attitudes: First, Indian language was either thought to be non-existent for the reason that in the eyes of Europeans "to speak is to speak one's own language, or at least a language with which one is familiar". Second, it was acknowledged and excused as something men could understand, if tried, a vision that later urged settlers and travellers to learn leastwise some Indian words (Greenblatt 18).

Greenblatt argues that English voyagers believed that the New World was a rich field for the propagation of the English language, because the Indians had no speech of their own (18). For example, chronicler Robert Fabian described three

---

[9] Greenblatt argues that such a "bizarre" depiction, by which the Indian takes the shape of an "animal", "almost embarrassingly" portrays the "Freudian id" which has no language.

natives who were demonstrated to Henry VII as folks "clothed in beast skins, & did eate raw flesh, and spake such speach that no man could understand them, and in their demeanour like to bruite beastes" (18). In a similar fashion, George Best comments on Frobisher, who captivated an Indian to show him, at home, as "a sufficient witnesse of the captaines farre and tedious travell towards the unknowen parts of the world, as did well appeare by this strange infidel, whose like was never seene, read, nor heard of before, and whose language was neither knowen nor understood of any" (18). Westerners explained the unfamiliarity and diversity of Indian languages with their being "diabolical", and emerging with the assistance of Satan, in order to prevent Christian missionaries.

I suggest that the existence of observers or writers, who rejected the incomprehensibility of the Indian speech was a positive step towards the development of a more neutral and libertarian perspective in respect to the Other in the age of European expansion and colonization. Particularly striking was Montaigne who translated various Indian songs, stressing that "the invention hath no barbarism at all in it. . . . Their language is a kind of pleasant speech, and hath a pleasing sound and some affinity with Greek terminations" (qtd. in Greenblatt 19). Similarly, the Great Bartolomé de Las Casas mentioned about the absurdity of describing the Indian language, language in general, as something brutal and incomprehensible:

> A man is apt to be called barbarous, in comparison with one another, because he is strange in his manner of speech and mispronounces the language of the other. . . . According to Strabo, Book XIV, this was the chief reason the Greeks called other peoples barbarous, that is, because they were mispronouncing the Greek language. But from this point of view, there is no man or race which is not barbarous with respect to some other man or race. . . . Thus, just as we esteemed these peoples of these Indies barbarous, so they considered us, because of not understanding us. (qtd. in Greenblatt 19)

Although there were attempts of recognition of the Indian as a member of a "lettered culture", he/she could not escape from being represented, as pointed out before, as the Wild Man who was distinguished with his black skin, "untamed aggression", "sexuality" and "bestiality" (Miles 24), and mostly his lack of language. Consequently, in the years of European conquest and settlement, in other words the

years of "linguistic colonialism" (Greenblatt 16), the attribution of "cannibal" was attached to the representation of the Other.

Shakespeare was one of the dramatists who explored the theme of the representation of the Other as the Wild Man within the frame of master-slave relationship. In The Tempest he dramatizes the encounter between two different cultures, a "lettered" and an "unlettered" one, through the connection between a European, Prospero, whose power comes from his library and a savage, Caliban, who is "deformed", "lecherous", "idle", "treacherous", "rebellious", "violent", "devil-worshipping", and besides who has no speech at all before the Prospero's arrival. In sum Caliban is portrayed as a subhuman monster, a slave controlled and educated in order to be used by his European master (Greenblatt 23-26).[10] The quotation below is the evidence for the invasion of and dominance over other regions and "linguistic colonialism" (Greenblatt 16) in the conquered lands:

> CALIBAN: I must eat my dinner:
>   This Island's mine by Sycorax my mother,
>   Which thou tak'st from me: when thou cam'st first
>   Thou strok'dst me, and made much of me: wouldst give me
>   Water with berries in 't: and teach me how
>   To name the bigger Light, and how the less
>   That burn by day, and night: and then I lov'd thee
>   And show'd thee all the qualities o' th'Isle,
>   The fresh springs, brine-pits, barren place and fertile;
>   Curs'd be I that did so: all the charms
>   Of Sycorax: toads, beetles, bats, light on you:
>   For I am all the subjects that you have,
>   Which first was mine own King: and here you sty me
>   In this hard rock, whiles you do keep from me
>   The rest o' th' Island. (I. ii. 366-381).

---

[10] There has always been the argument about the "resemblance between the dramatist and the colonist". Terence Hawkes, taking into consideration the connection between The Tempest and the "New World", contributes to this subject with his descriptions of a "colonist" and a "dramatist" with the innuendo of Shakespeare's identifying himself with the "colonist" Prospero: "A colonist acts essentially as a dramatist. He imposes the 'shape' of his own culture, *embodied* in his *speech,* on the new world, and makes that world recognizable, habitable, 'natural', able to speak his language". But "the dramatist is metaphorically a colonist. His art penetrates new areas of experience, his language expands the boundaries of our culture, and makes the new territory over its own image. His 'raids on the articulate' open up new worlds for the imagination". See Stephen J. Greenblatt, Learning to Curse: Essays in Early Modern Culture (New York: Routledge, Chapman and Hall, Inc., 1990), 27.

An attempt of "linguistic colonialism" is reflected also in Mary Lee Settle's Blood Tie. Kemal, the native Turkish boy in novel, reminds the reader of Caliban, with his instinctive behaviours, his silence, and his showing the German archaeologist the wrecks in the archaeological sites in Ceramos. Kemal is thought to be "deaf-mute" (Settle 43) by the representatives of the dominant culture. Unlike Prospero, in The Tempest, who rebukes, tortures, and threatens Caliban all the time in order to get hold of power in Caliban's island, Horst the German archaeologist, in Blood Tie, feels the necessity for being gentle with Kemal whom he thinks "He knows the mountain like an animal" (Settle 43). However, Settle represents Kemal's silence, just his inability to speak contrary to the opinions, as not inefficiency. Kemal's silence is the thing which prevents the dominating culture from getting hold of power in Ceramos, at least an attempt of subversion against cultural colonization. It was the way of Kemal's "protection" (Settle 43) of Ceramos, since he benefits from his silence, does not obey the impositions of the representatives of the colonial culture to teach him their language, and deliberately shows Horst the wrong entrance to the mountain.

As noted previously, European representations of the Other depended on viewing non-Europeans as "lesser" beings. The "lesser" in the course of European colonization was constructed in a complexity of representations. In this respect the Other was sometimes evaluated with positive elements which were alternative to the continual association between "colony" and "savagery", "wickedness" and "non-human" nature (New 109). For example, although the Caribbean or "the North American Indian" was presented as corrupt due to their claimed "cannibalisms", they was respected to a certain extent with their vigour, bravery and "hunting" or "fishing" abilities. Some Indian societies were even described as "paradisiacal" Other because of their existing in a state of perfect "harmony" (with nature), moral superiority, and supreme self-realization as in the days of "golden age" ended with the Fall (Miles 23-24).[11]

---

[11] See Robert Miles, Racism (New York: Routledge, 1989), 24, 28. The discourse of the "paradisiacal" Other with which European observer identified himself as living contradictorily in an "unnatural" and corrupted state was thought to be the originator of the concept of the "noble savage".

Although representations were not static, including from time to time positive aspects besides hostile images, they took shape within traditional frame that Europeans were superior because of their "civilization". Unquestionably colonization, once the first "contact" and "settlement" had taken place, often maintained with the objective of integrating "indigenous" people into "the civilization" (Miles 26). With the denial of Indian language, the multilateral European colonization continued in a different direction. This time in the minds of Westerners, who arrived at the decision that "reality was one" and constituted identically for everybody, everywhere, arose the idea of creating a "universal language". This language was religion and absolutely required the conversion of the Indians into the "Catholic faith" (Greenblatt 28). Similarly, the denial of Indian religion rendered it an easy project as Columbus states "it seemed to me that they belonged to no religion" (qtd. in Greenblatt 17).[12]

When the spatial prolongation of European colonialism is considered, the significance of the "British representations" of Africans cannot be denied for two reasons: First, Africa had been the stage of British colonialism for a long time; therefore, representations of the African appear to be the basis of the "British colonial" legacy. Second, the representation of the African was used to rationalize the "economic" invasion of the rest of the world by the West and African slavery as a theory of innate inferiority (Miles 27, New 109).

In the age of Western enlargement, two dissimilar points of view, "environmentalism" and "racism", were put forward in order to explain the supposed difference between the West and its Others. The emergence of these points of view

---

[12] Europeans without any forbearance implicitly informed the natives about the "benefits" and risks inherent in any case of rejection, postponement or disobedience as The Requerimiento, the document demanded "obedience to the king and the queen of Spain as the rulers of the Indies", illustrates:
"we shall take you and your wives and your children, and shall make slaves of them, and as such sell and dispose of them as their Highnesses may command; and we shall take away your goods, and shall do you all the mischief and damage that we can, as to vassals who do not obey, and refuse to receive their lord, and resist and contradict him; and we protest that the deaths and losses which shall accrue from this are your fault, and not that of their Highnesses, or ours, nor of these cavaliers who come with us. And that we have said this to you and made this Requisition . . . "(qtd. in Greenblatt 29) See Stephen J. Greenblatt, Learning to Curse: Essays in Early Modern Culture (United States of America: Routledge, Chapman and Hall, Inc., 1990), 29.

resulted in the reproduction of the "discourse" about the Other which had been founded upon the Self/Other duality. The discourse about Africans, together with "phenotypical" and cultural features which underlined "skin colour", nudity and difference in religion, was at scene again during the seventeenth and eighteenth centuries with other traits which were adjoined by Europeans.

1. Environmentalism: The first view within whose frame the difference between Africans and Europeans was explained was environmentalism. Environmentalism suggested "climate" as the original determinant of both outward appearance and cultural characteristics. According to the environmentalists, the reason for the black skin colour and the (supposed) laziness of the African was the heat of the sun. With this approach, the earlier notions of "blackness" as the result of "God's damnation" lost currency. On the contrary, environmentalists like Samuel Stanhope Smith, in 1787, alleged that climate, the status of society, and habits of living (migrations) caused deterioration and continuing transformation in "physical appearance" and thus led to the "condition of savagery", although Africans originated in a "civilized" structure. Environmentalism, with the argument that the African's "savagery" and "heathenness" were a human condition which could be improved by interferences such as "missionary work" and "plantation production", supported the scheme of "civilization" of the African during the nineteenth century colonialism of the West (Miles 29).

2. Racism: Soon after environmentalism proved no longer satisfactory, appeared the "discourse" of racism, as an alternative point of view. It began to be effective with the improvement in science and the "secularisation" of culture during the nineteenth century.

The notion of race, which initially emerged in the English language in the sixteenth century to describe European history and nation construction, came to refer to an organic category of individual who demonstrated distinct characteristics. Then a "discourse of race" followed. Racism, unlike the environmentalist argument, which asserted the precedence of environmental factors such as climate, life style . . . etc.,

presented race as the "source" of all characteristics of a population. Race, the supposed source of all "biological" and "cultural" variations, was at the same time the causal factor of "psychological "and "social" faculties and "cultural" features playing an important role in achievement of progress on the path to "civilization" (Miles 31-32). In contrast to environmentalism, the "discourse of race", rather than challenging earlier representations of the Other, extended and developed them. By attaching "racial" characteristics to "biological" differences, and by depending on the association between these factors and "social and cultural" conditions, racism turned "savagery" and "civilization" into natural and unalterable situations (Loomba 117). Obviously for the racists, no change, positive or negative, was likely to become as it was so according to the environmentalists.[13]

Humanist literary studies have long denied the relationship between politics and literature depending on the idea that literature is too subjective and personal. In accordance with this approach, the relationship between colonialism and literature was not addressed by literary criticism, until recently. However, colonial discourse analysts drew attention once more to the relationship between colonialism and literature, whose plainest reflection is evident in travellers' stories, which were a combination of fiction, attitudes obtained from traditions, and new reflections (Loomba 69-71).

1. 3. Colonial Culture and Literature

It is commonly known that colonial experience differs from society to society; it is a process in which custom, quantity, wealth, class, gender and education

---

[13] The influence of racist discourse on the representations of the Other can be summarized as this: "Being a counter claim the discourse of race strictly emphasized that phenotypical characteristics were the indication of existence of race, and race did not alter even when the environmental conditions of the members changed. This affirmed the general scientific belief that hierarchy of superiority and inferiority was inevitable. This led to the division of human beings into permanent and discrete biological groups, such as savagery as the fixed state of the Negro or the African, by means of the reproduction of earlier percepts of savagery and barbarousness. Unbelievably the inferiorisation of the Other was issued with the development measurement systems, such as cephalic index showing the width of the head as the sign of intelligence; an understanding which announced the African inferior due to small brain. It was striking that race was similarly used to build a hierarchy between different groups within Europe; Jews and the Irish were the inferior races whereas the Nordic was portrayed as the superior". See Robert Miles, Racism (New York: Routledge, 1989), 32-36.

appear as the factors bearing the possibility of changing the flow of events. However, there are four concepts, the Colonist, the Colonial, the Colonizer, and the Colonized, which, remaining unaffected, are together involved in the creation of colonial culture wherever there is colonial experience:

> The "Colonist" (the person, usually European, who settles in the 'new' land, and who participates in the reshaping of its social mores) differs clearly from the "Colonial" (i.e. the European temporarily resident in the new society, generally contemptuous of the life and the customs observed, who remains tied to and is somehow identified with an administrative appointment abroad), though the latter can turn into the former. (A second use of the noun "Colonial" applies to the child of the "Colonist", who is generally dismissed as uncouth, especially by travellers from the Imperial Centre.) These types also have to be distinguished in theory both from the "Colonizer" (the European power that asserts its precedence, and sometimes its ownership, over 'new' lands and ostensibly 'primitive' or 'savage' people) and from the "Colonized" (the persons, generally non-European, who suffer this arrogation of authority). (New 105)

In a colonial culture, in any branch of life, the connection between the controlling culture and the politically dependent one was established by means of the language of the imperial centre. Literature in a colonial culture, as a mirror which reflects the connection between the two sides that take place in various branches of life, also had "the effect of reconfirming the power of Empire, reiterating the subservience of Colony, fixing the relative status of individual people, and normalizing the terms of evaluation that effectively determined priorities and values" as New suggests (105). The reason for this, the acceptance of the conventional expression along with its social and artistic values imposed by the European imperial expansion was the dream of access to power, which was the determinant of the conditions of the colonial and the colonized alike since Empire simultaneously reduced them to positions of social negligence. Thus colonial literatures, besides containing tendencies of resistance to the status quo, embraced social and aesthetic values of the parent culture as their own (New 102-103, 110).

It is obvious that, the colonial encounters between various cultures and Europeans were reflected in the language and representation of literary texts, which involved the construction of the binary opposition between a "European self", and a

"non-European Other". This construction of European culture was required in the creation of colonial authority (Loomba 72-74). In addition to travellers' stories, which constituted the earlier model for European colonial literature, and then Shakespeare's plays, Daniel Defoe, Jonathan Swift, Charlotte Bronte [14], and Joseph Conrad[15] were among the writers whose works illustrated how the language of Empire functioned in the portraiture of the colonies.

As it is emphasized above, those approaches which fashioned the European representations of the Other were approved as received truths equally by the colonists and the colonized by means of educational systems. In educational system of colonial ideologies, literary studies played a crucial role in attempting to impose Western values on the natives, to present European culture as superior and as a measure of human values, thus to maintain colonial authority (Loomba 85). The devaluing of native literatures and languages by European colonial ideologies, created an inclination of imitation in colonial writers, in any genre the parent culture recognized as acceptable (New 110). The most significant example of those writers who reflected colonial dependency and devotion was the Indian-born Rudyard Kipling. Kipling, being educated in England to become a newspaper reporter, yet led a literary career, made British imperialism the subject of his art. With his patriotism,

---

[14] As a novel treating the theme of "the castaway on the topical island", Defoe's <u>Robinson Crusoe</u> (1719) depicts the adventures of an Englishman who is the only person surviving a "shipwreck". Robinson Crusoe, being a European, is represented as the source of whose "power", ability, "right" to "direct", control and "name" the black native Friday, who is represented as the binary opposition of "civilization". Swift's <u>Gulliver's Travels</u> (1726) appears as a "counter-example" satirising the accounts of European travellers which were presented as scientific "observations". However, with the setting Brobdingnag, located in the" north-west coast of North America" as a "land of giants", <u>Gulliver's Travels</u> represented "the colonized world as a place inhabited by the subhuman, savage and the surreal", and the Other as a "non-human" being. Charlotte Bronte's <u>Jane Eyre</u> (1847), represents Jane Eyre as an Englishwoman who has achieved to "rise from orphanhood to ladyship" as the merit of her "moral" qualities inherent in her race. On the contrary, the novel makes use of colonial representations of "savage", "evil" and "subhuman" in describing the non-European Other Bertha Mason, a "Jamaican Creole", in order to confirm English superiority. See W. H. New, <u>Awakened Conscience</u> (Delhi: Sterling, 1978), 108-109.

[15] Conrad was among the novelists who acknowledged unquestioningly some of the stereotypes of European discourse about the Other. In <u>Heart of Darkness</u> (1902) where Conrad narrates his own experiences, in the embodiment of Marlow, in the Congo, he represents Africa as a land of "sand-banks, marshes, forests, savages", which is "inhabited wild men". See Joseph Conrad, <u>Heart of Darkness</u> (London: Penguin, 1994), 8-9.

and loyalty to Empire, he became the "Imperial Laureate, the poet of British Empire", by gaining the sanction of authority (Morris 11, 16, 19). [16]

In the works of colonial literature, the image of wilderness was once more presented as the ultimate contrast of the Western civilization. The image of wilderness produced as the basis of desert-island/savage-jungle stereotypes, created in readers the senses of danger and excitement, and a temptation for adventure and conquest. Domesticity and the state were other images widely used by colonial writers. In the novels or in the nineteenth century travel narratives which told tales of emigrations to the New World, the relationship between binary oppositions, of empire/colony, was represented as mother and daughter relationship. Consequently, while Empire was personified as "mother country" and represented the metaphor "home", "daughter country" underlined the condition of dependency with the implication that "domestic convention regarded daughters as possessions, whose filial duty would take precedence over any 'unladylike' desire for independence" (New 112-115).

However, there were many writers amongst the colonists and the colonized who deplored the imposition of the status quo with its political norms and values which had a direct impact upon the manifestation of representations and stereotypes in literature. These writers, using subversive strategies such as irony together with local speech sounds and new genres, criticized and produced their own colonial perspective independent from the imperial country (New 118). Of even greater importance, there were women writers who challenged the Establishment, in many genres such as poetry, novel, journalism, for its imposition of the domestic roles, domestic enslavement according to them, which reflected social inequalities in society. Catherine Helen Spence with her article "Marriage Rights and Marriage Wrongs", and Olive Schreiner with her novels <u>Woman and Labour</u> (1911) and the

---

[16] Kipling in his short story "Lispeth", exalts, as a believer of the necessity of the British mission of civilization, the Christian-European-gentleman image in the embodiment of the Chaplain, who is commissioned with bringing civilization into the Kotgarh Valley in the Himalayas. He describes the Indian girl as quite contrary to the Chaplain. The Indian girl, Lispeth, is represented as a "savage by birth" (5) for whom "It takes a great deal of Christianity to wipe out uncivilised Eastern instinct" See Rudyard Kipling. "Lispeth," <u>Plain Tales from the Hills</u> (London: Penguin, 1987), 4.

<u>Story of an African Farm</u> (1883), the latter of which tells the story of Lyndall who resisted the usual forms of social discourse by having a child out of wedlock, were among these women writers were (New 116-117).

Obviously, by the twentieth century a different sort of colonial literature was emerging with the use of vernacular languages and alternative forms, this time by the native writers from colonies. It indicated that the first step was taken in the direction of post-colonial literature. It is also important that the attitude of women writers, mentioned above, appears as women's identifying themselves, whether they are the members of colonised cultures or not, with the peoples in dominated cultures and thus their contributing to post-colonial writing, as a result of dismantling all sorts of authority. Mary Lee Settle with her novel <u>Blood Tie</u>, is one of those writers who challenge the ideology of colonialism by making use of post-colonial textual strategies of subversion. Therefore, the next step will be post-colonialism together with its major concepts for an analysis of how Settle challenges the ideology of colonialism and of how she subverts the colonial condition in <u>Blood Tie</u>.

CHAPTER TWO

POST-COLONIALISM

Like colonialism, post-colonialism has also been a continual and extensive experience effecting the history of human being. In general "colonial" has defined the stage prior to "independence" from the "imperial power". "Post-colonial" has been generally the stage following "independence" that is differentiated with attempts of construction of "national literary history". Nevertheless, European "imperial domination", which was influential in the course of history, still continue to shape contemporary world and literatures. Thus it is more proper to use "post-colonial" to define cultures impacted by the ideology colonialism from the "process" of colonization till today (Ashcroft *et al*. 1-2).

Countries in Africa, Australia, India, Canada, Pakistan, Bangladesh Singapore and the USA have post-colonial literary traditions. The literatures of these countries, except their unique local qualities, are classified as "post-colonial" because what they share is the fact that they had the "experience" of colonialism and come out of the "tension with the imperial power" by means of asserting their identities against and "differences" from the "imperial centre" (Ashcroft *et al*. 2).

"Hegemony", "language", "place and displacement" are some concepts which are related to colonial experience. Therefore, a special preoccupation with these concepts is the distinguishing feature of post-colonial literatures. The problem of "coloniality" is still important in post-colonial countries even after independence has been politically accomplished. "Writing back to a centre" after the colonial "structure" has been disassembled is the project of post-colonial literatures, since the imperial hegemony still "dominates" the literary "production" in post-colonial countries. This hegemony is managed, to a great extent, via the "literary canon" of British culture and "Received Standard English" which propose the language of the south-eastern England as a "universal" standard. Hegemony is maintained by the "control" of "language". The educational "system" in the ideology of imperialism

proposes a "standard code" of the language of the dominant ideology while "marginalizing" other versions. Thus language serves in the continuation of a "hierarchical structure of power" in the frame of which the notions of "truth", "order", "reality" are instituted, and continuation of colonial power is provided. With the emergence of post-colonial literatures and the use of "vernaculars" as linguistic "variants" within English texts, this "power" was rejected by the writers of post-colonialism (Ashcroft *et al*. 6-8).

The opposition of "place and displacement" is also one of the most important characteristics of post-colonial societies whether they have been created by an experience of "settlement" or "intervention". It describes the particular "crisis of identity" in post-colonial condition, a process of struggling for recuperation or construction of efficient "identifying" connection among the "self" and "place". There are mainly two reasons for the "alienation", and loss of the "sense of self". An efficient sense of self could have been destroyed by "dislocation" as the consequence of "migration", expatriation, slavery, or by "cultural denigration" as the consequence of the domination of the native character or "culture" by a more influential "racial" or "cultural" structure (Ashcroft *et al*. 9).

In Mary Lee Settle's novel <u>Blood Tie</u>, which mainly treats the theme of the cultural encounter between native populations, the Turkish Ceramians, and invading Western settlers, Ceramians are seen to be intensively stressed with the sense of dislocation as a result of the domination of Ceramian culture by Euro-American culture. This sense of dislocation, which is caused by the colonization activity in Ceramos, later makes way for the interrogation of colonizing power, both by the Ceramians and the representatives of Western culture--one of the most significant details indicating Mary Lee Settle's significance as it will be mentioned in the last chapter--and the subversion of colonial condition by the native Ceramians.

Language is also an important factor in the identity crisis in post-colonial societies, which emerges as the consequence of the "gap" between "place" and the "language" existing to depict the "new", post-colonial circumstance. The identity

crisis is followed by a "linguistic alienation" in societies where the existing language is insufficient to express a "new place", where language is destructed by slavery, and where language has been "marginalized" by the domination of the language of colonial culture. Post-colonial writers sought the ways of overwhelming this enforced "gap", which was the result of the "displacement" of the indigenous language by English in the period of colonization, in order to depict their personal "experience" of colonialism. Thus they used strategies of subversion, such as "abrogation" and "appropriation", for the interrogation of the premises to which English language was connected: its aesthetical standards and social norms, the traditional literary genres, and the "political and cultural" imposition of "centre" on "margin" (Ashcroft *et al.* 10-11).

The emergence of "english literatures", namely post-colonial literatures, was the result of the "dialectic" between location and dislocation. The "experience" of "new" location dissimilar with its material features and thus the following difficulties, forced native speakers as well as colonizers to use a "language" in which the expression of their feeling of "Otherness" would be possible (Ashcroft *et al.* 11).

2. 1. Post-colonial Literatures and Post-colonial Theory

The "development" of post-colonial literatures depended on the project of declaring local and national "difference" from Britain through an interrogation of the ideological presumptions created by English language "studies". English "studies" as an "academic" discipline including "language", "education" and "cultural" integration was a "political" and national project necessitated with the enlargement of the imperial power. English language "studies", which simultaneously developed from the same "ideological" stance, contributed to the maintenance of presumptions such as "civilization", and "humanity". Literature, with the inclusion of English in the curricula as the consequence of "the attempt to replace the Classics at the heart of the intellectual enterprise of the nineteenth-century humanistic studies", also served

this imperial aim[17]. Therefore, English language "studies", in the core of which was placed a "privileging norm" required for the disavowal of the significance of the "peripheral", created the "colonial" type of "imperialism" in the nineteenth century (Ashcroft *et al.* 2-4).

In post-colonial cultures declaration of "difference" from the colonial centre came as a reaction to English language studies. The post-colonial task was to "break the link between language and literary study", with the disconnection of "English departments" in academies as "Linguistics" and "Literature", which administered their studies within "national" framework (Ashcroft *et al.* 4).

In the "national" framework, the progression of post-colonial literatures consist a few steps. At the first step, which coincided with the process of colonization, literature was unavoidably "produced" in the "language" of the" centre", by "literate elite". The literature at the initial step favored the "centre" through the celebration of the "home", the "metropolitan" and the devaluation of the "native", the "provincial". At the second step, literature was created under the "patronage system" of "imperial" culture. Natives, members of upper class who were educated in the English system, became the "privileged" group by their writing in the "language" of the dominant culture (Ashcroft *et al.* 5-6).

The common feature of these former post-colonial literatures is that they lack the potency for "subversion". Since literature as an "institution" in colonized societies was in the direction of the "imperial" power, any type of writing from a different viewpoint that could be harmful to colonizing centre was prohibited. This

---

[17] English literary studies played a key role in the attempt of imposing Western values on the natives, constructing European culture as superior and as a "measure" of human values, and therefore maintaining colonial rule. Thus European literary texts--especially the Shakespearean canon which worked to reinforce the cultural authority of "Englishness"--served colonial interests through educational systems which devalue native literatures, and by Eurocentric critical practices which define certain Western texts as the markers of superior culture. The rise of literary studies as a discipline of study in British universities was the indicator of the link between literature and colonialism. English literature was instituted as a formal discipline in London and Oxford, a project which was soon followed by the idea of the instruction of natives in Western literatures. See Ania Loomba, Colonialism/Post colonialism: The New Critical Idiom (New York: Routledge, 1998), 84-85.

atmosphere was not convenient for writers for a comprehensive treatment of "anti-imperial" themes in previous post-colonial cultures (Ashcroft *et al.* 6).

A solution to this problem was proposed by "post-colonial literary theory", which developed from the inadequacy of "European theory" for a sufficient study of the "complexities" of the experience of writing in post-colonial cultures. "Post-colonial literary theory" was a reaction to the "monocentrism" of European culture depended on "philosophical" practices and structures of "representation", which claimed to be "universal". Therefore, "theories of style and genre", presumptions about the universality of "language", and systems of value are totally interrogated by post-colonial "writing" and "theory", which emerged with the intention of emphasizing the difference and alienation of the native, within literature. The "decentring" potential in "post-colonial literary theory" enabled colonial "experience" to be considered as "uncentred", "pluralistic", and multifaceted (Ashcroft *et al.* 11-13).

2. 1. 1. Indigenous Theory and Post-colonial Writing

Although some **"**native" post-colonial groups--in India, Pakistan, Africa, Aboriginal Australia, Canada, and New Zealand--were nearly exterminated by colonization, they still have the tracks of the "indigenous culture" of the period before colonization. "Indigenous" theories--such as Indian theory of literature African theory of literature, and Caribbean theory of literature--developed with the aim of establishing a particular "voice", separate form the language of imperial "centre", for the depiction of the "indigenous" culture (Ashcroft *et al.* 116).

1. Indian Theory of Literature: Indian critical theory developed against the European "aesthetic" values of literature, and founded on an "indigenous" Indian "criticism" which proposed the production of literature in Indian vernaculars. Indian theory of literature emerged with a post-colonial stance which was followed by the practices of "abrogating the Western theoretical hegemony", and of "replacing" it

with proper "indigenous" vocabulary, in order to recover the "sense of Indianness" (Ashcroft *et al.* 117-121).

2. African Theory of Literature: "Negritude", the first enterprise of the creation of a theory of "modern" African literature, emerged as the assertion of a particular "black" African character and "psychology" which were unrecognized and dominated by the ideology of colonialism. Frantz Fanon was an influential figure in the development of Negritude. He examined the "psychological and sociological" outcomes of colonialism and the issue of "Blackness" was in the centre of his study. He underlined the fact that the "Black colonized" had to go through the same "political, social, and psychological" environment as other "colonized" populations. Fanon examined the question from a Marxist perspective, and developed an approach of "political opposition" against the "psychological marginalization", and "alienation" enforced by dominant ideologies. Therefore, Fanon emphasized that the "economic and political" conditions in post-colonial cultures were as important as racial characteristics, since they determined also the "psychological and cultural" characteristics of the colonized. The duality, "colonizer-colonized", related to colonial condition is reflected as an essential separation of coupled opposites as "good-evil", "true-false", "white-black" in colonial discursive practices. According to Fanon, although such discursive practices are applied by colonial power to maintain "opposition" thus domination, it has the "potential" for the structuring of "new liberating narratives" which intends the liberation of colonized people by the subversion of these opposites (Ashcroft *et al.* 123-125).

For writers and critics, such as Emmanuel Ngara, Ngugi wa Thiong'o, of the "indigenous" theory of literature the literary text was the "site" where "decolonization as a political act, not as an aesthetic manifestation" of unique African writing, took place. African theory of literature which adopted a "socio-political" standpoint and underlined the necessity for "social" sensitivity in" literature" differs from Indian theory of literature which has a "formalist" stance, although they have a major mutual anxiety, "decolonization" (Ashcroft *et al*. 131-132).

3. Caribbean Theory of Literature: Caribbean theory of literature emphasizes the need to animate the "lost ancestral link" with the Caribbean past. The notion of "Creolization" is significant for identification with the Caribbean heritage and "culture". Creolization is related to the binary oppositions, "place and displacement" which is vital in all post-colonial literatures (Ashcroft *et al.* 147).

In conclusion theories of post-colonial literature developed in order to "dismantle" the constructions and patterns presented, as measure for literary practice in general, by the Eurocentric "historical and textual" works. The tactics of "subversion" and "appropriation" offered by "Indigenous theory" and post-colonial literary and critical movements were applied in the creation of "alter/native" literary and "historical" textual works. Theories post-colonial literature were the signs of the enterprise of giving "voice" to silent peoples of the world, once suppressed by European colonialism (Ashcroft *et al*. 154).

Mary Lee Settle's <u>Blood Tie</u> can be read as a novel where "decolonization as a political act" is materialized. In <u>Blood Tie</u> Settle, by means of tactics subversion and appropriation that are used by post-colonial writers, also dismantles the supposed superiority of Euro-American culture, which is represented as the colonizing participant in the course of the encounter with Turkish culture. Settle's attitude, her rejecting the authority of Euro-American culture in spite of being one of its representatives, can be explained by her approaching the issue of colonization, the subjection and "silencing" of the Other, as a woman. I will return to this issue later.

2. 1. 2. European Movements Influential in the Development of Post-colonial

Literary Theory

"Literary and critical movements" of Europe during the twentieth century were mostly shaped in a close relationship with colonialism. Various Western intellectuals searched the relationships between the "intellectual production" of the ideology of colonialism and its continuing "global" dominance. Thus the theory of post-colonial literature "intersected" at various points with European "movements" such as New Criticism, Postmodernism and Post structuralism, Theories of Discourse and Counter-discourse, and Feminism. "Perspectives" proposed by such theories were employed in the development of the theory of post-colonial literature, for the "illumination" of essential "issues" related to post-coloniality (Ashcroft *et al.* 155-156, Loomba 46).

1. New Criticism: New Criticism, which was chiefly an approach of the post-colonial American writers and critics, emerged from the need to found its "literary canon" against the hegemony of the "English tradition" and its already-constructed "categorizations". New Criticism underlined the "individual work" form the post-colonial culture, and admitted the writers of post-colonial tradition, whose works lacked "validity" according to Europeans, into the "English tradition". Thus, New Criticism provided the possibility of the recognition of "individual" writers of post-colonial tradition by the "parent tradition" (Ashcroft *et al.* 160).

2. Postmodernism and Post-structuralism: Postmodernist "thought" can be characterized as the movement which rejects "to turn the Other into the Same" (During 125). Thus it provides a "revision" of "political" discourse of "history", through the questioning of its supposed "objective" categories in order to view history from a pluralistic perspective. It aims to disclose the configuration of "historical discourse" as "culture specific rather than universal". This was an attitude formerly seen in the works of European intellectuals such as Sartre, Lévi-Strauss, and Foucault who doubted the assertions of "an objective historical consciousness",

and emphasized the fictitious character of "historical reconstructions". Writers and critics postmodern and post-structuralist movements viewed European "consciousness" of history as a definite "Western" preconception. Their enterprise to "dismantle" conceptions about "language and textuality", with an emphasis on the significance of ideology in "social-textual" intercourses, found response in post-colonial writing. The questioning of "monocultural" European "thinking" replaced the tendency to reinstate a sole "legitimizing discourse", with the one depending on the expression of experiences from the "particular and local" background (Ashcroft *et al.* 161-162, 165-166).

3. Theories of Discourse and Counter-discourse: The theory of discourse, which was developed by Michel Foucault, described the relationship between "production of knowledge and exercise of power". "Knowledge" is not unbiased since it is brought forth by human beings who hold "power" in their hands. With Edward Said's employment of "culture" and "knowledge" in order to question colonial authority, the study of "colonial discourse" began (Loomba 43, 46-47).

Colonialism extended the interaction between European and non-European cultures. In these interactions knowledge about natives was available in a variety of "images and ideas" by which non-European peoples were represented. These constituted the representations of Other as it was mentioned in the previous chapter. Colonial "encounters" between European and non-European cultures are stamped by the "continuity" and" reshaping" of these representations:

> The actual encounters necessitated both the continuity and a reshaping of these images because previously held notions about the inferiority of non-Europeans provided a justification for European settlements, trading practices, religious missions and military activities--and reshaping in order to adjust images to specific colonial practices. (Loomba 58)

Thus colonialist discourse was constructed in which the "other" was described by means of representations. "Discourse analysis", which is a reaction to colonialist discourse, requires studying the "social and historical" circumstances within which

particular modes of "seeing and representing racial, cultural and social difference" are brought forth (Loomba 97).

Through "discourse analysis", relations among "the visible and the hidden", "the dominant and the marginalized", ideologies and structures are revealed. It offers an understanding of how power operates through "language, literature, culture, and the institutions" which order every day life. With such a description of power, Said showed how it operated by the creation of a "discourse" about the "Orient"--namely by fostering ideological structurings that were apparent in literature and works of art, in "political and scientific writing", and in particular, in the construction of "Oriental studies". What Said basically argued was that Orientalism[18], or the "study" of the Orient, was a "political vision of reality whose structure promoted a binary opposition between the familiar (Europe, the West, 'us'), and the strange (the Orient, the East, 'them') (Loomba 47).

Said emphasized that the "dialectic between the Self and the Other" is at the heart of those binary oppositions mentioned above: the colonized are "irrational", whereas Europeans are "rational"; the colonized are "barbaric", "sensual", and "lazy"; however Europe is "civilization"; the Orient is "static" unlike Europe which is constantly "developing"; the Orient is "feminine"; on the other hand Europe is "masculine". These constructed differences between the "Self" and the "Other" was the factor determining the behaviours of colonizers toward Africans, Native Americans, and other non-European societies. The representations of the "Orient" in

---

[18]"Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident.' Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, 'mind', destiny, and so on. . . . Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making statements about it, authorizing views of it, describing it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. I found it useful here to employ Michel Foucault's notion of a discourse, as described by him in *The Archaeology of Knowledge* and in *Discipline and Punish*, to identify Orientalism. My contention is that without examining Orientalism as discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage-and even produce-the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period." See Edward W. Said. Introduction. <u>Orientalism</u>. By Edward W. Said. (London and Henley: Routledge and Kegan Paul, 1978), 2-3.

European literature[19] and travel writing reflected this dichotomy between Europe and its "others". Therefore, it played a central role in the creation of European culture, and the preservation and expansion of its hegemony over other lands and cultures. It is argued by Said that "knowledge" fashioned in the light of these oppositional relationships was the "ideological accompaniment" of colonizing "power" (Loomba 43, 47).

Colonial discourse depends on power, and its binary opposition, post-colonial discourse, depends on the "struggle for power" that can be obtained through the "control" of the "language" of dominating power. Thus emerges a "counter-discourse" which goes antagonistically to the conventional notion of literature imposed by the centre and implements "syncreticity" as a strategy (Ashcroft *et al.* 167-169).

In <u>Blood Tie</u> the reflections of Orientalism can also be observed, which Mary Lee Settle dismantles by using post-colonial textual strategies of subversion. For instance the boss in the American consular service, Frank, the secret CIA agent in Ceramos, Horst, the German archaeologist are the characters who use the discourse of Orientalism in order to describe the Ceramian Turks during the cultural encounter

---

[19] As a matter of power Orientalism defines the hegemony of European culture in its creation of an Orient by means of employing descriptions and representations about it. At this point Orientalism is both a cultural and political fact and at the heart of it lies Eurocentrism. While presenting European culture superior to all non-European peoples and cultures, it subordinates non-European peoples and cultures by eliminating their identities from "the culture", "the very idea of white Christian Europe". European authors who wrote during imperialist expansion were not independent from Orientalist politics. Therefore, literature must be analyzed by taking into account the "politics of imperialism". Since the history of imperialism is not only the history of white man, imperial experience should not be studied as a reflection of Western superiority. Thus Said offers a "contrapuntal" way of analyzing literature which reveals the connection between culture and imperialism: "Instead of the partial analysis offered by the various national or systematically theoretical schools, I have been proposing the contrapuntal lines of a global analysis, in which texts and worldly institutions are seen working together, in which Dickens and Thackeray as London authors are read also as writers whose historical influence is informed by the colonial enterprises in India and Australia of which they are so aware, and in which the literature of one commonwealth is involved in the literatures of others." (385-386). He explains his method as focusing "as much as possible on individual works, to read them first as great products of the creative or interpretative imagination, and then to show them as part of the relationship between culture and empire. I do not believe that authors are mechanically determined by ideology, class, or economic history, but authors are, I also believe, very much in the history of their societies, shaping and shaped by that history and their social experience in different measure. Culture and the aesthetic forms it contains derive from historical experience . . . " (xxiv). See Edward Said, <u>Culture and Imperialism</u> (Great Britain: Chatto and Windus Ltd., 1993).

between Turkish and Euro-American cultures, which will be mentioned at large in the last chapter.

4. Feminism: Women show sympathy towards peoples and races that had the experience of colonialism. It is because women in many societies experience domination and "repression" like colonized societies. They have been "marginalized" and reduced to the situation of "Other". Like the colonized, they have been either silenced or pressured to express their "experiences" by means of the "language" of the suppressor. Since the "tools" useable and necessary for the depiction of "experience" belonged to dominating powers, women have had the burden of creating a special "language". At this point feminism shares the same aim with post-colonialism which was a search for identity emerging from the need to emphasize "difference" from the colonial centre, through the questioning of its universalistic claims. Both theories are a reaction to systems of "domination" (Ashcroft *et al.* 174-175).

In the construction of colonial discourse "race", "gender", and "sexuality" have been important. The "female body" was used metaphorically, it was the "land" conquered during the time of colonization and after it. For instance in the sixteenth century, in the representations in atlases, travel literature, and poetry America and Africa were described as a savage, "naked" woman appropriate for "possession, discovery, and conquest". For colonizers, the existence of indigenous woman created a contradiction of feelings as the fright of and the temptation by the colonized territory. Unlike America, which was described with the "body" of nude indigenous woman, Asia was described as garmented. A "turban" on her head and a cense burner in her hand, Asian woman rode on a camel, in the descriptions. Women from Persia, India, and Turkey were portrayed as "heavily" covered (Loomba 150-153).

As noted before, in many societies women have similar experiences like colonized peoples. Because of their "sexual" and physical separation they are marginalized, dominated, and positioned as the Other. In colonial societies "sexual" and "racial" separation intersect for the representation of women. Women, both in

colonial and patriarchal societies, were described according to "gender differences" and by images that were available in "racial discourse" (Loomba 159, 161). In discourse of colonialism women and non-Europeans fill "the same symbolic space" as Carr argues:

> Both are seen as part of nature, not culture, and with the same ambivalence: either they are ripe for government, passive, child-like, unsophisticated, needing leadership and guidance, described always in terms of lack – no intellectual powers, no perseverance; or on the other hand, they are outside society, dangerous, treacherous, inconstant, wild, threatening, sexually aberrant, near animal, lascivious, disruptive, evil, unpredictable. (qtd. in Loomba 159)

These couplings about "race" and "gender" were presented as "common sense", and were supported by science which developed "through a metaphorical system" producing "objects of difference". In the nineteenth century, researches in medicine underlined the connections between "blackness, sexuality and femininity . . . lower classes, animals, madness and homosexuality". The discourse of science employed one of them for the explanation of the other. In "scientific writings", the connection between "race and gender" was believed to be so explicit that "racial" characteristics were used by means of "sexual" characteristics (Loomba 160-161). Stepan argues,

> it was claimed that women's low brain weights and deficient brain structures were analogous to those of the lower races, and their inferior intellectualities explained on this basis. Women, it was, observed, shared with Negroes a narrow, child-like, and delicate skull, so different from the more robust and rounded heads characteristic of males of 'superior' races. . . . In short, lower races represented the 'female' type of the human species, and females the 'lower' race of gender. (qtd. in Loomba 160-161)

Feminism emerges as a reaction to these connections which place women in a lower condition in society, and involves a project of change at its heart. It has been "a politics directed at changing existing power relations between men and women, and in society as a whole". Changing these relationships of "power" is an important issue for discourse of feminism since relationships of "power" between men and women are also effective in organizing the relationships in spheres of "family",

"education", the "household", "political systems", "culture", "economics", "sexuality". Feminism is a reaction to the system of "patriarchal" domination; in order to maintain the project of change it interrogates, wants to alter "what is to be a woman in a society", and to comprehend "how the categories woman and the feminine are defined" and constructed (Davies 28).

Both feminism and post-colonialism challenge the systems of patriarchy and colonization, and thus they make use of similar methods to produce alternative ways of interpretation. Both discourses aim at restoring "the marginalized" against "the dominant" and reversing the organizations of suppression. As in theory of post-colonialism, problems of "power and speech, "language and authority", and "locationality", "voice", "speech and silence", together with their reflections in literature, politics, and the impetus for "social change", have been important in feminism. Feminist theory, like post-colonial theory rejected standards of "aesthetic", literary forms, and criticism of "patriarchal" system which were proposed as "universal" facts. Therefore, it sought to "subvert" these structurings, via the replacement of "male-dominated canon" with a "female" writing. In both discourses, this subversion takes place through "rereading" of the English canon, with the intention of showing a text to be a point where multiple interpretations exist. Therefore, feminism and post-colonial criticism rejected the dependence on a single way of reading (Ashcroft *et al*. 174-176, Davies 22).

When the situation of women in colonized societies is considered, "Black" and post-colonial feminisms are seen to play significant roles in the development of feminist discourse as a whole. The parallels between the "subordination of women" and the colonized offer the possibility of matching "women" and "non-Europeans". The "colonial subject" is mostly considered as "male" and the "female subject" as "white". As a result of the similarities formulated between the oppression of "white" female and "black" male, position of colonized "black" female is ignored in resistant discourses. Black and post-colonial feminists drew attention to the fact that coloured

women completely "disappear from both analyses" since "African men" and "white women" are considered as the representatives of each category (Loomba 163-164).[20]

"Black feminist" critical movement started as a "subversion" and counter-discourse against Black and feminist theories. For Black feminist theory they are not efficient for a true understanding of the situation of "Black women" who have the possibility of being "victimized by both the system and the men", as a result of "race and gender combination". The strategy of "subversion" is managed first by an "identification" of Black female's "representation" created by "Black" and "white" male and female, second by the "re-reading" female writers who were considered, by "the politics of canonization", as "marginal". By means of these it is underlined that women are either absent from "the picture" or are described with stereotypes related to gender and race (Davies 30-32).

Gayatri Spivak, Trinh Minh-ha, bell hooks, Chandra Mohanty are significant members of Black and post-colonial feminist movements who disputed the "colour" negligence of Euro-American feminist theory and "gender" negligence of "anti-racist" or "anti-colonial" trends. Spivak in her most referenced essay "Can the Subaltern Speak" points out the "violence" of the colonial and patriarchal ideologies" which cooperated, through gender-based policies, in order to "keep women in their place". According Spivak, the tradition of "sati"--the "Indian widow" burnt after husband's death--is the indication of the "double subjection" of colonized women in Indian society. The "sati" is prevented from voicing her viewpoint, and she is recognized only when she dies. Thus the "sati" is silenced and forever "absent as

---

[20] In Africa colonialism, as a totalizing discourse with its tools of "assimilation", aimed at imposing Euro-American culture on Africans. "Resistant" movements against the ideology of "white supremacy" such as Negritude, African nationalism, Pan-Africanism and Afrocentrism with the emphasis on biology and nation's "imagined community" run the risk of becoming "totalizing discourses". They ignored the concept of a "uni-centricity", the "exclusion" or domination of women, and problems of "sexual identity" or "difference". "Blackness", "Africanness", was presented as a consistent "African" character, as a counter discourse against "whiteness" or Eurocentrism. In these discourses the Black male was considered the representative of "Black identity". He held the "space of speaking". Therefore, "gender" remained ignored, and the Black female was "spoken for". Because of the fact that "cultural theorizing" is marked by the "language" and conceptions of males, the ways in which Black or coloured female express their condition stands outside the "academic context". As a consequence, Black women writers and critics deal with the reacquiring the "tongue" through the interrogation of "sexuality", "gender", "race", and "language". See Carole Boyce Davies. Black Women, Writing and Identity (London: Routledge, 1994), 7-8, 18-23.

subject". Spivak defines this "absence" as the testimony to the condition in which "there is no space from where the subaltern [sexed] subject can speak". As a result, the situation of "subaltern" silence that the "sati" is exposed to represents the subjugation of "all women in colonial India" (Loomba 164, 222, 234-236).

Consequently, post-colonialism and feminism are engaged in similar questions such as "power", "speech", "language", "authority", "voice", "silence", and "locationality" as mentioned above for criticizing binary oppositions imposed by dominant discourses to obtain control. In this process they get nourishment from each other, and intersect in the works of writers such as Jean Rhys, Alice Walker and Margaret Atwood (Ashcroft *et al.* 177).

In contemporary world, neo-colonialism appears as a system in which power belongs to those, who control the international economic system. Power relations in neo-colonialism generate binary oppositions such as the rich and the poor. These relations, in which the poor become more dependent day by day on the rich, create economic and cultural inequalities, resulting in "the silencing" of the dependent side, and giving the dominant side the right of representing the Other.

It has been mentioned above that the parallels drawn by women between the subordination of women and colonized peoples have been influential in the development of post-colonial literatures and criticism. The similar experiences of domination and repression that women face in their societies have led women to search for the ways of subverting their condition of silence, like colonized peoples. Similar experiences of domination and repression that women and the colonized face have also been the factors which created, for women, the feelings of identification with the dominated one. With globalization a similar extension of this attitude, the identification with and sympathy toward the dominated people, continues as women's subversion of the condition of economic and cultural subjugation especially in place of people who have not a colonial and post-colonial tradition in their history.

In the following chapters I will focus on the ideology of globalization and two women authors, Mary Lee Settle and Hughette Eyuboğlu, who criticize colonialism and globalization for silencing the Other. They are significant because as the representatives of Western civilization, they have positive views about Turkey contrary to the Eurocentric attitude in their cultures. In their memoirs <u>Turkish Reflections</u> and <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u> both Settle and Eyuboğlu elaborate on the idea, depending on their own personal experiences during their stays in Turkey, that the ill-drawn images with which the Turks have been represented are false because they are the result of conscious ignorance about Turkey. According to them this is a great injustice and thus should urgently be corrected. Therefore, Settle and Eyuboğlu intend to become the "voice" of the Turks--the misrepresented and thus silenced people--and to respond to the Eurocentric culture by means of their works.

In her novel <u>Blood Tie</u> Settle makes use of post-colonial theory in order to disassemble the neo-colonial domination of Euro-American culture in Turkey. Settle uses some post-colonial textual strategies of subversion such as abrogation and appropriation of English, and some post-colonial thematic parallels such as the cultural encounter between the Ceramians (the indigenous population) and Westerners (European and American invading settlers), and the challenging of the dominating influence of Euro-American culture on the life of Ceramian culture by the native Ceramians.

CHAPTER THREE

NEO-COLONIALISM AND GLOBALIZATION

Globalization in a broad sense is the "integration of the world economy" thorough the flux of "capital", "goods" and "people" throughout the world. New developments in science and technology made the flux of "information" beyond "national" borders possible and accelerated the speed of the flux of all of these elements and "commodities within countries" (Temin 76). However, globalization, which has developed "furthest" in the fields of "capital and product markets", has been an "uneven" practice for a long time. The opportunities it produced have changed the "balances of power" inside countries and between countries (Boyce 105-106).

In this perspective "globalization" as the inclination towards "global commonality and homogeneity" with the anticipation of a "utopianized global village" becomes contradictory. The "undesirable" domination of globalization is one of the consequences of the integration of nations "globally into a capitalist modernity". It affects "economic", "social", "political", and "cultural" balances within and between the participants. Although global process is led by the "homogenizing and integrative" monetary drives financial, cultural, and political inequalities it created has caused a deepening of "boundaries" by the adjoining of new ones (Dirlik 3-4).

Globalization has appeared today as a "new kind" of colonialism (Dirlik 9). Colonialism can be described as the invasion of a land by means of exploitation of material and natural resources, domination of political and cultural structures by means of "direct" colonial control. However, globalization is an "economic system" of incursion and dominance which, unlike colonialism, does not require direct military and political force (Loomba 6).[21]

---

[21] Colonialism as a historical development has always been disputed. Since the 1970's "colonialism" has been a reference for the political domination of one nation over another. Later the issue of "colonialism" was evaluated in a strict relationship with capitalism. In the context of "liberation

In contemporary world colonialism goes hand in hand with globalization. It is still possible to see the traces of previous "colonial structurings of power, including its mappings of both the physical and the social worlds" (Dirlik 7) with attendant structures of economic, political, and cultural inequality as the outcome of globalization. Therefore, the idea of "global modernity"[22] defines the "economic colonization" of the modern world by "Euro-American" capitalist hegemony (Dirlik 2). It can be said that contemporary world of globalization responded ostensibly to the monetary impulse to "globalize". Thus the idea of "global modernity" is the representative of an enlarged colonialism which is crucial for the "global expansion" as well as more effective management of capitalist economy (Dirlik 17-18).

3. 1. A "Brief History" of Globalization (Sachs 90)

According to the Oxford English Dictionary (OED), the idea of "global activity" as a "by-product" of the period of European expansion begins in the seventeenth century. However, the verb "to globalize" appears to be in use just in the second half of the twentieth century with the aim of defining economic activity. In this case globalization is the process of making a "single global economy", all nations of the world being its components, through the flux of "capital", "goods", "people", "labour" and "knowledge" (Temin 76-77).

The definition above implies that "investment" is not difficult all over the world, but there were shocks and economic crises which affected the process of globalization in the twentieth century (Temin 76). It is possible only to mention "partial globalization" with its "ebb and flow" as Temin puts it:

---

struggles", contemporary post-colonial criticism analyses the "subjection" of the Third World to the First World as "neo-colonialism". Thus "neo-colonialism" refers to the colonial situation where "a colony had already achieved formal political independence but still could not claim full autonomy due primarily to economic but also ideological reasons". See Arif Dirlik, "The End of Colonialism? The Colonial Modern in the Making of Global Modernity," Boundary 2 32. 1 (Spring 2005): 4-5.

[22] Dirlik points out the centrality of colonialism in both shaping the globalizing processes of the past and the present as well. He suggests that the concept of "global modernity" is more suitable than "vaguely conceived notions of globalization for" apprehending the relationship of "global modernity" to "colonial modernity", in its "contemporary appearance". See Arif Dirlik, "The End of Colonialism? The Colonial Modern in the Making of Global Modernity," Boundary 2 32. 1 (Spring 2005): 2.

The story of globalization in the twentieth century is of its ebb and flow. Ebb during the first half off the century and flow during the last half. The ebb during the turbulent period of world wars and the Great Depression, sometimes called 'The Second Thirty Years War'. (77)

Thus the development of globalization is analyzed in three periods: the period before the First World War and its consequence Depression, the period of the Second World War (years between 1913-50), and the post-war years (Temin 78).

Upon analyzing the conventional "variables of economics"--commodities, "capital", and "labour"--it is seen that there was a widespread progression of globalization before the First World War (Temin 78). The emergence of globalization, "modern capitalism" as a "socio-economic system", coincided with the Industrial Revolution in Britain and extended to the west of Europe and its "offshoots of the Americas and Oceania". Globalization was a new system of economic activities basically managed through "market exchange", depending on "private property relations in labour, capital, land, and ideas" (Sachs 92).[23] In a short time it created historically unmatched "gap" between Europe and other countries of the world prosperity and industrial and military power (Sachs 92).[24] The subsequent "imbalance" between Europe and less developed societies in Africa, Asia, the Middle East, and Russia resulted in the "direct imperial rule" of Europeans. Conventional

---

[23] "On political grounds these societies were based on of notions of citizenship and the rule of law, at least in comparison with most other societies where an individual's legal standing depended on birthright and sovereign power was exercised without juridical constraint. On social grounds these societies had substantially abandoned formal structures of hierarchy based on birthright, such as the distinctions of nobility and serfdom of pre-nineteenth century continental Europe, or analogs of caste and orders found in most other societies. In the spheres of ideas and belief systems, western European societies were increasingly secularized and grounded in a modern scientific outlook." See Jeffrey D. Sachs, "Twentieth-century Political Economy: A Brief History of Global Capitalism," Oxford Review of Economic Policy 15. 4 (Winter 1999): 92.

[24] Sachs points out societies outside the west of Europe, European colonies in the Americas and Oceania in which "economic institutions" were seldom formed around "market exchange" and "private property". In many societies institutions of slavery or serfdom dominated rural labour; the "rights" of capital ownership and freedom to engage in international trade were limited by states. New ideas were considered to be a threat to political power. Another distinction which impeded economic progress was the common opinion that property was the natural right of hereditary state, a hindrance to "private" ownership. This structure was supported by cultural and religious institutions, which emphasized that the "place" of an individual in the division of labour was determined by "birth", membership in a particular "religious" or "ethnic" group, thus strengthened political and economic hierarchies. See Jeffrey D. Sachs, "Twentieth-century Political Economy: A Brief History of Global Capitalism," Oxford Review of Economic Policy 15. 4 (Winter 1999): 93.

empires such as Russia, Ottoman, China, and Japan attempted at rearrangements according to the Western "institutional" model with "market reforms, financial systems, commercial law, modern infrastructure (telegraphy, railroads, internal canals, and oceanic ports), and even parliaments" (Sachs 92). However, among these empires only Japan achieved a "capitalist" change, which replaced "market institutions and private property" with enduring feudalistic affairs. Renovations proved to be insufficient in the Russian and Ottoman Empires, and the Ch'ing Dynasty, where "market reforms" resulted in "state instability" and then led to breakdown (Sachs 93).

By the twentieth century the European powers, together with an "imperial" America, dominated the world by globalization "financed heavily by British banks and capital markets, and with gold and silver monetary . . . framework for rapidly growing international commerce" (Sachs 93).

In the success of Western globalization, the industrial progress of European nations had a vital role. The construction of the "cable line" in 1866, and "the steel ships" and "steam turbines" lowered the price for the transportation of "grain" and "coal" overseas. Therefore, technological improvement both enhanced the variety of commodities and made it possible to merchandise them at a lower price. Capital flowed freely in Western societies. Britain was the chief "capital exporter". France and Germany were also active in "capital flow". However, the United States was seen at the stage only at the end of the period before the First World War (Temin 77-80).

Besides the "flow" of capital, people flowed before the period of the First World War. There was an extensive "mass migration" before the First World War. Temin reflects,

> [T]hirty million people immigrated to the US between 1860 and 1920. Migrants from western and southern Europe went also to other countries in the New World, from Canada in the north to Argentina in the south. Even as workers in western Europe sought higher wages in the New World. . . . Ireland, Italy, and Poland provided a reservoir of labour for Britain and other industrialized European countries. (79)

This system of capitalist globalization, which depended on European imperial expansion, was traumatized by the First World War leading to several unexpected events. The political and economic damage in Europe subsequent to the war was great. The accompanying economic unbalances caused an atmosphere of unsteadiness during the 1920's, which played an important role in the emergence of the Great Depression in the 1930's and the resurgence of "German militarism" led by the ideology of Nazism. The Ottoman and Russian empires broke down as the result of "losses" in the field of battle and economic disorders. After breakdown of "Tsarist Russia" Bolshevism was founded. Nevertheless, Europeans succeeded in "holding on" to their "colonies" in Asia, Africa, and the Middle East till the end of the Second World War. With the Ottoman Empire's loosing its possessions in the Middle East and Germany's in Africa, European colonial expansion was accelerated (Sachs 93-94).

In the 1920's Europeans were busy with the reconstruction of the "global economy" existed before the First World War. "Military defeat", "debts", the necessity for large amounts of money for "reparations", and monetary disorder which was followed by "a series of hyperinflations" were among the troubles that Europeans underwent in "post-war" years (Sachs 94-95).

The First World War and the following political, financial, and military troubles decelerated the process of globalization. Europe almost recovered from these conditions with the revival of the "gold standard"[25] on which the global economy depended. Then the Great Depression broke as a result of out the "rigidity"

---

[25] "The shortfall of monetary gold was especially acute at the end of the 1920's when the countries of Europe established gold parities at exchange rates that overvalued their national currencies, for instance at rates that assigned too high a gold backing to each unit of currency. When financial troubles brought down several banks in Europe and the United States in the early 1930's, wealth holders scrambled to protect their wealth by converting some money balances into gold, and all of the major central banks suddenly faced extreme pressures on their scarce gold reserves. Even though unemployment was already rising throughout Europe and the United States, the central banks simultaneously pursued very contractionary monetary policies, thereby leading the industrial nations into a simultaneous steep downturn. On top of this monetary collapse came a spiral of trade protectionism, as each country attempted to hoard scarce exchange and gold supplies." See Jeffrey D. Sachs "Twentieth-century Political Economy: A Brief History of Global Capitalism," Oxford Review of Economic Policy 15. 4 (Winter 1999): 95.

of the gold standard. This long-lasting inconsistency influenced the period of the Second World War (Temin 80-82). The Second World War caused a far more intensive "destruction" in Europe that resulted in the disentanglement of "imperial powers", in the years between 1940's and 1980's, and other severe conditions such as Japan's emerging as the "communist power"(Sachs 95).

European powers which had experienced an "internal conflict" during the war years cooperated to accomplish "stability" within and outside the borders of Europe in the years following the Second World War. The United States, which came out from the war as the "world leader", and Britain shared the task of establishing new global organizations. The IMF and World Bank were founded in order to solve the "problems" faced in the continuation of unchanging "exchange rates" and "payments systems". The U.S. widened its "aid" program for the west of Europe, through the Marshall Plan, in order to support the adoption of market institutions and "free-trade" systems (Temin 83).

3. 1. 1. The Marshall Plan

The Marshall Plan, or formally the "European Recovery Program" (ERP), was the primary project of the United States for the restoration of Europe and promotion of European economic development, after the Second World War, principally by means of collaboration with "American banks".[26]

Truman brought the Marshall Plan into force on April 3, 1948 and founded the "Economic Cooperation Administration" (ECA) to conduct the agenda. Other countries who took part in the Marshall Plan and signed an agreement for instituting the "Organization for European Economic Cooperation" were Austria, Denmark, France, West Germany, Belgium, Great Britain, Iceland, Italy, Greece, Luxembourg, Sweden, the Netherlands, Norway, Switzerland, the United States and Turkey. The Organization for European Economic Cooperation, the "master coordinating agency", was named as the "Organization for Economic Cooperation and

---

[26] "Marshall Plan." <u>Wikipedia, the Free Encyclopedia</u>. n. pag. 10. Jan. 2006. <http://en.wikipedia.org/wiki/Marshall Plan>.

Development" (OECD) afterwards. However, the Soviet Union and the states in the east of Europe did not partake in the plan, since the Soviets considered the plan as a threat against its control over eastern European countries.[27]

Greece and Turkey, the countries which were considered to be on the battlefronts against the threat of "communist expansion" and thus already financed within the frame of the "Truman Doctrine", took the first substantive aid in 1947.[28] The "mission" of supporting the "anticommunist" groups in Greece and Turkey, which had been materialized by United Kingdom at first, was taken over and operated by the Unites States because of its prosperity. The United Nations also set in motion a chain of "humanitarian and relief" aids nearly all of which were financed by the United States.[29]

The Marshall Plan aid was channelized to the nations of Europe. The monetary funds were distributed in cooperation with the "local governments". In all "capitals" of Europe ECA representatives, usually "prominent American businessmen", "advised" on the procedure. The "cooperative" distribution of monetary funds was supported through "panels of government, business, and labor leaders" in order to discuss the economic condition and decide whether aid was necessary or not.[30] In Mary Lee Settle's Blood Tie, the issue of American AID, "the U. S. Agency for International Development" (Bandow n. pag.), appears as an attempt of colonization in Turkey. This activity is maintained by the cooperation of the CIA agents, who hide themselves under the cover of AID advisor, with the local power elite desirous of filling the "bucket before the well runs dry" (Settle 198). Bandow reflects, it has been a common characteristic of American AID that "aid will

---

[27] "Marshall Plan." Wikipedia, the Free Encyclopedia. n. pag. 10. Jan. 2006. <http://en.wikipedia.org/wiki/Marshall Plan>.

[28] Ibid., The basic aim of the United States was to "strengthen European currency and to ease international trade, especially with the United States, whose economic interest required Europe to become wealthy enough to import U.S. goods". Equally important thing was the suppression of "growing Soviet influence" in Europe, discernible particularly in the "growing strength of communist parties in Czechoslovakia, France, and Italy".

[29] Ibid.
[30] Ibid.

not promote development . . . and . . . it most benefited local political elites" (n. pag.). This situation does not change in <u>Blood Tie</u>, too, where Dürüst Osman and Turgut Bey, the local power elites who are influential politically and economically, become more dominant by means of American AID.

The "implementation" of aid was carried on in two ways. First, the aid was primarily employed by European countries for importation of processed and raw "materials" from the U.S., which had accomplished the "fastest" economic development during the war years. Trade was indispensable for a long-standing financial stability.[31] Second, money was channelized through "counterpart funds" which were either invested into "private enterprises" for the industrialization and "reconstruction", especially important in Germany, or used for the "Technical Assistance Program" in training European engineers and businessmen in the United States.[32]

The Marshall Plan, which was completed in 1951 but later proceeded globally, had major "economic and political" consequences. Europe had an enormous development, both industrial and economic, in the years between 1947 and 1952[33]. Besides it relieved the harsh "living conditions" in the "post-war" years, decreased "poverty and starvation", and furthered a comparatively undisturbed social atmosphere for the reparation (Temin 83). The Marshall Plan was influential in the "integration" of European nations as well that was crucial for protecting the "peace", "prosperity" and "political stability" in Europe. The "trade relations" it promoted assisted in fashioning the "North Atlantic" coalition that would stamp the period of the Cold War. [34]

---

[31] In the beginning, importations consisted of basic needs such as "food" and "fuel", but later they were replaced by the reparation demands as it was purposed beforehand. In the following years, "under pressure from the United States Congress and with the outbreak of the Korean War, an increasing amount of the aid was spent on rebuilding the militaries of Western Europe. Of the some $13 billion allotted by mid-1951, $3.4 billion had been spent on imports of raw materials and semi-manufactured products; $3.2 billion on food, feed, and fertilizer; $1.9 billion on machines, vehicles, and equipment; and $1.6 billion on fuel". See "Marshall Plan." <u>Wikipedia, the Free Encyclopedia</u>. n. pag. 10. Jan. 2006. <http://en.wikipedia.org/wiki/Marshall Plan>.
[32] Ibid.
[33] Ibid.
[34] Ibid.

The U.S. was the party which benefited most from the Marshall Plan though it was designed for the reconstruction of Europe[35]. The years after the Second World War were marked by the almost "unchallenged" American hegemony, which revitalized the process of globalization through its "economic and political configurations" (Dirlik 5).[36] The U.S. and Europe recuperated speedily from the "wartime" depression, owing to their "advanced capitalist economies" and proceeded with speedy financial and technological development through "market-based" liberal trade. "European integration" made the way for the constitution of the European Union "single market", and then "monetary union" in the 1990's (Sachs 97).

In the process of globalization, the concept of "American Aid" played an important role. "Foreign aid" has been one of the invariables of American "foreign policy", and ever since 1945 American governments have given out large quantities of "foreign aid" with the intention of realizing a chain of several "foreign policy goals" including "political influence" and financial growth. This mission has been carried out by means of "multilateral organizations"[37] such as the World Bank, local "development banks," the International Monetary Fund (IMF), and the United

---

[35] See "Marshall Plan." Wikipedia, the Free Encyclopedia. n. pag. 10. Jan. 2006. <http://en.wikipedia.org/wiki/Marshall Plan>.

[36] "The Organisation for European Economic Cooperation had taken the leading role in allocating funds, and the ECA arranged for the transfer of the goods. The American supplier was paid in dollars, which were credited against the appropriated European Recovery Program funds. The European recipient, however, was not given the goods as a gift, but had to pay for them (though not necessarily at once, on credit etc.) in local currency, which was then deposited by the government in a counterpart fund. This money, in turn, could be used by the ERP countries for further investment projects". See "Marshall Plan." Wikipedia, the Free Encyclopedia. n. pag. 10. Jan. 2006. <http://en.wikipedia.org/wiki/Marshall Plan>.

[37] Robin Hahnel vividly describes the inequality created by the "corporations" of globalization: "The WTO, the IMF, and World Bank--the three most important international economic institutions--are often described as 'institutions of global governance.' Critics of corporate globalization have focussed primarily on its most glaring injustices, its environmental destruction, its erosion of national sovereignty. The Fund and the Bank are bleeding Africa dry, exacting debt payments from the poorest countries in the world that are ten times as large (relative to income) as the Allies considered conscionable to take from Germany after World War II. Their relentless promotion of resource-intensive exports has hastened the destruction of the world's forests. And of course there is nothing good that comes from allowing the secret tribunals of the WTO to substitute their judgement for that of elected representatives on matters of public health and safety." See Robin Hahnel. "Imperialism, Human Rights, and Protectionism: A Question and Answer Session on Globalization." (2006): n. pag. 05. Mar. 2006. <http://www.zmag.org/globropes.htm>.

Nations. Correspondingly, Washington has backed rising nations with "large-scale military support", "trade funding", . . . etc. (Bandow n. pag.)

In this project of foreign aid the United States has been criticized because of moving in accordance with its own self-interests even for "humanitarian" purposes or with explanations such as to further "democracy", "human rights", "environmental protection". Aid has always been a fundamental part of the United States foreign policy (Bandow n. pag.). Administrator J. Brian Atwood has admitted,

> It is all the same fundamental goal of foreign policy that we have had since we became a nation, and certainly since we became a superpower. We are looking for peace and stability and democratic principle. You don't achieve that without <u>investing</u> in sustainable development. (Bandow n. pag., emphasis mine)

It is obvious that American economic strength was the factor which prompted American international influence. Thus for the governments of the United States, foreign aid has been "a good investment mainly for American people" (Bandow n. pag.). All were the initiatives of American foreign policy: the Marshall Plan and the aid programs, the American influence in the World Bank and the International Monetary Fund in the following years, the forceful requirement for other countries to gain access to the American "market" in order to get "international" recognition, the perception of the United States as the example of "economic success" for the world and the widespread disbursal of its resources by "private lenders" (Galbraith 117). All these were carried out through financial "assistance", given by means of "investments", which was considered "a less expensive and intrusive means of reshaping the world in America's image" (Bandow n. pag.).

In American foreign policy, "investment" has had a significant place, which has enabled Americans "to buy some political clout" especially "when the topic in question is of little or no importance to the recipient regime" (Bandow n. pag.). In <u>Blood Tie</u> Washington buys political "influence" by means of private investment, investing AID money into the project of constructing a tourist hotel at Yazada, a place which is strategically important. However, the native Ceramians are not aware of the strategical importance of Yazada.

The process which began with the Marshall Plan and has continued in other poorer countries till today can be explained as the "economic colonization" of contemporary world which is gradually becoming dependent on American global economic policies. The atmosphere of "global modernity" at present is also marked by the political, cultural and economic "oppression", "exploitation" and "inequality", as in the "encounter between the colonizer and the colonized", which is seen in relationships between "the single power" that rules the world and countries which are simply the other rings of the global chain. Nevertheless, in this "world-system", unlike colonialism, the "danger" lies in being excluded from it, not in being integrated into it (Dirlik 9, 13, 16-17, 23).

In the system of globalization, "Third Worldism" appears as the modern post-colonial critical theory. The reaction to globalization comes from "diasporic intellectuals", "nativist traditionalism" and "national liberation struggles" of the countries that have been previously colonized, yet that want to participate in globalization today without being "the objects of colonial powers" (Dirlik 10-11).

However, in countries like Turkey which does not have a colonial or post-colonial tradition in their history but are becoming colonized through their integration into globalization, the challenge and reaction do not come mostly from the natives. As a substantial part of post-colonial criticism was produced by women, the task belongs to women, but foreign women, once more. Women, the representatives of Western culture who have visited Turkey or have lived there for a period become the voice of the Turks and write back in order to deconstruct wrong perceptions and prejudices about Turkey and the Turks, stemming from not knowing much. Women writers from Western culture write back to the ideology of globalization also to criticize the negative effects of global hegemony on the lives of the Turks and Turkish culture.

3. 2. Woman Writes Back

Both Mary Lee Settle and Hughette Eyuboğlu are among the women writers who write back to the Eurocentric culture by their books <u>Blood Tie</u> (novel) and <u>Turkish Reflections</u> (memoir and travel writing), and <u>From the Steeple to The</u>

Minaret: Living Under the Shadow of Two Cultures (memoir). In their books Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures, Settle and Eyuboğlu set off from the fact that for foreign cultures Turkey is almost unknown since all the knowledge available about Turkey is an already-constructed one that depends on Eurocentric attitudes. Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures are significant because they are the rare books which have positive views about Turkey and the Turks, in spite of being written by Westerners. The motive, in these books, for the deconstruction of wrong perceptions and prejudices about Turkey and the Turks, prepares the ground for the criticism of colonization, today's global hegemony of Euro-American culture, in the novel Blood Tie.

In Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures, Mary Lee Settle and Hughette Eyuboğlu argue that small "daily" (Settle, xvi) details are as important as historical facts in understanding or knowing a culture/nation well. Therefore, they interrogate the already-constructed Eurocentric image of Turkey by replacing it with the knowledge provided through small daily details such as friendship, tolerance, love, and mutual understanding at the intersection where the two cultures, Turkish and American, encounter.

Hughette Eyuboğlu and Mary Lee Settle propose a different portrait of Turkey drawn through the sympathetic eye. Their books, in which they propose a positive view of Turkey, are significant since Settle and Eyuboğlu do this from within Turkish culture into which they are incorporated and of which they have become parts. For them it is the true portrait since it is founded on their own experiences, during the period of their living in Turkey, rather than on Eurocentric attitudes.

Hughette Bouffard Eyuboğlu was born in Quebec, Canada, in 1940. After graduating from the Medical Technologies Department of Laval University in 1958 she married her long-standing pen friend Mehmet Eyuboğlu, the son of two

celebrated artists, Bedri Rahmi and Eren Eyuboğlu, of Turkey. Then they moved to the USA and lived there for five years from 1961 till 1966.

Hughette Eyuboğlu gets acquainted with Turkey as the "gelin" in the Eyuboğlu family's environment of artists, poets, and writers: "Everyone was so nice and showed such hospitality to me--the "gelin" (daughter-in-law)--that it was impossible not to fall under the charm of the inhabitants of the city" (Eyuboğlu 98). Then she moves to Turkey in 1966. She begins her carrier as an expert in medicine and works in several medical institutions. She stresses the importance of her professional life, especially the periods in Laleli Clinic and Istanbul University, in changing her previous impression about Turkey, and in her incorporation into Turkish culture:

> It became a second school to me since it was where I learned Turkish and the art of getting along and living with the Turks. It was where I would be able to observe their behaviour, their customs and learn the dozens of small details that contributed to and helped me achieve my integration in the country. (Eyuboğlu 148, emphasis mine)

In the "Introduction" to From the Steeple to The Minaret: Living Under the Shadow of Two Cultures Hughette Eyuboğlu explains the reasons for her writing a book on Turkey. There were two major reasons. First, she wants to find the answer to the question of a successful "intercultural marriage" (9) which she observed as a rare incident yet not impossible. She recounts an anecdote about reading Betty Mahmoody's Not Without My Daughter, which urged her to write on the subject of problems inherent in intercultural marriages, a subject to which she felt she could not "remain neutral" as "a Canadian married to a Turk" (9). To find the answer Hughette Eyuboğlu sets off from her own story of marriage which she defines as a successful one depending on mutual love, understanding, tolerance and patience. According to her,

> [T]he main element of a successful marriage is love. In intercultural unions, you must not only love your spouse, but also all the elements of his country: the people, the beliefs, the customs, the language, the music, the literature, the history, the food, the sufferings, the misery, the paradoxes--in short, everything. The conviction that the values of your own culture are better than those of others cannot be maintained. It should be understood that the choice

of values to be applied in the intercultural marriage ensures the success of the relationship. (10, emphases mine)

Second, she wants to "introduce Turkey, its people and the life in the country as it really is" (Eyuboğlu 10). The thing that "prompted" her to do this, promoting Turkey together with Turkish Culture, was the prejudiced representations and false images in articles or school books which prevent people from having a true understanding of and tolerance towards different cultures and people, Turkey in her case. She has observed that to many people who have this negative opinion, "Turkey remains an unknown country" (Eyuboğlu 63).

She begins with her own story of matrimony once more since the attitudes which render it a successful intercultural marriage are effective also in having the true knowledge about Turkish culture and people. And she asserts that mutual love, understanding, tolerance and patience will solve the problems that arise in intercultural encounters, too. Therefore, she relates both the joys and difficulties of living in Turkey. She introduces Turkey with its negative and positive aspects side by side: the kindness, friendliness and hospitality she met in Turkish culture[38]; the difference in life standards, between her own and American culture as seen in the insufficiency of hygiene and technology in hospitals; the rapid "construction of ugly

---

[38] Hughette Eyuboğlu compares the kindness, friendliness and hospitality she met in Turkish culture to her own and American culture. She criticizes Eurocentric attitudes, taught as "great truths" at school, which were influential when she introduced her Turkish friend Mehmet, the future husband, the first time to her family. She relates the anecdote as follows: "The first serious crisis arose when the time came to decide where Mehmet would sleep during his stay with us. Father wanted him to go to the hotel whereas I, knowing perfectly well that he did not have the means to indulge in the luxury of a hotel, wanted him to stay at our house. After some discussion it was decided to give him my father's famous sleeping bag and let him use the second floor of the house. Mehmet never complained about this 'warm reception' but later, my experience with Turkish hospitality convinced me that he must have taken the members of my family for savages and thought *we* were the barbarians" (63).

For Eyuboğlu Americans, unlike the Turks, are self-centred, prejudiced and they keep a distance between them and foreigners: "Another aspect of American life that surprised us was the great reserve and the deep hesitation Americans showed in making friends. Quite contrary to the images projected in Hollywood movies, I can affirm that Americans are afraid of establishing ties and will think twice before opening their houses up to strangers. The case is very different in Quebec and even more so in Turkey. The United States is not a country where you can arrive unexpectedly somewhere without having called first. They may live on the same floor of the apartment building, meet you in the stairway or empty their garbage at the same time as you without as much as uttering a single word. This behavior I cannot understand and would even qualify it as rude[,] . . . you lead a lonely life among people who have no place for emotions, human relations and even less time for strong friendships". See Hughette Eyuboğlu, From the Steeple to The Minaret: Living Under the Shadow of Two Cultures (İstanbul: Çitlembik / Nettleberry Publications, 2004), 78-79.

buildings" in Istanbul which "ruin the panorama and the unity of this great historical city (267); various kinds of attitudes toward her in her professional life which both eased and made her incorporation into Turkish culture difficult.

In <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u>, Eyuboğlu's general argument is that, the representations of the Turks by Western culture as a barbaric and uncivilized people hence inferior to Westerners, which have been recognized as "great truths" (63), have proved to be contradictory and false, as soon as she decided to know and understand the Turks impartially. The common tendency in Western culture representing the Turks with such images accepted as unalterable truths is also mentioned by Jan Morris. Morris vividly reflects the "ill-drawn public image" of Turkey (Settle xi) in the Westerner's eye in his "Introduction" to Mary Lee Settle's <u>Turkish Reflections</u>:

> Neither quite this nor altogether that, terrifically itself yet perpetually ambiguous, Turkey stands alone among the nations. For centuries it was the <u>terror of Christianity</u>; for generations it was the <u>Sick Man of Europe</u>; today it stands formidably on the edge of Asia surrounded in the universal mind, as always, by an aura of mingled respect, resentment, and fear. The assaults of tourism have not much weakened this <u>daunting</u> national personality. The echoes of historical quarrels, old and new, still swirl around the name of Turkey: the accusations of Greeks, the recriminations of Armenians, the clash between a secular state and a reviving Islam. One treads carefully in the Turkish presence. Turkey is no joke. (ix, emphases mine)

Settle shares similar opinions with Hughette Eyuboğlu in writing her book. The reason for her writing <u>Turkish Reflections</u> was to "bring to life the Turkey behind the reputation" (Morris ix).

As Settle explains, she went to Turkey for the first time in 1972 because "it was warm, it was cheap, and [she] needed a refuge. [She] was in the middle of writing a book, and to go there was simply an act of getting on a ferry across a little stretch of the Aegean Sea" (xi). Unlike Eyuboğlu, she is simply a traveller travelling by her limited means and aiming at being part of Turkey, which is, according to her, the only way to understand the culture and people correctly:

I am not a vicarious watcher, like Yeats's "world besotted traveller." Even though it may be a romantic illusion, I want to live where I am. So for weeks in Turkey I had been walking, driving, floating, dawdling, talking on the easy street of being part of the places I went to, the way of living by the day, however short the time. (Settle 165)

However, on her first coming to Turkey Settle, like Eyuboğlu, is seen to be influenced by the "Eurocentric culture" (Settle xii), which provides her with conflicting images[39] resulting in feelings such as curiosity, "respect", "resentment", and "fear" (Morris ix). Turkey was represented either as a country of barbarians or as an exotic land of sultans and harems. She could not remain neutral to those approaches of conceiving, a fact that neither Settle nor Eyuboğlu refrain from confessing: "I knew next to nothing about it, and what I knew was not good. What I did not know then is that the country of Turkey has the worst and most ill-drawn public image of almost any country I know. (Settle xi). Settle also remembers the influence of Eurocentric representations of Turkey and the Turks, which conditioned her beforehand to see the Turks in the same way peculiar to Western culture. As a representative of Eurocentric culture, she has some expectations aroused by the known "public image", at the first contact with Istanbul:

I had come, as we all do when we go to cities we have heard about so much, to find an İstanbul I already thought I knew--my city of presuppositions-- whispers and memories of <u>pashas</u> and <u>harems</u> and <u>sultans</u> and <u>girls with almond eyes</u>, the Orient Express of Agatha Christie, the spies of Eric Ambler, the civilized letters of Lady Mary Wortley Montagu. (Settle 37, emphases mine)

Nevertheless, the three years Settle spent in Turkey--in Bodrum "where she went first to visit, and stayed to live" (Settle xi)--declares the image in her mind to be

---

[39] Hughette Eyuboğlu also directs attention to the conflicting images which are, according to her, are the indications of "ignorance" about Turkey. She argues that "[p]eople conceive of Turkey in various ways, many of which, interestingly enough, tend to be conflictual. In some individuals, the colourful universe of the sultans is evoked, filling the mind with harems and the four or more wives supposedly allowed by the Koran. Of course the 'fez' is part of the scenery as well. To others, it is a country of barbarians, descendants of the well-known Atilla the Hun, who have nothing else to do but dedicate themselves to the persecution of the Greeks, the Armenians, and more recently the Kurds. . . . Europeans[;] . . . know the country mostly by hearsay . . . on the political level, myths persist." See Hughette Eyuboğlu, <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u> (İstanbul: Çitlembik / Nettleberry Publications, 2004), 124.

untrue. Contrary to her previous expectations, she encounters a very different culture of hospitality, politeness, intimacy and warm concern which, she discovers, is practised equally among the members of Turkish culture and towards strangers as well.

In 1989 Mary Lee Settle returns to Turkey, "where [she] lived and where [she] was so happy" (Settle xviii), with the sense of "sixteen years of nostalgia and memory" (Settle 217). Her revisiting Bodrum after sixteen years does not betray her. She finds the same traits once more--"the greatest capacity for friendship in the genes and in the past of the Turkish people" (Settle xi)--which make her "feel at home" (Settle xvi) again. Settle reflects,

> [s]andalmaker, jewelry designer, sea captain--they all greeted me as if we had seen each other the day before instead of fifteen years ago. I was at home again, in that place where the word *friend* carries the weight and warmth of centuries. Bodrum became the place I had known and remembered as if I had dreamed a new city. Streets fell into place, familiar again, with all the affection, the kindness that had made Bodrum one of the happiest places I had ever lived. (221, emphases mine)

Her growing "interest" in, "intimacy" with, and sympathy toward Turkish culture and history prompt Mary Lee Settle to share her own story, which is not limited only to Bodrum now but which includes İstanbul, Trabzon, Ankara, "the troglodyte cities of Cappadocia", the cities of "the lost kingdom of Urartu" and the cities of the Seljuks (Morris x). She narrates her story with the aim of deconstructing the "Eurocentric misunderstanding of the Turks" (Settle xiv). It is a story told "to question and learn and give the Turks a chance, which they have had so seldom, to speak for themselves" (Settle xviii).

What Mary Lee Settle and Hughette Eyuboğlu repeatedly emphasize is that in the Eurocentric culture Turkey has been represented in a negative way. Both Settle and Eyuboğlu agree about the fact that the foreign media have a crucial function in today's negative representation of Turkey. Eyuboğlu voices that,

> Turkey is not a country that is known well and it is therefore often depicted in an extremely unfair way. This ignorance tends to be valid for all aspects of life, especially the political and the cultural. The foreign media are often unfair and interpret events incorrectly. Many countries may have a similar

complaint, but I think that none has suffered from the repercussions of such a negative approach as much as Turkey has. (Eyuboğlu 124, emphasis mine)

In a global world dominated by American political, economic and military hegemony--unlike the colonial world where hegemony was obtained through invasion of a land by means of abusing material and natural wealth, interfering political and cultural institutions (Loomba 6)--the media function as one of the basic mediums of creating hegemony. In American society the media are the main "sources" of "political information" with diverse forms of organizations and activities which affect not only political public opinion but also the way politics is handled (McQuail 37).

The enormous effect of the "mass media" over human affairs is the result of the process of acquiring knowledge through the media. It is a process in which television, newspapers, magazines, movies, radio and an entire set of recent "communication technologies" have the ability to shape the "public mind" and influence the flow of history. This influence of the "mass media"--namely the power to produce "cognitive change" in public opinion, to "structure" the way of conceiving, "attitude", "behaviour"--is called the "agenda-setting function of mass communication" (McCombs and Shaw 64-66).

The process of cognition, which consists of "attention", "awareness", and "information", is the most important aspect of the mass media since it determines knowledge and attitude about political affairs. This process is conducted through the concepts of "status-conferral", "stereotyping" and "image-making".[40] Since knowledge is mostly acquired from the mass media, if considered "newsworthy" for transmission thorough the media, it is a "second-hand reality". The public's knowledge is an "edited", "second-hand reality" because reality lessens as the media

---

[40] "Status-conferral" is the ability of the media to influence the prominence of an individual (object) in the public eye. The concept of "stereotyping" describes the prominence of attributes such as "all Scots are thrifty". Because of its overemphasis on a few "selected" traits, "stereotyping" has been criticised as an invalid characterisation. Thus the media have also been criticized for the continuation of stereotypes in newspapers, magazines, movies and on television. Lastly the concept of "image-making" refers to the manipulation of the "salience" of both objects and attributes in order to increase public familiarity. See Maxwell E. McCombs and Donald L. Shaw, "The Agenda-Setting Function of the Press," Media Power in Politics, ed. Doris A.Graber (Washington D.C.: Congressional Quarterly Inc., 1984), 70.

decide the things to be covered and broadcasted, and as the individuals select the things to be attended (McCombs and Shaw 66-67).

The agenda-setting function of the mass media shows that the media have an "ideological" role with the power of controlling and manipulating people (Hainsworth). The mass media distribute the "dominant ideology". In this perspective Gramsci's[41] "theory of hegemony" is significant since it shows how hegemony is created by means of the media. Antonio Gramsci applied hegemony to refer to the predomination of "one social class over others", for instance, "bourgeois hegemony". Hegemony consists of both "political and economic control" and the power of the "dominant class" to externalize "its own way of seeing the world" so that the "subordinated" classes adopt it as "common sense" and "natural" (Chandler n. pag.). The common "consensus" is that the concept of "reality" as presented by the dominant classes is the one reasonable "way" of perceiving the world. Therefore, any group who has an "alternative" perspective is "marginalized"[42].

The "Gramscian" hegemony theory principally suggests the "cultural leadership" of the dominating social classes in the construction of "generalized meanings" hence, the "consent" of the subordinated social classes to the existing organization of "social relations"[43]. According to Strinati,

> [d]ominant groups in society, including fundamentally but not exclusively the ruling class, maintain their dominance by securing the 'spontaneous consent' of subordinate groups, including the working class, through the negotiated construction of a political and ideological consensus which incorporates both dominant and dominated groups. (qtd. in Stillo n. pag.)

As it is seen, hegemony is provided and preserved by the "consent" of dominated classes. Yet, hegemony has always the potential for being endangered because "consent" is not a stable "peaceful" process. It is possible that the dominated

---

[41] Antonio Gramsci, a pre-eminent Italian Marxist thinker (1891-1937), like Althusser, refused "economism", insisted that ideology should be independent from "economic determinism". Gramsci refused "crude materialism" and proposed a humanitarian variation of Marxism which depended on "human subjectivity". See Daniel Chandler. "Marxist Media Theory. Gramsci and Hegemony." (2000): n. pag. 13. Mar. 2006. <http://www.aber.ac.uk/media/Documents/marxism/marxism06.html>.
[42] "Cultural Effects. Gramsci: Hegemony." n. pag. 13. Mar. 2006. <http://www.cultsock.ndirect.co.uk./MUHome/cshtml/index.html>.
[43] Ibid.

resist "hegemony" and thus the "consensus" is interrupted[44]. As a result, a period of "physical" oppression with "intellectual", "moral", and "cultural" enticement emerges (Stillo n. pag.). Hegemony is the process of unceasing "struggle" against various "resistances" to dominant ideology, and thus among "ideologies" rivalling for hegemony.[45]

From a Marxist point of view the mass media are a "means of production", which are owned by the "ruling classes" in capitalistic systems. The mass media just distribute the values and "worldviews" of the dominating class, and do not recognize "alternative" views (Chandler n. pag.).

From a "Gramscian" point of view the media are to be analyzed as an apparatus to create the "consensus", namely to extend and fortify the influential ideology, the values of the class which owns and controls the media (Stillo n. pag.). According to Strinati,

> Pop culture and the mass media are subject to the production, reproduction and transformation of hegemony through the institution of civil society which cover the areas of cultural production and consumption. Hegemony operates culturally and ideologically through the institutions of civil society which characterises mature liberal-democratic, capitalist societies. These institutions include education, the family, the church, the mass media, popular culture, etc. (qtd. in Stillo n. pag.)[46]

Accordingly, Curran *et al.* argue that media institutions from a Gramscian point of view are considered being,

> locked into the power structure, and consequently as acting largely in tandem with the dominant institutions in society. The media thus reproduce the viewpoints of dominant institutions not as one among a number of alternative perspectives, but as the central and "obvious" or "natural" perspective. (qtd. in Chandler n. pag.)

---

[44]See "Cultural Effects. Gramsci: Hegemony." n. pag. 13. Mar. 2006. <http://www.cultsock.ndirect.co.uk./MUHome/cshtml/index.html>.

[45]Ibid.

[46]"Different authors (Foucault, Althusser, Feminist theories, etc.) have taken Gramsci's idea of a prominent discourse, reinterpreting and proposing it as a suitable explanation about our culture, the construction of our beliefs, identities, opinions and relations, everything under the influence of a dominant common sense". See Monica Stillo. "The Life and Work of Antonio Gramsci." (1999): n. pag. 13. Mar. 2006. <http://www. theory.org.uk/ctr-gram.htm#life>.

Gramsci's hegemony theory is essential in revealing the motives behind "racial representations", which appear in the mass media, since they reflect the relationship between "culture" and "ideology" that is led by the dominant culture (Mistry n. pag.). There was a strict relationship between culture and literature, travel writing especially, in the period of colonization when literature was the representative of the dominant (Eurocentric) culture. This relationship is partially maintained through the media today. Thus the media have an influence to generate and reinforce the official ideology through predisposed and "agenda-filled" texts, productions and publications (Hainsworth n. pag.).

Domineering, preconditioned "racial representations" existing in the productions of popular culture, on television, in newspapers[47], and in cinema, verifies Gramsci's view (Mistry n. pag.) that the media plays a vital role in constructing devices of oppression, daily "routine structures" and "common sense" ideals. The relationship between culture and ideology evident in the stereotypical representations appear in the mass media should be given special attention (Gitlin qtd. in Mistry n. pag.).

In Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures some examples of this relationship are available, which are noticed and criticized by Mary Lee Settle and Hughette Eyuboğlu for misleading the participants, the Westerners in their special case, in the course of cultural encounters between the Turks and the Western world.

---

[47] Persa Zeri stresses the lack of knowledge, about the Turks and Turkish culture resulting in representations, which also characterize the "journalistic world" in Greece, which has been seen, by Eurocentric culture, as the cradle of Western civilization. She argues: "What is amazing is the existence of a common ideological line which penetrates all newspapers, when it comes to facing the most important national issues. There are only different shades of this common guideline. . . . The newspapers of the right reproduce on every occasion the well-known stereotypes about barbarian Turks, uncivilized sly Turks etc. On the occasion of the publications of the annual report of the International Amnesty, where Turkey is accused of mass violations of human rights, 'Turkey is a huge hell, its system is an uncontrolled monster', the Turkish state 'a substitute of darkness and death', and "the Turks even today behave according to primitive instincts, like a few centuries ago . . . when masses of their blood-lust conquerors knocked on the gates of Europe. . . . And how does the civilized West react to the disobedient, towards the international laws and agreements, barbarian Asiatics?" See Persa Zeri. "Media Monitoring. Turkey and the Turks." (1996): n. pag. 09. Jun. 2006. <http://www.greekhelsinki.gr/english/media/october96.html>.

Mary Lee Settle and Hughette Eyuboğlu, the women who write back to the Eurocentric culture, point out to the hegemony created by media, too. Both Settle and Eyuboğlu are obviously seen to be disturbed by the biased representations of Turkey, the Turks and Turkish culture in films such as *Lawrence of Arabia* and *Midnight Express:*

> I came back to a Eurocentric culture where Turkey is still an unknown country, or if it is known by those who have never been there and never known Turkish people, it is only known for only its mistakes and its brutalities. The Turks I saw in *Lawrence of Arabia* and *Midnight Express* were ogrelike cartoon caricatures compared to the people I had known and lived among for three of the happiest years of my life. (Settle xii)

These are the films in which the image of the "barbarian Turks" have been reworked and resulted in the variations which represent the Turks as a cruel, wicked, and uncivilized people. For Eyuboğlu "the damage caused" by "the dreadful images" drawn in *Midnight Express* is "impossible to estimate" (126).

In order to carry out the agenda-setting function, the mass media are both nourished from and incite the Eurocentric culture in the creation of hegemony. As Chomsky argues, it is a reflection of the "state propaganda"--the "industry" of public relations initiated by the U.S., who has dedicated itself to "control the public mind"--that the media implant the right "beliefs and doctrines that will serve the interests" of the state.[48] Both Settle and Eyuboğlu notice the fact that the relation between media representation and public opinion depends on the "traditional" Eurocentric stereotyping of the Turks dating from the First Crusade when "the name Turk became a pejorative term meaning infidel, savage" (Settle 77), which represents them "as the barbarian descendants of Atilla the Hun" (Eyuboğlu 128).

Consequently, for Mary Lee Settle and Hughette Eyuboğlu, who know the Turks and their culture personally, the representation of the Turks as barbarians, "label[ling] the inhabitants of a nation as barbarians" (Eyuboğlu 128) actually, is a great injustice. With their books Turkish Reflections and From the Steeple to The

---

[48] See Noam Chomsky. "Media Control." (1993): n. pag. 24. Mar. 2006. <http://www.zmag.org/chomsky/talks/9103-media-control.html>.

<u>Minaret: Living Under the Shadow of Two Cultures</u> they refute the arguments of Eurocentric culture with the intention of proving Turkish culture as a culture of hospitality, politeness, intimacy and warm concern not of barbarity.

CHAPTER FOUR

MARY LEE SETTLE'S <u>BLOOD TIE</u> AS A CULTURAL ENCOUNTER

In the previous chapters it has been noted that although colonialism has reached its end, it still shapes contemporary world through its new faces and dimensions. In the system of globalization power relations, which depend on economic superiority and rivalry among cultures, are the factors that cause economic and cultural colonization.

For a literary rejection of neo-colonial domination and a subversion of neo-colonial condition, post-colonial criticism can be made use of. Post-colonial "literary resistance" against "colonialist" representations develops as an essential component of "an organized struggle or resistance for national liberation" (Slemon 107). It is a project of "writing back" (Tiffin 98) to an "imperial centre" (Ashcroft *et al.* 33) which is maintained through "subversive strategies" (Ashcroft *et al.* 33) and in which the binary oppositions--"Europe and its Others", "colonizer and colonized", "the West and the Rest", "the vocal and the silent", "the centre and periphery"--of European discourses are dismantled (Slemon 106-107).

Women had a significant role in post-colonial criticism. In many societies women experience domination and repression, a situation they share with colonized peoples. In colonial societies women's situation is defined as "double" domination. They have been represented and silenced as the "Other", which led them to express their difference and identity against systems of domination. In contemporary world, women are also influential in criticizing the ideology of neo-colonialism. As noted earlier, no tradition of challenging the system of domination exists in countries without a colonial or post-colonial experience in their histories, yet which are becoming colonized, culturally and economically, as a result of their integration into globalization. For these societies Western women writers, who have noticed the likelihood of colonization, carry the potential for initial challenge and reaction. Their

works provide for the criticism of "the imperialist narrativization of history" (Spivak 270).

Mary Lee Settle, with <u>Turkish Reflections</u>, writes back to the Eurocentric narrativization of history. In <u>Turkish Reflections</u> Settle narrates the story of her discovering the true character of Turkish people and culture. Settle encounters a very different Turkey, contrary to the ill-represented and notorious one known in her culture, during the years she spent there where she was so happy and always remembered with a sense of nostalgia. She believes in the necessity for correcting the misrepresented and notorious image of Turkey. Therefore, she writes <u>Turkish Reflections</u> which is "a biography of a place" observed through the sincere and sympathetic eye independent of the prejudices of Eurocentric history yet dependent upon reflections of small "daily" details:

> Turkey is more than ruins, or armies, or even the great fawn-colored spaces of central Turkey, the mountains, the wild shades of green in the northeast. It is a cared-for plant in a window, a geranium as tall as a small tree and covered with red bloom against a white wall, the controlled tumble of a grapevine, the economics of food and shade together on a trellis above a table in a hidden courtyard, the pot of basil in the captain's cabin of a fishing boat. These, to me, tell more of Turkey, the place I knew day by day, than all the great buildings and all the history, even though these things, too, are hints of habits that seem to change without ever being rejected. (Settle xvi-xvii)

Mary Lee Settle emphasizes that history is not neutral. It is written by the cultures that hold imperial power in their hands. While reflecting the dominant, imperialist ideology and producing prejudiced knowledge, history does not include a space from where the subjugated cultures can speak.

> Recorded history is wrong. It's wrong because the voiceless have no voice in it. It becomes official history. I thought in terms of writing good, honest history. And to give those . . . you know, when they say 3/4 people arrived on such-and-such a day as indentured servants in Virginia in 1774. I gave them a name! And a world that they did come from. And a place that they did go.

And what happened to them. I simply tried to put a human face on American history. (Settle n. pag.)[49]

Eurocentric narrativization of history with its silencing some cultures is a great injustice according to a person who is "against stereotyping people and making fun of them", for reasons such as "where they come from "and their skin color (Stephens n. pag.). Settle defines herself as "literally fallen in love with democracy"[50] and defends the right of people's speaking for themselves. Therefore, she writes Turkish Reflections with the intention of giving "the Turks a chance, which they have had so seldom, to speak for themselves" (Settle xviii).

Besides Turkish Reflections, Blood Tie is one of Mary Lee Settle's novels which reflect her sensitivity concerning the right of people's speaking for themselves. In Blood Tie the setting is Ceramos, Turkey. Ceramos is a fictitious town which is fashioned after the image of Bodrum, "a seacoast town that had grown on the ruins of the ancient city of Halicarnassus" (Introduction Settle), where Settle lived for several years. The plot is formed as a cultural encounter between native Ceramians, and American and European settlers who stay in Ceramos for various reasons. Western characters range from tourists, the expatriates, who have come with the hope of taking refuge in Ceramos, to CIA agents who hide themselves under the cover of AID advisor and cooperate with the power elite in Ceramos in order to carry out their plans.

In this encounter, besides CIA plans materialized through the construction of a tourist hotel at Yazada by means of foreign private investment, tourism and archaeological excavations also appear as enterprises of colonization. As the consequence of tourism, industrialization, and the construction of the hotel, the change in Ceramos is great. Change grows in Ceramos like "vines grew over the wall" (Settle 158). These enterprises of colonization which take place through the

---

[49]See "Mary Lee Settle." n. pag. 15. Nov. 2005. <http://librarycommission.lib.wv.us/CENTER_FOR_THE_BOOK/In their Own Country/Author's pages/settle.htm>. for excerpts from Mary Lee Settle's works.
[50] "I have, as a result of all this work, literally fallen in love with democracy. But democracy is not me against you. Democracy is the balance between us. And there's another way of saying it. Voltaire: "I disagree with you, sir, but I defend to the death your right to say it." See "Mary Lee Settle." n. pag. 15. Nov. 2005. <http://librarycommission.lib.wv.us/CENTER_FOR_THE_BOOK/In their Own Country/Author's pages/settle.htm>. for excerpts from Mary Lee Settle's works.

mistreatment of natural resources, and physical and cultural devastation of natives, are supported unintentionally by the natives who are "myopic with a naïve desire for change" (Settle 89), and intentionally by the power elite that cooperate with foreign power for their own benefit, which is a clear sign of bureaucratic corruption.

In Blood Tie there is also resistance against the enterprises of colonization. On the one hand, Settle gives voice to the natives like Munci the sponge diver and tourist guide, the Chief of Police, and Melek Hanım--Munci's mother--who have similar reflections about cultural and economic changes created by tourism and foreign-based power in Ceramos. On the other hand, Settle exposes the attempts of colonization by means of Western characters like Frank Proctor the CIA agent in Ceramos, Horst the German archaeologist, who is lingering in Ceramos with the intention of getting permission from the Turkish ministry in order to reveal the ancient city of Ceramos that lay under Mahtepe--Mabettepe as "the older Ceramians remembered . . . temple hill" (Settle 32)[51]--and Ariadne, one of the "expatriates" who has taken refuge in Ceramos, and made it her home, yet who has to leave because she has not been able to cope with the new Ceramos that has grown strange and hostile gradually: "Ariadne felt lost. . . . It was ending. Her house, her haven, was strange" (Settle 366, 367). These foreign characters have similar reflections about the "instinct for survival"[52] which exists in the "genes" of Ceramians and can be observed even in archaeological ruins. They admire this indigenous characteristic, since it is the thing that has enabled Ceramians to maintain their battle against life, after years of continuous conquests, invasions, destructions, and natural disasters throughout

---

[51] Mabettepe lies at the feet Mount Latmos where Endymion is supposed to fall asleep-sleep forever-and be visited, at night, by his lover, Selene, the moon goddess. See Mary Lee Settle, Turkish Reflections. A Biography of a Place (New York: Simon & Schuster Inc., 1991), 221.

[52] Also in Turkish Reflections Mary Lee Settle underlines this "instinct for revival and survival" in Turkey where people have been able to preserve their culture without refusing "change": "Turn off a main road, wander into a village, go to see an ancient ruin, and you are in another country, the one people live as they have for so many thousands of years. They are not conscious of saving a culture. They are not resisting change. They are digesting it, as they always have. . . . They simply have, from mother to daughter and father to son over the centuries, kept ways they have found useful. . . . I had a sense that when the new armies came, and the new conquerors rolled over Anatolia like great destructive storms, the people who had survived went on about their business as soon as the turmoil was over . . . There are clues all over Turkey to this instinct for revival and survival. A street meanders where a path was. A wall is rebuilt where a house has fallen. A space is left that once was an *agora*, because it has always been an open space, not for logical reasons, but for the habit of conserving, of not crossing the unimaginable barriers of change. . . . It is heart-lifting to see this among the ordinary people who live there generation after generation". See Mary Lee Settle, Turkish Reflections. A Biography of a Place (New York: Simon & Schuster Inc., 1991), xvii.

history. They notice and emphasize that Ceramians have survived these periods of great change owing to their instinct for survival.

Blood Tie is not a post-colonial novel which is produced with the intention of declaring difference from, and the native identity against colonialist centre. In this perspective Blood Tie cannot be placed in the category of "resistance literature", which is produced a "struggle" or "resistance" for indepence, since Turkey is not a colonized country. However, in contemporary world globalization has reanimated the spirit of colonialism, and caused economic and cultural colonization in many countries. Turkey is one of these countries, too where influences of globalization can be seen.

In Blood Tie the subject of how cultures encounter during the process of economic and cultural colonization in Turkey, is treated. In this respect Blood Tie shows some "thematic parallels" with post-colonial novels[53] such as: the cultural encounter between the "indigenous populations and invading settlers in settled areas", the "journey" of the European (and American) intruder through "unfamiliar" land with a "native guide", the "dominating influence" of a "foreign culture" on the living of another culture, "colonial and neo-colonial domination", the "crisis of identity", "dispossession", "cultural fragmentation", and "place and displacement" as the result of colonial or post-colonial "corruption", resistance as the "celebration of the struggle towards independence in community and individual", and lastly "exile" as the "problem of finding and defining home", "physical and emotional" conflict

---

[53] There are three major models of post-colonial literatures: first, "national" or "regional" models which underline the distinguishing features of the particular national or regional culture; second, "race-based" models which identify common racial characteristics between different national literatures such as the Black writing; third, specific "comparative models" which include the study of the effects of colonization, on particular "linguistic", "historical", and "cultural" features of two or more post-colonial societies. "Comparative models" underline some shared features as the constitutive elements of all post-colonial literatures, such as: "language", "place", and "hybridity". These features emerge from the antagonism between the "colonizer-colonized", and the "dominated-dominating" and stress "linguistic" and "cultural" infliction of the colonial culture. Comparative models basically concentrated on the separation between "place" and "language", as the potential for identity crisis. The concept of "displacement" describes the questioning of the suitability of an "imported language" to articulate the experience of "place" in post-colonial societies. See Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, The Empire Writes Back. Theory and Practice in Post-Colonial Literatures (London: Routledge, 1989), 15, 24.

with the "new land and its ancient and established meanings" (Ashcroft *et al.* 27-30, 135).

Blood Tie also includes some "textual strategies"[54] which are used by post-colonial writers to dismantle the concepts and forms imposed by the Eurocentric historical and textual works. The strategies, by means of which the binary oppositions of "governor-governed", "ruler-ruled" (Harris qtd. in Ashcroft *et al.* 33), and the notion of hegemony as the main regulator of cultural relations between nations are questioned, include the intersection of languages through the use of untranslated Turkish words and English together, and the use of multiple narrative perspectives. These strategies are used with the intention of reminding that colonial encounter is "uncentred", "pluralistic", and multifaceted (Ashcroft *et al.* 12).

As it is mentioned before, women have played an important role in the development of post-colonial literatures and theory. Because of their gender, women have been exposed to various forms of suppression and domination in colonial and patriarchal cultures. They have been marginalized and reduced to the status of the Other. It has been an experience which enabled them to empathize with colonized peoples, be their voice and give them the possibility of expressing their experience.

In this respect Blood Tie is a significant novel, since it is written by a Western woman and involves a criticism of colonialist enterprises in Turkey. However, Mary Lee Settle is independent of feminist perspective while criticizing the Euro-American perspective related to Turkey, as she is independent of the ideology of Eurocentric culture. Settle trusts her own personal knowledge about the culture she introduces:

---

[54] It is a shared tendency of post-colonial writers to use "subversive strategies" in order to reveal the forms of suppression and the inventive reactions to colonial circumstance: "Directly and indirectly, in Salman Rushdie's phrase, the 'Empire writes back' to the imperial 'centre', not only through nationalist assertion, proclaiming itself central and self-determining, but even more radically by questioning the bases of European and British metaphysics, challenging the world-view that can polarize centre and periphery in the first place…Writers such as J. M. Coetzee, Wilson Harris, V. S. Naipaul, Chinua Achebe, Margaret Atwood, and Jean Rhys have all written particular works from the English 'canon' with a view to restructuring European 'realities' in post-colonial terms, not simply by reversing the hierarchical order, but by interrogation the philosophical assumptions on which that order was based." See Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, The Empire Writes Back. Theory and Practice in Post-Colonial Literatures (London: Routledge, 1989), 33.
See Ibid., p. 196. also for the subversive stance of post-colonial movement.

She is a woman who feels free to ignore every preconceived notion of what a woman can or should do, but you couldn't call her a feminist because she doesn't pay attention to any gender-based systems of belief. She is not an ideologist of any sort. Marxism, Freudianism, scientific determinism, or any other–isms that have been in and out of fashion in the last sixty years simply do not make any reliable sense in the world of her novels. She puts her trust in personal rather than programmatic reasons for action and believes that individuality and freedom are facts of life. (Galligan n. pag.)

4. 1. <u>Blood Tie</u> and Post-colonial Textual Strategies of Subversion

Post-colonial literary movement emerged as an exploration of an "alternative authenticity". "Authenticity" was a notion determined by a "centre" which did not recognize the post-colonial "condition" and defined post-colonial writers as "marginal". Post-colonial writers aimed at "privileging" the "margins" by means of post-colonial literature by interrogating, "challenging", and abolishing the concepts of "centrality" and legitimacy. As a consequence they rejected the authority of a "standard code" for language and a "monocentric" perspective of post-colonial "experience", for the reason that post-coloniality was a "syncretic and hybridized" situation. Post-colonial writers argued that since post-coloniality is a "syncretic and hybridized" situation, it is impossible to revive a "pure" state of culture merely by means of employing "vernacular terms and grammatical forms" (Ashcroft *et al.* 41-42).

Language is a means of "power". In order to obtain power, "textual strategies" are employed by post-colonial writers through the capture of the "language of the centre" and the replacement of it for the articulation of the colonial/post-colonial situation. Textual strategies are "abrogation" and "appropriation" of language. "Abrogation" is a rejection of the grammatical categories, "aesthetic", and claims of a specific "correct" use and "meaning" proposed by the "imperial" centre. In <u>Blood Tie</u>, the superiority of English is abrogated by the use of Turkish expressions, in the English text, which have the function of representing Turkish culture. "Appropriation" is the operation of capturing and adapting the language of the centre to express the post-colonial "cultural experience". Similarly in <u>Blood Tie</u>, the appropriation of English is provided by the explanation of Turkish expressions by means of various uses of

"glossing". Abrogation and appropriation function in "de-colonizing" the language. It is a process through which the presumption of "Otherness"--used by the imperial centre "to keep the post-colonial at the margins of power, of authenticity, and of even reality"--is both disassembled and retained (Ashcroft *et al.* 38-39, 59, 77).

Textual strategies of abrogation and appropriation are used by post-colonial discourse to abolish the "privileged" central position of English language, by means of emphasizing "difference" and applying "sameness" in order to be recognized. "Intersecting languages"[55], "language variance", is one of the strategies of abrogation and appropriation. Variation of language is applied as the "part of a wider cultural whole", which functions in the capture of laguage without being transformed or overpowered by its acquired medium. It takes place with the transportation of the "texture", "sound", and "words" of the maternal language to the acquired genre of literature--the "overlap of language"--and with the usage of the "appropriated english" to express the "new" condition, as the indication of writer's distinction. Thus variation of language operates as a "metonym", the section that is the representative of the unit. It is applied in order to preserve "distance" and "otherness" during the activity of appropriation (Ashcroft *et al.* 51-52, 59).

Mary Lee Settle also uses "language variance", the intersection of languages, as a "technical device" which represents "cultural difference" when cultures intersect. In <u>Blood Tie</u> variation of language emerges mostly as "untranslated words"--the oral culture of Turkish public which is presented with manners of speech through idioms and proverbs--and "glossing" by means of "authorial" interventions, the "translation" of particular "words", the informative "preface", the "footnote", the "glossary" (Ashcroft *et al.* 51-52, 61).

---

[55] The theory of the "Creole continuum" is a typical example of variation of language: "It undermines the static models of language formation, overturns 'concentric' notions of language which regard 'Standard' English as a 'core'. . . . A number of conclusions may be made from observation of the Creole continuum which hold true for all language use: that the language is constituted of several overlapping lects or distinguishable forms of language use; that the variants or 'edges' of language are the substance of linguistic theory; that the characteristics of language are located in actual practice rather that structural abstraction." See Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, <u>The Empire Writes Back. Theory and Practice in Post-Colonial Literatures</u> (London: Routledge, 1989), 47.

"These overlapping 'lects', or specific modes of language use, not only contain forms from the major languages 'between which they come into being, but forms which are also functionally peculiar to themselves." See Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, <u>The Empire Writes Back. Theory and Practice in Post-Colonial Literatures</u> (London: Routledge, 1989), 45.

The use of words that are not translated, with the distinctive characteristics of the maternal language, "function" in both marking distinction, between cultures, and showing the authority and "presence" of the "culture" they stand for. Because the "vernacular", which is invested as a "linguistic variant" into the "English text", represents its "culture" as its source, and "appropriates" English language for the expression of post-colonial "experience" and "place" (Ashcroft *et al.* 52-57, 65).

Blood Tie opens with an oral expression of Turkish language that is used while starting fairy tales: "Bir var mish, bir yok mish." It ends with a proverb: " . . . but it was all part of the sameness and change, Eski hamam, eski tosh, yenliz tellâklar değishmish" (Settle 382), and by means of it the author emphasizes the condition of the oppressed culture which is used to the invasions of outsiders yet which is able to survive and preserve its identity due to the instinct for survival, the distinguishing characteristic of the native culture. Settle describes Munci, the sponge diver and guide who is respected among people for his brave deeds, the only person capable of venturing long hours of diving in order to rescue the students drowned in the overloaded boat, by the Turkish colloquial expression "erkek adam" (Settle 132). In the English text Settle frequently uses words which stand for elements of Turkish culture: "Later the presents would be given, the family visits would begin, the flags hung out, the loudspeakers for the music of the saz, the davul, and the kaval hung in the trees outside the houses of the boys to be circumcised (28); "Kemal read the racing time by the gleaming finger of the minaret in the center of the quay beside Salmakis kahve, by the dark crowds in the Pazar (11). "In the afternoon we will have the imbat, inchallah, a good following wind" (Settle 225), a sentence in which both one of the climatic features of Turkey, and an expression of the way of thinking when we, as the Turks, use in a mood of expectancy, are given.

In post-colonial literary movement the "writer" dwells in between two different "directions" and functions as an "interpreter" between them. Thus the post-colonial author employs "glossing" as a tool for variation of language. Parenthetical "translation" of particular "words" is one of the most frequent "authorial" interventions used in "cross-cultural" textual works. Like words that are left untranslated, "translation" in parentheses indicates the "distance" between the

participants of cultural encounter. The method of parenthetical "translation" is also convenient for the articulation of an "identity". With the usage of the native expression beside English expression, the metonymical role of the post-colonial textual work is preserved; since the native expression is intentionally used in order to represent the suppressed "presence" of the native "culture" (Ashcroft *et al.* 61-62).

In <u>Blood Tie</u> glossing emerges not as translation, in parentheses, of particular words. However, Settle gives Turkish words and their interpretations side by side: "It was the yearly <u>bayram</u>, the holiday of the children" (27); "<u>Mahtepe,</u> moon hill . . . The older Ceramians remembered that it had been called <u>Mabettepe</u>, temple hill (32); "Of course, <u>tabii tabii</u>" (17); "Kemal wished she would wear the pretty loose <u>shalvar</u> trousers, all covered with little flowers, that his mother and the women from the village wore" (17); "<u>Hizir</u>, the stranger who always came to help in time of trouble" (351); "<u>Kurban Bayram</u>, the bayram of sacrifice when the sheep were killed" (384); "Gözün aydın--may your eyes always shine" (202).

As noted before, another way of variation of language is authorial interventions such as the informative preface, the glossary, and the footnote. In the introduction of her novel, Mary Lee Settle explains the motives behind her writing <u>Blood Tie</u>, which also conveys the specificity of Turkish culture in the encounter between different cultures:

> I had no intention of writing *Blood Tie*. I was living in Bodrum, Turkey, a seacoast town, then undiscovered by tourists, that had grown on the ruins of the ancient city of Halicarnassus. . . . One day I drove with friends to an almost-deserted village where ancient columned tombs dug into the rock were ruins against the hillside, and a huge black snake was guarding them. Off the shore of Bodrum, by an island where I dived and snorkelled, was a hole of forty meters deep in the ten-foot-deep ocean floor where an underwater cave roof had collapsed. On the way to the *bakal*, the grocery store, I passed a line of children dressed as janissaries following a drummer and a piper who played the "Janissaries' March." Those and so many daily things were what I moved through while I lived and worked in Bodrum, and kept, not in memory, but in a kind of forgetfulness, <u>not</u> as exotic discoveries but as a part of the place where I had been accepted and taken for granted as if I were at home. (Introduction Settle, emphasis mine)

This paragraph extracted from the introduction to <u>Blood Tie</u>, as the introduction to <u>Turkish Reflections</u>, reflects Settle's views criticizing the prejudiced representations and silencing of some cultures by Western culture. Settle does not accept this attitude, the act of knowing one culture by means of prejudiced representations, which describe the Turks as a barbaric people, or Turkey as an exotic country of sultans and harems, in this case. Settle warns against the misleading of these representations, which have been presented as historical facts, and thus believes in the priority of "daily" (Settle, <u>Turkish Reflections</u>, xvi) details concerning Turkish culture, and depends on them for a true understanding.

Besides the introduction, another authorial intervention that Settle uses is the informative "Note" at the beginning of her novel. "Note" transports Turkish with its sounds and their pronunciations, into the English text: "The Turkish Ç and Ş are spelled as 'ch' and 'sh' to simplify pronunciation. 'C' in Turkish is pronounced as 'j'." Settle gives place to many examples of this characteristic of Turkish language: "<u>Bashınız</u> sağ olsun, health to your head" (141).

Throughout <u>Blood Tie</u>, by means of such usages which are directed by textual strategies of subversion the otherness, the presence, and the distinctive character of Turkish culture, with its value judgements and priorities, are emphasized in the course of cultural encounter. This is subversion because these expressions are applied also at points where English, as a language, is insufficient to express the new condition of the native culture, during and after the colonial encounter. By means of these expressions Settle, as a representative of Western culture, acknowledges Turkish culture and emphasizes, like a post-colonial writer, that Turkish culture is efficient enough to find a way out although it has been dominated.

4.2. <u>Blood Tie</u> and Post-colonial Thematic Parallels

As noted before, <u>Blood Tie</u> has some "thematic parallels" with post-colonial novels. The themes of the "dominating influence of a foreign culture" on the living of another culture, of the cultural encounter between the native people in "settled" regions and the invasive "settlers", and of the "celebration of the struggle towards

independence in community and individual", as the reflection of Mary Lee Settle's opinions, are the most significant parallels that are employed in <u>Blood Tie</u>.

In <u>Blood Tie</u> the setting is Ceramos, where a cultural encounter between the native Ceramians and the American and European settlers takes place. The domineering influence of the Euro-American culture on the living of the Ceramian culture constitutes the basis of this cultural encounter. At the intersection where Turkish and the Euro-American cultures encounter, Ceramos stands as the setting which is exposed to the political, cultural, and economic influences of the power relations that are existent in the age of globalization. The policy of American AID, tourism, and the archaeological excavations held in Ceramos appear to be the economic and cultural colonization of Ceramos. In <u>Blood Tie</u> Ceramos is shown to be a part of the "Game Plan" (Settle 257), a political plan of the American government for the cultural and economic capture of Ceramos, which is conducted under the "cover" (Settle 130) of American AID and by the CIA.

Ceramos is also a point of tourist attraction, which is invaded by tourists, especially during summer time. Tourism is shown to be an activity which seems to be positive due to its economic gains. Yet the reflections of the native Ceramians, like Melek Hanım, show it to be harmful indeed, due to the changes it has caused in the lives of Ceramians. As a result of tourism the native "cultural identity"[56] is shaken and "deculturation" occurs. It is a process which has the potential for giving birth to "severe psychological disorientation, such as dissolution of the self, a sense of meaningless, aimlessness and depression" (Green 40) and of which compensation is impossible, as Melek Hanım criticizes in the paragraph below:

---

[56]Culture has an important place in the constitution of "cultural identity". Societies have conceptualisations of themselves that provide a chain of "settled" routes which guide the members in formulating their "own" variances, and of mutual "expectations" for which they "work" in collaboration. The same or similar cultural styles--"religious", "philosophical", "artistic", and "scientific"--shared between the individuals of a group constitute "cultural identity". A cultural identity, while providing the individuals with the idea of "how they differ from" other nations, generates a feeling of a "common past" and of a mutual "destiny". It unites and incorporates the members, gives them a feeling of "belonging", and a notion of their "uniqueness" as a society. Additionally, a culture provides its members with an understanding of "life" that determines also the understanding of being a "human being". It presents a "frame" in which members can realize their "identities" with their own styles. By means of life styles available in the culture members find "meaning in life". See Michael K. Green, "Philosophers among the savages," <u>Writing and Race</u>, ed. Tim Youngs (New York: Addison Wesley Longman Inc., 1997), 40-41.

She knew the summer sounds of evil . . . as the <u>invasion</u> grew . . . and all the innocence and gentleness were drowned, and the doors were shut to any except for money, such a terrible sin, a Christian sin.

The young lions, the aslanlar, turned into stray tom cats, taking money from foreign women - it made Lady Melek mourn all summer until her family hardly spoke to her. She prayed then only to exist until the face of Ceramos went through its autumn change, and the laws of hospitality and kindness would begin again, and they would live the winter peace the summer had earned them, but even in the winter the strangers left their marks, and <u>instead of the old days</u> of talk before the fire, they sat silent now before the television, or played the tape recorder. There were not even Turkish words for these boxes they had sold their souls for (Settle 96-97, emphases mine).

In this paragraph, it is obvious that the great changes brought by tourism created a sense of loss in Ceramians. Ceramians, like Melek Hanım--Munci's mother--are seen to be disillusioned and depressed as a result of losing their cultural identity, which is marked by significant habits of living such as hospitality, kindness, and congenial accompaniment, peculiar to Ceramian culture. These are no more the common features shared by Ceramians, which unite and incorporate them into a culture, and bestow a consciousness of community--a feeling of belongingness--on them. Therefore, as Melek Hanım reflects, with tourism Ceramian culture has lost its meaning and essence.

Ceramos is a seacoast town that " . . . had grown on the ruins of the ancient city of Halicarnassus" (Introduction Settle). The excavations which are carried out in this archaeological site are also the enterprises of colonization for the reason that they are backed and financed by the CIA, too. Like the American AID money, "The dig was only a cover" (Settle 39), and " . . . the money for it [has] come through an American university to a German national" (Settle 40). As it is revealed in Frank's --the "local CIA man" (Settle 130)--reflections, the archaeological excavations constitute a significant part of the Game Plan executed in Ceramos:

Frank knew about that. They hadn't had to spend money on the Ministry of Education. Those guys were really dedicated. Instead they had sent expert after expert, every archaeologist they could find who wanted a grant in the Aegean. The government had backed a lot of good advice. None of the people sitting half asleep in Ceramos seemed to realize or give damn about the strategic importance of the coast. (Settle 128)

In this quotation above it is emphasized that Ceramos has a strategical significance, a fact which tempts American government to be powerful in that area. Archaeological excavations are one way of obtaining power, and thus they play a vital role in the colonization activity, the materialization of the Game Plan.

The ideology of post-colonialism depends on supplying "resistance" to globalization, in the shape of neo-colonization, by the reaffirmation of "ethnic" and "racial" distinction. This reaffirmation occurs also as a "geographical" distinction, and it is significant in the division of local/foreign opposition (Smethurst 220). Reflecting this, the theme of celebrating the resistance for communal and individual independency is the last ring of the chain of themes that <u>Blood Tie</u> treats and shares with post-colonial novels. The encounter between the Ceramian culture and the Euro-American culture, which caused a "colonial corruption" and gave birth to "cultural fragmentation", the "crisis of identity", and the feelings of "dispossession" and "displacement" as a result, is interrogated and challenged by the native Ceramians such as Munci, who defends his culture against the assaults of Euro-American culture.

It is mentioned above that Ceramos is exposed to a well-organized activity of colonization which is controlled and executed by the American CIA. This activity is defined as the "Game Plan". The "Game Plan" reflects the oppositions of "colonizer and colonized", and "dominating and dominated" (Ashcroft *et al.* 29, 32), which are the significant motifs of post-colonial literatures.

Colonialism is an encounter, between peoples and cultures, in which the relationships of power and domination take place in the foreground. In the colonial encounter, which depends on the relationships of power and domination, the "colonizer" and the "colonized" appear as the two participants of the encounter. The "colonizer" can be defined as the Western (European or American) "power" which imposes its superiority and from time to time its "ownership", on "new" regions and supposedly "primitive" or "savage" populations. The "colonized" can be defined as the populations, usually non-Westerner, who undergo this confiscation of "authority" (New 105). In this encounter the colonizer is the "dominating" side, whereas the

colonized is the "dominated" one that is exposed to the political, "cultural", economic, and "linguistic" infliction of the former (Dorsinville qtd. in Ashcroft *et al.* 33).

The Game Plan for Ceramos is directed by the American "consular service" (Settle 255), in Izmir, " . . . that seemed sometimes to be like a <u>control</u> tower over the harbour" (Settle 253, emphasis mine). The office of the consular service, with its properties and order, resembles America so much that it gives Frank Proctor, the "State Department Turkish" (Settle 256) who is charged with the execution of the Game Plan in Ceramos, a sense of homesickness:

> There was the smell of the air conditioning, the green carpet, the carved eagle on the wall, the desks, the safe American ashtrays, the photograph of President Nixon, the smell of the disinfectant, the steel file cabinets, the distant electronic hum of the Xerox machine, the computers, the electric typewriters, the linotype machine, the cushioned ring of telephones in rooms large enough to mute the sound.
>
> The Turk arguing with the receptionist in Turkish was out of place, the sound of it an intrusion. He shut the door . . . to keep the feeling for a little while. (Settle 253)

The details concerning the American consular service and its members are significant since they are metonymical as the representatives of American existence, power, and domination in Turkey.[57] They describe the colonizing power which claims it a mission to bring order and civilization, as symbolically reflected by Proctor's name, creating spaces of domination in its own cultural image.

"The name of the game is *power*" (Settle 257), for the reason that the activity of colonization requires a "struggle for power" and domination. Getting hold of power in Ceramos is an important issue for the American government because of the strategical significance of the place. The Game Plan consists of the construction of a

---

[57] Although "colonialism" as an activity ranges from the type of "classic colonialism" to "internal colonialism", there are four primary features of the "complex": "(1) colonization begins with a forced, involuntary entry; (2) the colonizing power alters basically and destroys the indigenous culture; (3) members of the colonized group tend to be governed by representatives of the dominant group; (4) the system of dominant-subordinate relations is buttressed by a racist ideology. See Martin N. Marger, <u>Race and Ethnic Relations: American and Global Perspectives</u> (Belmont: Wadsworth, Inc., 1991), 140-141.

tourist hotel at Yazada, a "government-protected" (Settle 128) territory, which will enable American government to have control by means of AID investment:

> The place is a potential gold mine. The land's still cheap. It's mostly owned by some local pasha. He'll be in on the ground floor. . . . [I]t isn't just some fly-by-night hotel. It's part of the big picture. . . . The border between Greece and Turkey runs between the islands and the mainland. Its one of the Turkish islands left. Too near the mainland. . . . We want to be there. Lot of action. Some smuggling to watch. The Sixth Fleet comes into that bay ever since the people threw some of our boys in the harbor at Istanbul. We've already set in motion an order to stop scuba diving there except for a little afternoon splash for the tourists. . . . The archaeologists are bringing some pinprick pressure to add to that. It seems old trade route ran past there. Sure it's a cover reason. (Settle 248, emphases mine)

The power in Ceramos is in the hands of Dürüst Osman and Turgut Bey, whom the CIA defines as the "power elite". Thus Frank Proctor's duty is "cultivating and influencing the power elite" (Settle 84), in order to get hold of power in Ceramos.

> Dürüst Osman preoccupied the communal mind of the town. It had to be that way. He was old, he was powerful, capricious as a girl, and the owner of more of the land than anyone else had ever owned. His enemies called him a derebey, derisively, a lord of the valley. Those who worked for him, and there were so many who had to, called him an agha, and tried to make it sound like a term of respect. (Settle 21)

Dürüst Osman is the most powerful man in Ceramos because he owns and controls the sources of living in Ceramos: "Dürüst Osman owns the warehouse and the trucking company. His son Hüseyin owns the boat that takes the garden produce and fish to the Izmir market. All of the villagers use his boat, all the fishermen with small boats" (Settle 60).

Because of his influence Dürüst Osman is the most feared man in Ceramos. Accordingly, Ceramians are obliged to obey him in order not to be harmed since, as all Ceramians know, " . . . his anger, his changes of mind could harm the rhythm of their lives" (Settle 185). For example, if he senses the likelihood of someone's posing a threat to his self-interest, he deliberately spreads rumours about that person

and causes him/her to fall from public favour. Thus he plays a game of power, with his own people, in which he is the dominating side[58].

As for Turgut Bey, " . . . the Istanbul businessman known best for having made his fortune running guns to the Middle East, but who also shipped drugs to Europe nestled in figs from Izmir" (Settle 85), he is in Ceramos with the intention of arranging American AID for the construction of the hotel at Yazada.

In addition to "thematic" resemblances, "distinctive" employment of "allegory", "irony", metaphor, "magic realism", noncontinuous narration and multiple narrative points of view are other "features" that are shared by post-colonial literatures (Ashcroft *et al.* 28, 101). Blood Tie also contains some of these features such as distinctive employment of metaphors, irony, and multiple narrative points of view.

In Blood Tie the names of the chapters are metaphorical. They support the themes that are treated in the novel. In this respect the names of the chapters foreshadow the flow of events in the novel. For example, the first chapter, "The First Sacrifice", is highly loaded with native Turkish elements. It opens with a Turkish tradition, the sacrifice of a sheep, for the celebration of the "yearly bayram of the children" (Settle 27). The sacrifice follows a description of the commemoration of the Turkish War of Indepence:

> The guerrilla fighters were passing slowly, men with long white beards, with their lambskin kalpaks, their long, flared overcoats, ammunition belts across their chests, their hunting guns at the ready, their feet wrapped in rags to commemorate the old war. From their belts hung hand grenades. . . . One of them had carried a tattered French flag, another fragments of a Union Jack. Behind them, the women came, wrapped to their eyes in black shawls, carrying ammunition boxes on their shoulders . . . as once they had carried them over the mountain passes in the white snows. Behind them an officer, in the old uniform of the war of independence, paced his slow horse, his leather saddle polished by years, his stirrups of shoe-shape that came from the Seljuks, the great warriors. (Settle 26)

---

[58] See Martin N. Marger, Race and Ethnic Relations: American and Global Perspectives (Belmont: Wadsworth, Inc., 1991), for "internal colonialism", a situation in which both the dominating and the dominated groups are native.

The first chapter is significant since here two strong cultural ties are mentioned side by side. The theme of sacrifice brings belief and nation together as the cornerstones of Turkish cultural identity.

In the second chapter which is named as "The Second Sacrifice", the hints of the activity of colonization that is performed in Ceramos are revealed. It is foreshadowed that Ceramos is going to be "sacrificed" by the cooperating American CIA, Frank Proctor, and the native power elite, Dürüst Osman and Turgut Bey. The things that are touched on in the second chapter are the demand for the construction of the hotel at Yazada, American AID, and Frank's being the secret agent of the CIA, and covering himself as an AID advisor.

The names of the characters that are mentioned above are the examples for the distinctive use of irony. Both Frank's and Dürüst Osman's names are ironical. In fact Frank is not frank, since he covers himself as an AID advisor. However, Frank differs from Dürüst Osman because the obligation of concealing his real identity in order to fulfil the Game Plan disturbs him: "Right. I'm not frank, and I sneak, and I stink" (Settle 81).

Frank is a split character. He flounders between his duty, as the representative of American government, and his love for Ceramos, where "He had come . . . first as a friend. It was his hidden home from home" (Settle 82). He likes Ceramos because of the simplicity of living there, in peace and quiet, the friendship, and hospitality of Ceramians. Thus his other self "who questioned, and fell in love" (Settle 88), namely his conscience, feels repentance because of collaborating with the power elite, to obtain power in Ceramos. He is aware that the collaboration with the power elite, who " . . . wanted more, more hotels, more AID, more Ford money" (Settle 83) therefore in whom he sees "the eyes of an enemy" (Settle 87), will change, harm, and thus cause Ceramos to lose its identity:

> The boats were sailing toward their mooring after night's fishing. It made Frank feel safe that it was all the same, year after year. He was pleased . . . as happy in his own native slowness and patience, just like the others. . . . He was dedicated, at that moment, to the preservation of Ceramos.

He had seen the other towns along the coast already lost to creeping convenience, AID advice, wide highways, the Euro Club chalets, the articles in fashion magazines that brought the rich, but not yet Ceramos, not, at least, at eight-thirty on a kind, uneventful spring morning. Far away he heard the faint boom of dynamite for the new road. A tiny blossom of yellow dust rose beyond the hill houses and lingered in the air. A cat's paw of sea breeze was troubling the fountain's surface. Troubling. Frank couldn't remember where the word came from. Someone had troubled the waters. (Settle 122-123)

Frank's being a conflicting character between two different moods is a significant detail in the novel. His anxiety about the future change and desire for the preservation of Ceramos, his reflection about the injustice of building "another hotel when the town was already moving inevitably toward a cholera epidemic by overfilling the town every summer when the water supply was not sufficient for the indigenous population" (Settle 85), thus his questioning of and his reluctance in performing his duty, provide first a criticism of colonialism, unusually expressed by the dominating participant of the encounter. Second they provide, corresponding to the author's opinion of giving the voiceless a chance to speak for themselves, the subversion of colonial domination, which is later voiced by one of the dominated participants. Therefore, Frank reflects Mary Lee Settle's distinctiveness, and ethical and conscientiously stance as an author.

Like Frank, Dürüst Osman, "owner of Ceramos than any other man" (Settle 179), is not honest, as his name connotes, for two reasons. First he contributes to the activity of colonization by cooperating with the CIA for his own benefit. Second, when he tries to persuade Frank for the construction of the hotel he covers himself, like Frank, and introduces himself as a man who has devoted himself to the independence and well being of his nation:

I was not an Osmanli or anything else but a Turk. I was born of the Gazi. I tell you. . . . When I heard about the Gazi, I stole a horse from a German Embassy attaché and rode to Anatolia. . . . Do you know what he had to do? Do you know the awful mountain of the past we had to move? These people had been on their knees for a thousand years. . . . Now, shimdi, sons selamed, you know, knelt, before their fathers, and wives before their husbands, and the country man before the city man, and the people before their agha, and all of us with our noses and our foreheads to the ground before the Padishah, the sultan, and even before the Caliph. . . . Our task was literally to teach the people and ourselves to stand . . . up . . . on . . . our . . . feet." (Settle 188-189)

The passage above is ironical since Dürüst Osman is not the kind of man he describes himself to be. As mentioned above, he plays a game of power, with his own people, in which he ventures to do anything on the path to materialize his intentions. Therefore in this passage he contradicts himself because he does not allow people to stand up, yet dominates them, especially when he sees them as obstacles.

Dürüst Osman is such a cunning person that he directs his conversation with Frank and reaches the main subject, AID money, by pretending not to approve of American domination in Ceramos:

> "Maharet had been our watchword. Skill. We wanted to learn." Anger fluttered in his voice. "And you. You come here. You pour money all over us. You make a big tractor factory. . . . You try in the conquering of us with the tractor and the highway." Frank was embarrassed. He thought the old man was going to cry.
>
> Dürüst Osman felt a tug of delight in his bones. He was setting the scene for what he had decided to do. "You try," he said, his English intact again, "to conquer . . . it is your turn to seek the Red Apple. You plant what? Tractors that only landowners like myself can use, roads that only the rich can travel through a country that is poor to cities that do not matter so much here. Then there are the tanks and the planes and the guns and the Coca-Cola and the Ford trucks. You try to construct out of all of these a nice bourgeoisie, dependable and sly. . . . You may earn the politeness of my people, but the Red Apple of their souls you will not have." (Settle 192-194)

This passage is also ironical since, although Dürüst Osman tries to be seen as not approving of the colonization by Euro-American culture, he wants to benefit from it and "make a lot of money, of course", by filling his "bucket before the well runs dry" (Settle 198).

The next two chapters are named as "Flower Storm" and "Vines". In these chapters the CIA and the native power elite come to an agreement about the subject of the construction of the tourist hotel. The American AID money is going to be supplied via private investment. Money into this project of colonization comes from Virginia, from Lisa's father. Lisa, who has been advised by her lover, Hüseyin, to invest in the hotel, writes a letter to her father in order to persuade him for the investment. This letter is an important detail since Lisa, as a representative of the Euro-American culture, reflects the general perception of the Turks, by portraying

them with their stereotypical image. It connects "investment" to colonization and foreshadows the change which will inevitably emerge as the result of the project of investment to Ceramos:

> "I have met some interesting people. You would really relate to them. You would be surprised at how civilized they are even though they come from the Middle East. After all they have had eight hundred years of empire behind them. . . . Some people who come here see them as <u>barbarians</u>. . . . You wanted to know about investment here." She loved the word *invest*. Once she looked it up in Jamie's dictionary. . . . To invest, to clothe, to dress, to cover, and finally, to adorn . . . " The most interesting investment is a projected new hotel. The government is interested in it and so is AID. . . . It will be a new Riviera."(Settle 152-153, emphasis mine)

Contrary to Lisa's letter which implies that investment will change Ceramos in a positive way, the change and the decay brought with the activity of colonization in Ceramos are great. The decay in the lives of Ceramians is a cluster of "wisteria vine" (Settle 186) that spreads all over Ceramos:

> The diving had been stopped, Munci's living had gone, the unemployed fishermen were taking summer jobs aboard the foreign yachts. . . . The beginning of the hotel had brought new shops, embroidery and jewellery from Istanbul, a page from French *Vogue* on a boutique wall, the signs ENGLISH SPOKEN, a new white, groomed city growing over the village streets. Where men from the Ministry of Tourism showed each other progress, the government archaeologists inspected the marble of the ancient city as the medieval walls fell and released their rubble clouds of dust.

> Across the sea, in tandem . . . the fleet of workingmen coming back from Yazada; in the mornings, the wind carried the sound of each day's dynamiting for the new hotel. (Settle 275)

Throughout history, cultures have encountered during the periods of "migration", "trade" and war. These encounters resulted in the creation of some images, impressions, and value judgements, by all participants, in order to explain the "appearances" and attitudes of each other, and to develop a "strategy" for differentiating the "Self" from the "Other". Images, impressions, and value judgements produced during cultural encounters have contributed to the emergence of the "representations of the Other", which define people according to actual or ascribed distinctions as "compared with the Self". In this respect representations play

a significant role in demonstrating how people perceive and define each other when they encounter. [59]

In <u>Blood Tie</u>, in the process of the encounter between Turkish and Euro-American cultures, the reflections of some Europeans and Americans, concerning the Turks, reveals the traditional Western way of viewing non-Westerners. This perspective represents the West as the centre of civilization, order, ration, and development whereas it represents the East as the margin with its barbarity, sensuality, disorder, and stagnancy. For instance, Frank explains the reason for Turgut Bey's shouting at him without a reason, upon learning that his daughter is among the students who have drowned at Yazada, with the Turks' emotional, changeable, and therefore undependable character:

> Frank was stunned. He didn't know what he had done. He knew that if you hurt a Turk's feelings you became not only yourself, but the British, the French, and the Suez Canal. . . . It was a premise for protecting yourself in the Middle East. He corrected himself--Asia Minor, Little Asia, Byzantium, the Ottoman Empire. Turks, he reminded himself, *were not*. It was not, in official policy what they were, but what they were not you had to define. (Settle 126-127)

When Horst, the German archaeologist, explains Ceramians' demand for building the hotel in spite of the lack of water in the town, with their childishness, David, the bartender, explains it as the evidence of Turkish barbaric character: "What do you expect of a place where two of their heroes are Attila the Hun and Genghis Khan. They are the most malicious people in the world. . . . I love them and I hate them" (Settle 128).

The boss in the American consular service exhibits a similar attitude. His prejudices against the Turks are the extensions of the ideas and arguments of Euro-American imperialist history which produced a hierarchy of superiority/inferiority, between cultures, through the representations of the Other. The boss despises the Turks as "inefficient", and their language as "gaggle" with which "he prided himself on never having spoken" (Settle 255). He defines them as "foreign", the Other, and thus warns Frank against "localitis", getting in touch and be friends with the natives,

---

[59] See Robert Miles, <u>Racism</u> (New York: Routledge, 1989), 11-13.

and advises him to preserve distance like himself who is "so alienated from the country that he was still, after five years, in the 'harem and opium' stage of knowledge" (Settle 255, emphasis mine).

In this respect the boss represents "racist thinking"[60] which depends on the already-constructed and prejudiced knowledge about the Other. He uses the "strategy of prejudice and discrimination", the mechanisms that are applied at different times and levels, in the course of cultural encounter, in order to emphasize and protect the "social", "economic", and "political" supremacy of some groups over others (Marger 214), the superiority of Western culture in this case:

> Don't make excuses for their inefficiency. . . . Localitis, it gets you when you least expect it. . . . They are always after something. . . . I have here a report that you went to dinner at the Balıkhane last night. . . . It's a socialist stronghold. You know that. Sitting there blabbing in their language. Hobnobbing. Why don't you see some nice Americans? They're *foreign*, Frank, for God's sake keep that in your mind. (Settle 254-255)

It is obvious that the boss hails the authority and superiority of Western culture and civilization by means of devaluing Turkish culture as a whole with its distinctive elements such as hospitality, politeness, intimacy and warm concern which were formerly emphasized in Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures.

Horst's archaeological excavations in Ceramos are significant from the perspective of emphasizing the superiority of Western culture, as well. Horst expresses the "Eurocentric" ideology which claims the inheritance of "European culture and civilization"[61]. "Eurocentrism" depends on the idea of the advancement

---

[60] "Racist thinking" contains principles that lead "naturally" and inescapably to the "differential treatment" of members of different cultures. Cultures, or "ethnic groups", are ordered in a hierarchy, and their representatives are rewarded accordingly. This creates a system of "ethnic inequality". The concept of "ethnic inequality" necessitates a way of thinking, or "ideology", to justify and "legitimize" the practices of dominance and subordination, and racism has usually served this function. Racism is the belief that humans are divided into distinguishing "hereditary" groups that are innately different in their "social" and intellectual capacities, and that can be classified as superior or inferior as a result. For the ideology of racism see Martin N. Marger, Race and Ethnic Relations: American and Global Perspectives (Belmont: Wadsworth, Inc., 1991), 27-37.

[61] "The dominant culture invented an 'eternal West', unique since the moment of its origin. This arbitrary and mythic construct had as its counterpart and equally artificial conception of the Other (the 'Orients' or 'the Orient'), likewise constructed on mythic foundations. The product of this

of "civilization" within the sequence of Ancient Greece[62], Rome, feudalistic "Christian" Europe, and capitalistic Europe (Amin 90). Correspondingly, Horst sees the ruins in Ceramos as the cultural heritage of Western civilization, despises Eskiköy and the villagers as an "excrescence" and barrier in front of his own culture, and thus aims to retrieve and reclaim the cultural heritage of Western civilization by means of excavations:

> Eskiköy, Kemal's village, had grown on top of the ruins of what had been, when Ceramos was only its port, a holy city, huddled under the mountain that it served. . . . One day, Horst knew, he would take the excrescence of the village away and find the whole city. To do it to Ceramos was only a dream. The land was far too valuable--but this village, worth nothing--it was possible. Eskiköy, all white, shone above him in the noon sun, <u>a barrier to his pure past</u>, Kemal's village, shrunk until it was as mute as he was, idiot boy, idiot village. (Settle 163-164, emphasis mine)

However, as in Frank's case, Horst's reflections twist unexpectedly. This time <u>not</u> the Turks but the Westerners are represented as barbarians. For Horst, the ancient city of Ceramos is far from being the cultural heritage of Western civilization. Ceramos, the land of "Genghis, Timur the Lame, and the Turks . . . the mighty finally conquered" (Settle 165), is the evidence for the barbarity of Western culture:

> Horst felt in himself that long pause in the sea light of safety, then the darkness of Christian invasion and defeat. He found their castle that crowned

---

Eurocentric vision is the well-known version of 'Western' history. . . . This construct, like the analogous Orientalist construct: (i) removes Ancient Greece from the very milieu in which developed--the Orient--in order to annex Hellenism to Europe arbitrarily; (ii) retains the marks of racism, the fundamental basis on which European cultural unity was constructed; (iii) interprets Christianity, also annexed arbitrarily to Europe, as the principal factor in the maintenance of European cultural unity . . . (iv)concurrently constructs a vision of the Near East and the more distant Orients on the same racist foundation. . . . The myth of Greek ancestry performs an essential function in the Eurocentric construct. . . . The annexation of Greece by Europe--first declared by the artists and thinkers of the Renaissance, then forgotten during the two subsequent centuries of Ottoman expansion, and declared anew by Byron and Hugo at the moments when the rising imperial power began to divide their spoils--continues to this day with the decision of the contemporary European Community to make Athens the 'cultural capital' of Europe." See Samir Amin, <u>Eurocentrism</u> (United States of America: Monthly Review Press, 1989), 89-93.

[62] Hugehette Eyuboğlu relates her researches on the subject of the thesis of the "Western world" claiming that "culture [begins] with Greece: thinking, art, mythology, civilization". She relates a counter argument, against the claims of the Eurocentric ideology, which confirms the view that the dispersion of "cultures" took place "from the East towards the West, with its roots firmly [located] in the civilizations of Mesopotamia and Anatolia". See Hughette Eyuboğlu, <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u> (İstanbul: Çitlembik / Nettleberry Publications, 2004), 267-271.

the harbor a small thing from where he stood. It was to him a medieval parody of the great ancient wall, a copy of the thick battlements, high towers, the castellated structure, the dry moat, built by barbaric invaders who knew no past but the cross. There ten thousand people had huddled in their own shit and brutal safety, and now the tourists came and saw in it some fiction of Crusaders. (Settle 164)

This twist of thought, challenging and subverting the superiority of Western civilization, is an important detail since it is expressed by a representative of Eurocentric culture. In this respect it mirrors Mary Lee Settle's ideas and foreshadows the criticism of colonization by Euro-American culture in Ceramos, one of the themes in Blood Tie.

There is another important detail concerning Horst and his excavations. Horst is so obsessed by the desire to find the holy tomb of Endymion, by pulling out the crust of modern Ceramos, that he waits for days at the mountain where the tomb is without doing anything since the permission from the Ministry has not come yet. In this process Kemal, the mute Ceramian boy, has shown Horst the mountain to a significant extent. Kemal is the reminiscent of Caliban, who has shown Prospero the island and been taught language in return. However, Kemal's silence is not shown as inefficiency, as in post-colonial literature in which the colonized is seen to be compelled "into silence" by the dominating culture. In Blood Tie, Kemal benefits from his muteness, which is his conscious choice, and misleads Horst. In this respect the relationship between "knowledge", which is provided by the "word", and "control" is challenged by Kemal's muteness (Ashcroft *et al*. 83-88).

In the third and fourth chapters it is also hinted that the people of this land are accustomed to change which comes through conquest. Ceramians "had been conquered several times" (Settle 129). Accordingly, in Ceramos the past continues to live forever beside the new, as it is understood from the archaeological ruins all over the city. For Ceramians change is a "flower storm" that intervenes their lives, yet that is going to cease, and after which they will to continue to live again because "[t]hey save everything" (Settle 200). It is a hint of "the instinct for revival and survival" (Settle, Turkish Reflections, xvii) which exists in the "genes" (Settle, Turkish

<u>Reflections</u>, xi) of Ceramians and will be emphasized manifestly in the last chapter of <u>Blood Tie</u>.

The name of the fifth chapter is "A Search for Paradise". It is the chapter in which the feelings of "cultural fragmentation", "dispossession", dislocation and the identity crisis as the results of colonial domination are revealed. Ceramos and Ceramians are seen to be on the verge of losing their identity and thus to be in search of it. Ceramians become dislocated and they no longer possess their own land. Because of the ban on diving, their business, sponge diving, is ruined. For Ceramians, the process of becoming servant to the foreigners begins, since they have to sell "themselves as crew for tourist boats" (Settle 279). Ceramos is no longer the former "paradise" where both the natives and the tourists could communicate and have lived in an atmosphere of tolerance. Therefore, a strong sense of "alienation" (Ashcroft *et al.*) between the two sides of the cultural encounter emerges, as reflected by Munci: "To him, although they were his friends ashore, they were diminishing as the town had diminished. They became strangers in the sea" (Settle 281).

In this chapter the dominance of the Euro-American culture upon Ceramian culture is challenged by the native voice, Munci. In this respect "search" signifies native Ceramians' grief of and rage against the decay and change in their lives. Munci challenges the loss of cultural identity in Ceramos:

> You are <u>destroying</u> the ways of men as the dynamite destroy the fishes for a few that rise to the surface[,] . . . you take our living from us in favour of the dead. You are one damn fools. You do what the businessmen want you to do so the tourist will stay to the big hotels and buy many things. . . . I understand one big thing. My boat is in the dock in the middle of summer because it has a compressor aboard. I know that the sponge boats are stripped of their gear to be a whorehouse for the tourists. There are many million fragments of amphorae in the sea, but . . . if you bring one fragment up, I, Captain Munci, will go to jail for two months. . . . <u>Who has the right?</u> Why him? (Settle 295, emphases mine)

As it is obvious in the passage above, globalization inevitably leads to a condition of "placelessness" or displacement. "Placelessness" is the circumstance in which the individuals of a culture can no longer retain their notion of "belonging" as it exists in the conventional structuring of "place". "Placelessness" is not only a "geographical"

matter. It is also an "historical" matter since the individuals of a culture cannot retain the historical meaning of their notion of "place", too. The notion of "place", which is embedded with its historical meanings, and which signifies the integration of societies into a mutual "history" in a mutual location, reduces as "a thing of the past". Post-colonial culture intends to recover this condition of "placelessness" by means of "reattachment" to dislocated and "silenced histories", and of appropriation and subversion of "colonialist representations" applied in the description of the dominated and his/her country (Smethurst 221-222).

"A Search for Paradise" is also compact with some other themes of post-colonial literature. In this chapter the subject of the expedition of the European invader through alien land under the guidance a "native" is explored. Munci, the native guide, takes the group of tourists to Yazada for one dive, the only dive that is allowed in the area which is protected by the NATO fleet. Munci has a crucial role. He emerges as an "interpreter", between the native and western cultures, in the atmosphere of "colonial" suppression on the Ceramian living, material and natural possessions, and "language" (Ashcroft *et al.* 79).

All the time the initial "interpreter" belongs to the suppressed sphere. The "interpreter" has a significant "role" through which he/she performs the activity of "abrogation and appropriation". The interpreter performs this role by means of acquiring the "power" of the "language and culture" of the dominating, to conserve his own. The interpreter ironically has to learn the language of the domineering culture in order to challenge and dismantle its authority (Ashcroft *et al.* 80, 84). Munci has the power to do the challenging and subversion because, knowing the language of the invading culture enables him an access to this culture and bestows recognition, by its representatives, on him. Besides, Munci is different since in Ceramos he is the one who has learned "to speak English first" (Settle 142). In the fifth chapter, being the interpreter between Ceramian and Euro-American cultures, Munci rejects and subverts the "othering" (Spivak qtd. in Loomba 164) project and authority of the colonial centre with its enforced oppositions of "governor-governed" and "ruler-ruled":

I tell you this. I am Cretan. Many thousand years this is our living. Who manned these wrecks you seek were my own brothers. I know this sea like my hand, where are the groupers and the lobsters and the broken amphorae that are their homes. I show the first archaeologist the first wreck he saw. We thought he was our friend. Now I captain another man's boat and my boat lies in the dock in the middle of the summer. (Settle 295)

It is important to note that Mary Lee Settle has deliberately chosen the name "Munci" for her character, who is going to perform the task of the interpreter. Conversely, unlike Frank and Dürüst Osman, Munci does not contradict his name. The task of delivering the native culture from the domineering influence of the Euro-American culture belongs to Munci, "the deliverer" (Settle 132), as well since he is "the erkek adam, the leader of men" (Settle 132) of whom "It had always been expected that he do brave acts" (Settle 131). His name has become his destiny and has bound him to Ceramos, with the "halter of service to one's place" (Settle 133). The expectations have begun with his birth: "If there was a wall to be climbed, Munci had climbed it, a cat down a well, Munci had brought it up, a fight to be stopped, he had walked between the men. Any man would be proud of such a place in his world" (Settle 132).

Although Munci the deliverer has won the admiration and respect of Ceramians by doing what is expected of him, his situation sometimes turns out to be a burden on his shoulders. He is aware of the fact that "[b]rave acts set a man apart" (Settle 131). In Munci's soul, this causes a great sense of loneliness and alienation from the rest of the Ceramians, a feeling from which he is delivered only when he is under the sea: "There was something there, a closed world, and he had gone to it and never was at home on land again" (Settle 100).

Therefore, Munci is sometimes the Other, like the group of the tourists who are exiles because of their "problem of finding and defining home". Ariadne, Horst, David, Lisa, Basil, Trader and Miranda are all in Ceramos with the hope of taking refuge there. Although they have "little in common" (Settle 20), sometimes have prejudices toward, and are distrustful of each other, "the fact that their separate pasts had brought them there" (Settle 20), is the thing, which knits them tightly and intimately, like "blood tie", to each other. Ariadne reflects,

Ariadne saw herself forced into a mission. There, in the mission street, she, missionary to the fly-by-nights, lost mother, followed the unhappy lost children of the American rich. . . . They, with their wary eyes, closed in and self-entranced, the last neglected products of an age, with their Abercrombie knapsacks, torn jeans, and credit cards, were the ones not allowed by the world to be sad, and this, to her, was a kind of starvation. (Settle 65-66)

They are the people "in flight" and they are "the streaming ones, lodged always, if they stopped at all, as leaves caught for a pause against the shores of world-old flood waters, knowing that there was nothing safe" (Settle 65). Ceramos has sustained and provided the "illusion" of home for them for a while because as David reflects,

[F]or four thousand years Ceramos had been a city of refuges as most ports are, of people in flight. To him that slow flight, the perpetual glance over the shoulder, the quick illusive consolidations of passing security, was the secret that he shared with them. (Settle 64-65)

For these people, for whom rootlesness has become destiny, "physical and emotional" conflict with "new" environment, Ceramos, and its historical meaning is inevitable. This sense of rootlesness prevents them from being bound to Ceramos with the "halter of service to one's place" (Settle 133), although they have, especially Ariadne, wanted to be. In the end, they all have to leave since they cannot cope with the change in Ceramos. They are not able to respond to this change with the "instinct for survival" as the Ceramians do. During the storm of the flowers all they do is to take shelter in somewhere that is not affected, and wait for the storm to stop:

We are like people in a waiting room, she thought. The alien wind was ripping at the pale fronds of the grapevine; it was creaking the long trellis that would later be roof of leaves over hem. They sat huddled in the only corner of the garden that was not torn by the wind. (Settle 203)

However, Ariadne is different from the rest of the tourists. On the one hand, she is in Ceramos in order to forget the disillusionment she has lived in the past. She wants to be free of the memory which gives her pain. On the other hand, she has the eternal sense of homesickness and looks for home endlessly: "I am tired of following the world to see if it gets home" (Settle 273). For Ariadne, Ceramos is a new beginning in her life and the place which she wants to be home. Hence she loves Ceramos and Ceramians and tries to accept them as they are: "She had loved Ceramos enough to be careful, to respect their prejudices, to go out of her way"

(Settle 329-330). She is independent of the prejudiced eyes of a Westerner. With such a characteristic Ariadne is the reminiscent of Mary Lee Settle in Turkish Reflections. Besides, she wants to be seen by the natives not as a foreigner but as a person like them, one of them, in the same way she discerns them, without being trapped by prejudices: "Ariadne could feel in her body the daily movement of the street. It seemed to flow through her. She wanted to touch it, hold it, mold it, talk to one of them, see her separate existence reflected in a native eye" (Settle 156).

Ariadne also differs from the rest of her friends since she is not, like them, consoled with superficial relationships which depend on self-interest. She looks for understanding, real friendship, and love. Thus she sacrifices herself to a "mission" (Settle 65), listening to and sharing the sorrows of her friends, even at the cost of being hurt and left stranded: "Ariadne found herself having to forgive too much. She had, like the water in the town, run dry" (Settle 327).

Ariadne does not discriminate against the natives. She behaves towards them in the same way as she does to her friends. Munci, Melek Hanım, Meral, and the Chief of Police are the Ceramians whom she sees as friends. However, her sense of rootlessness prevents her from belonging to Ceramos. Thus she can not feel the sorrow of the Ceramians on the day of "disaster" (Settle 130), the day when five students have drowned at Yazada, although she wants to be one of them and to see Ceramos as her home. She contemplates,

> [S]he was surprised at her lack of empathy with what happened in the night. She could not thrust away a new morning for that - a morning of sunlight and color, color that was so pure and bright it seemed to invade her head, color of geraniums, poppies, the great shalvar trousers of the women, sprigged with blossoms. . . . To ignore such a morning for unwitnessed tragedy seemed presumptuous. (Settle 154)

The last chapter of the novel is named as "The Demands of August". In this chapter Mary Lee Settle treats another theme of post-colonial writing, the theme of the "celebration" of the communal and individual resistance for "independence". She emphasizes the native "instinct for survival" as the factor which leads the community to independence, after the period of colonial domination.

At the beginning of the sixth chapter it is seen that the Game Plan for Ceramos has gone like clockwork: "The walls of officialdom fell. The money flowed. . . . The walls of new hotel were already rising" (Settle 328). With the coming of August "a dome of racket enclosed Ceramos" since tourists, strangers, have invaded the town: "Business was booming" (Settle 327). The change in the town is so great that even Ariadne, who has spent three years there, is disappointed at seeing that "she too had become only another foreigner without a name" (Settle 328) and "sought the comfort of the unchanged" (Settle 331).

The change in the appearance of Ceramos and in Ceramian life is the result of the Game Plan, for which the CIA and the power elite have worked together. American government has obtained power to a large extent and used this influence in the full execution of the Game Plan. The "list" which has been prepared with the help of the CIA in order to remove the possibility of threats is evidence:

> It was an Arapbashi, an Arab's head of misguided students, criminals, terrorists, intellectuals, all lumped together indiscriminately, as a mess of whispers, secret police reports, gossip, and CIA. . . . how the dossier grew, a rankling insult told to a brother-in-law, told to the kaymakam, then to the Ministry, one or another of them, a series of unimportant fragments and minor revenges. (Settle 369)

The list, for which the Chief of Police has no respect, and therefore about which he has tried to warn his friends, the Westerners, beforehand, has caused Timur's murder, the young native student accused of being an anarchist, and Ariadne and Horst's departures--who have been accused because of several forms of misbehaviours and crimes such as being a lesbian and organizing "orgies", "smuggling antiquities" and uttering "anti-Turkish" statements about the quick and inappropriate construction of the hotel without caring about the "earthquake rules" (Settle 358-360).

Nevertheless, although Ceramos has been sacrificed--by the colonizing power of the American CIA, the domineering influence of European and American cultures, tourism, and the native power elite, who are after their self-interest--and Ceramian culture has been fragmented as a consequence, two important events occur, Timur's murder and "Zafer Bayram, the bayram of victory" (Settle 376), in "The Demands of

August", which are the signs of the Ceramians' recuperating their consciousness of community.

The first event is Timur's murder by the Captain of the Gendarmes, who has been charged with the execution of the "hunt" for the names on the list that has been devised by the Ministry and the CIA. On the day of the murder all Ceramians are "gathered" and knitted mutually, like the members of a large family who are bound to each other by blood tie, and turn their "backs" to the strangers. Ariadne reflects:

"Go back. . . . There is nothing for you here."

"Please tell me what's happened."

But Munci, even Munci, they were all like that, even he, changeable, disappeared through the huddle of people . . . shutting her out, after the way she had loved them. Whatever had happened or was happening was for them and not for her. She felt as though she were looking at them through a glass. (Settle 368)

It is obvious that with the murder, the distance between the Ceramians and Ariadne, the Westerners in general, gets sharp. Ariadne explains this mood as the necessity for change, when women of Ceramos rush to get hold of her properties, at seeing her gate open, "as instinctive and formal as ant or birds" (Settle 371). It was the perspective of life, the way to survive, in Ceramos, which demands continuing to live with the remnants, of the colonizing cultures, after periods of invasions, dominations, and natural disasters:

"Something made them afraid," Ariadne said. What it was she could not know, deep memories of the invasion of forces like the winds of God, invasion of horsemen, of authority reaching down from its heights to slit and destroy? What memory, aroused by Timur's death, had set them whirling? She thought it was their way of grasping, through the wet surges of their fear, a way to tomorrow--to use the single shoe, the torn curtain, the few sticks to keep whatever it was away. It was a battle for life, not with her, but between them and something unknown. She had no part in it. They had forgotten her existence. There were only, for them, her fragments. (Settle 372, emphasis mine)

In this respect, the retrospective contemplation of the Ceramian culture, by a representative of Western culture, offers both a critique of colonialism, and

resistance, as Ariadne's exclusion by Ceramians, which is justified as the necessity for protecting cultural identity against powers of domination.

The second event significant in this chapter is "Zafer Bayram, the bayram of victory" (Settle 376). There is change in Ceramos once again. The external change in Ceramos--the freshening of nature after "The dry invasion of August" (Settle 328), and "the bustle of sea departures around the foreign yachts" (Settle 376)--foreshadows that Ceramos has begun to recover its identity. The recuperation is the reflection of the circularity of "the sameness and the change" (Settle 382)--the continuous invasion and survival in Ceramos--which is experienced during "the battle for life".

In "The Demands of August", the Chief of Police defines Ceramos with the metaphor "ancient theatre" (Settle 378). Ceramos is an ancient theatre where "the sameness and the change" have been staged throughout ages. Intruders come, harm, and leave Ceramos. Nevertheless, the thing which remains in the end, owing to the "instinct for survival", is always Ceramos: "Eski hamam, eski tosh, yenliz tellâklar değishmish" (Settle 382). And this instinct brings independence in these lands for the fiftieth time, on the thirtieth of August:

> The whole town looked like a huge red and white patchwork quilt, dotted with gold stars and crescents. From every loudspeaker, music to celebrate their victory in the old war of independence met to make a pleasing cacophony of noise over the streets. The ferry that lay in the dock ready to take its passengers to the Greek islands blared its great klaxon over and over, loud enough for the Greeks to hear it over the silent sea. It was not a memorial of the war, it was a reliving of the victory itself, the day the sick old man of the Ottoman Empire had become a boy again, had spilled the Greeks, the French, the English who would have spoiled and divided it into the sea. (Settle 379, emphasis mine)

It is obvious in the passage above that the "literary decolonization"[63] of Turkish culture, which has begun in Turkish Reflections and From the Steeple to The Minaret: Living Under the Shadow of Two Cultures with the rejection and correction of the misperceptions and prejudices about Turkey and the Turks in Western culture,

---

[63] See Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, The Empire Writes Back. Theory and Practice in Post-Colonial Literatures (London: Routledge, 1989), 195.

is completed in the end of <u>Blood Tie</u>. As a perennial trait of history of mankind, colonialism has appeared again with globalization. Globalization consists of domination, a condition which is inevitable for some cultures in the cases when they are not capable of struggling against the economic, cultural, and political inequalities existing within the system of globalization. What is emphasized in the passage above is that although the Turks are incapable of struggling against the system of globalization and thus colonized for a period, they certainly will gain independence, as they have gained so many times before in Ceramos, since they possess an "instinct for survival", the basic factor in claiming their own culture. Therefore, it is the "instinct for survival" once again, which is the driving force behind the decolonization of Turkish culture in contemporary world.

CONCLUSION

Historically, the colonial period has reached its end. However, the ideology of colonization continues to be influential in contemporary world through its new faces and dimensions. Globalization or neo-colonialism has revived the ideology of colonization which has appeared as the cultural and economic hegemony of European and American cultures. Neo-colonialism is a system in which power belongs to those who control the international economic system. In this system, power relations, which depend on economic rivalry between cultures/nations, create economic and cultural inequalities resulting in the silencing of the dependent side and giving the dominant side the right of representing "the Other".

It is possible to see the tracks of neo-colonialism as a system of subordination and control in the works of contemporary literature. As in the development of post-colonial literatures and criticism, women play an important role in criticizing the ideology of neo-colonialism. Women's identification with and sympathy toward the dominated people, as a consequence of women's general condition of domination, repression, and thus silence, constituted the driving force behind women's criticizing and subverting the economic, political, and cultural oppression of colonization in the past. Today, this attitude is also visible in women's approaches to neo-colonialism and to the case of dominated cultures/nations in contemporary world that are becoming colonized for the first time with globalization. For such cultures/nations, the works of women writers from the Western culture constitute the initial platform on which the economic, political, and cultural oppression produced by neo-colonization is challenged and the voice of the oppressed regained.

Mary Lee Settle's <u>Blood Tie</u> is one of those works, which brings a criticism of and challenge against neo-colonization in Turkey in lieu of the Turks. In <u>Blood Tie</u> the processes of neo-colonial domination and the subversion of neo-colonial condition are reflected vividly. For an analysis of <u>Blood Tie</u> from the perspective of how Turkey and the Turks are viewed by the representatives of Western culture, and

how the Turks react in return in the course of the neo-colonial encounter between Turkish and Western cultures, the study the ideologies of colonialism and post-colonialism are significant.

Settle's <u>Blood Tie</u> is evidence to the continuity of European representations of the non-European Other. It is seen in the novel that the Turks are still represented, even in today's neo-colonial world, with racial and religious stereotyping that can be traced back to the Middle Ages. In the colonial encounter between Turkish and Euro-American cultures the Turks are viewed by the representatives of Western culture as a barbaric, emotional thus changeable, and uncivilized people, and Turkish language as "gaggle" not worthy of learning and speaking. Being a person who defines herself as "literally fallen in love with democracy" Settle rejects the ideology of colonialism, in which racial stereotyping has an influential role in silencing people, and defends the right of people's speaking for themselves. Being an anti-colonial writer Settle makes use of post-colonial subversive tactics in order to disassemble the neo-colonial condition and the silencing of the Turks in <u>Blood Tie</u>.

Post-colonialism depends on asserting the identity against and difference from the imperial centre once the independence accomplished. "Decolonization" as literary practice requires a "radical dismantling" of European notions and a "subversion and appropriation" of the prevailing European discourses. Decolonization in literature is a process of "writing back" to a centre by means of "post-colonial counter-discursive strategies". Post-colonial counter-discursive strategies involve a "reading" and revealing of the inexplicit suppositions of the "dominant discourse", and the "dis/mantling" of them from within the "cross-cultural" point of view of the "imperially subjecfied local" (Tiffin 95, 98).

Edward Said's application of Michel Foucault's theory of discourse for an analysis of colonialism with the intention of revealing the relationship between "culture and knowledge" was a significant step in the development of post-colonial literatures and post-colonial literary theory. Said argued that discourse of colonialism is constructed in which the Other was described by means of representations, which

were the basic sources of knowledge about non-Europeans that Europeans faced in colonial encounters. The knowledge coming in a variety of impressions about the non-European Other was not neutral because it was produced by Europeans who were the powerful participants of colonial encounters. For a clear understanding of the ideology of colonialism, Said suggested that the studying of the "social and historical" circumstance within which "specific ways of seeing and representing racial, cultural and social difference" are brought forth is required (Loomba 43, 46-47, 97). Said offered a "contrapuntal" way of analyzing literature, reading the texts of colonialist culture from a "counter-discursive" point of view, for the purpose of revealing the connection between culture and imperialism.

Feminism, especially Black and post-colonial feminisms contributed much to the development of post-colonial literatures and post-colonial theory of literature. Women in many societies undergo an experience of domination and repression like colonized peoples. They have likewise been marginalized and reduced to the status of "Other". Like colonized peoples, they have been either silenced or pressured to express their "experiences" by means of "language" of the suppressor. (Ashcroft *et al.* 174). Both feminism and post-colonialism are the theories of reaction, declaring the identity against and difference from the systems of patriarchal and colonial dominations. In their reaction against structures of domination, they apply similar methods because "power", "speech", "language", "authority", "voice", "silence", and "place" are the concepts which need to be questioned for both.

Thus similar experiences of domination that women and the colonized face in colonial and patriarchal systems have given rise, for women, to the feelings of identification with the dominated one. The equally important thing is that a similar extension of this attitude has appeared again with globalization. The identification with and sympathy toward the dominated and silenced people continues as (Western) women's voicing and subversion of the condition of economic and cultural subjugation especially in place of people who have not a colonial and post-colonial tradition in their history.

Turkey is a country that has been economically, culturally, and politically colonized with globalization. So far, the biggest literary challenge against global domination and the subversion of neo-colonial condition are often realized by women writers from Western culture who know Turkey, the Turks, and Turkish culture personally, who have positive views about them, and thus who believe in the necessity for correcting the prejudiced, ill-represented image attached to Turkey and the Turks in their own cultures. The works of Mary Lee Settle and Hughette Eyuboğlu can certainly be handled as representatives of this sensibility on the part of two women from the Western culture.

It is emphasized that Settle and Eyuboğlu's significance lie in their having positive views about Turkey although they are the representatives of Western culture. In their memoirs, <u>Turkish Reflections</u> and <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u>, Settle and Eyuboğlu begin the task of "decolonization", which will be completed with Settle's novel <u>Blood Tie</u>, with the deconstruction of misperceptions and prejudices about Turkey and the Turks in Western culture.

Settle and Eyuboğlu point out two issues: first, the representations of the Turks as a barbaric and uncivilized people, and of Turkey as a country of barbarians or as an exotic land of sultans, pashas, harems, and girls with almond eyes are nothing but misperceptions arising from the prejudices of Western people. Second, the representations of the Other appear as one of the basic obstacles before a true understanding of different people and cultures. According to Settle and Eyuboğlu Turkey is an "unknown" country because nothing accurate is known in Western culture about the Turks and Turkish culture except the representations whose continuity is provided largely by the media as one of the basic forces behind the maintenance of neo-colonial hegemony in contemporary world.

Settle and Eyuboğlu, who encounter a very different Turkey contrary to their previous expectations, argue that in understanding or knowing a culture/nation well, small "daily" details are as important as historical facts and more dependable than

the prejudiced and already-constructed knowledge provided through representations. Therefore, they deconstruct the Eurocentric image of Turkey by replacing it with the knowledge provided through small "daily" details such as friendship, tolerance, love, and mutual understanding at the intersection where the two cultures, Turkish and American, encounter. The representation of Turkish culture, by women writers from and "writing back" to Western culture, as a culture of hospitality, politeness, intimacy and warm concern, not of barbarity, is defined by Mary Lee Settle as an act of giving "the Turks a chance, which they have had so seldom, to speak for themselves" (xviii), in her introduction to Turkish Reflections.

Some of the post-colonial themes that Blood Tie shares with post-colonial literatures are the cultural encounter between the "indigenous populations and invading settlers in settled areas", the "journey" of the European (and American) intruder through "unfamiliar" land with a "native guide", the "dominating influence" of a "foreign culture" on the living of another culture, "colonial and neo-colonial domination", the "crisis of identity", "dispossession", "cultural fragmentation", and "place and displacement" as the result of colonial or post-colonial "corruption", resistance as the "celebration of the struggle towards independence in community and individual", and lastly "exile" as the "problem of finding and defining home", "physical and emotional" conflict with the "new land and its ancient and established meanings" (Ashcroft *et al.* 27-30, 135).

"Abrogation" and "appropriation" are some of the post-colonial subversive strategies by means of which the superiority of English, the language of the colonial participant in the cultural encounter, is rejected and dismantled in Blood Tie. Settle uses variation of language, by placing Turkish expressions and words in the English text, which functions in representing Turkish culture, and which provides the abrogation and appropriation of English.

The thing that is underlined in "Chapter Four/Mary Lee Settle's Blood Tie as a Cultural Encounter" is the criticising, challenging and subversion of neo-colonial ideology initially by the writers of neo-colonial culture. Settle criticizes colonialism

by means of her characters such as Frank Proctor, Horst, and Ariadne, the representatives of Euro-American culture, who feel repentance for their contribution to the activity of colonization in Ceramos, who represent Westerners as "barbaric invaders who knew no past but the cross" (Settle 164), and who notice and admire the "instinct for survival" in native Ceramians after periods of invasions, dominations, and natural disasters. Settle subverts the colonial condition by giving voice to native Ceramians such as Melek Hanım, Munci, and the Chief of Police, who express the disillusionment and depression on the verge of losing "cultural identity" as a result of colonial corruption and change, who voice native Ceramians' grief of and rage against colonization and challenge the loss of cultural identity by defending their culture against the assaults of the dominating Euro-American culture, and who hail the native "instinct for survival" as the source providing independence in any case as long as Ceramos exists.

Both Eyuboğlu and Settle accomplish something rare as they can see beyond the prejudices of their own culture. In a period of increasing anti-Turkish and anti-Islamic sentiment, discovering and reading such sympathetic writers is certainly refreshing. Yet what makes them refreshing is their rarity, and this is a time that requires repeated and frequent challenges against prejudices and wrong images against the Turkish culture and Turkish people. In contemporary world, in order to maintain its existence in the international arena, it is necessary for one culture to correct its image and to struggle against economic, cultural, and political inequalities created by the system of globalization. Therefore, while paying homage to such figures who have blazed the trails, Turkish writers and critics should also take up the task of representing their own culture through the eyes of insiders. I suggest that our native writers should be inspired from Settle's and Eyuboğlu's ideas about the correction of the ill-represented image of Turkey reflected in their works, which will provide them with various examples of the project of "writing back" that will enable them to materialize the task of correction. Otherwise, in long-accustomed manner without taking responsibility for his/her oppressed situation, one will have to wait for the West to find cures for its own ills by its egalitarian, liberal minded and sympathetic members, women writers in this particular case.

In conclusion, we Turks should respond to the attitudes and the works of women writers of Western culture, who reflect their positive and sympathetic views about Turkey, the Turks, and Turkish culture independent of the prejudices of Western culture, with appreciation and interest. We should listen to the voices of Mary Lee Settle and Hughette Eyuboğlu who emphasized that Turkey is an "unknown" country in Western culture, the reason which caused them to write their memoirs with the intention of correcting the false traditional viewing of Turkey, which they stressed, resulting from not knowing. I do hope that this thesis is read and evaluated as an expression of gratitude to such examples and as one of the initial steps in taking up the challenge of and responsibility for gaining voice and authority.

WORKS CITED AND CONSULTED

Amin, Samir. <u>Eurocentrism</u>. United States of America: Monthly Review Press, 1989.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. <u>The Empire Writes Back. Theory and Practice in Post-Colonial Literatures</u>. London: Routledge, 1989.

Bhabha, Homi<u>. Location of Culture</u>. New York: Routledge, 1997.

Bandow, Doug. "A New Aid Policy for a New World." (1996): n. pag. 05 Mar. 2006. <http://www.cato.org/pubs/pas/pa-226.html>.

Boyce, James K. "Green and Brown? Globalization and the Environment." <u>Oxford Review of Economic Policy</u> 20. 1 (2004): 105-128.

Chandler, Daniel. "Marxist Media Theory. Gramsci and Hegemony." (2000): n. pag. 13. Mar. 2006. <http://www.aber.ac.uk/media/Documents/marxism/marxism06.html>.

Charney, Maurice. <u>Shakespeare's Roman Plays: The Function of Imagery in the Drama</u>. Cambridge: Harvard UP, 1968.

Cheyfitz, Eric, ed. <u>The Poetics of Imperialism. Translation and Colonization from *The Tempest* to *Tarzan*</u>. Philadelphia: U of Pennsylvania P, 1997.

Chomsky, Noam. "Media Control." (1993): n. pag. 24. Mar. 2006. <http://www.zmag.org/chomsky/talks/9103-media-control.html>.

Conrad, Joseph. <u>Heart of Darkness</u>. London: Penguin, 1994.

Cowhig, Ruth. "Blacks in English Renaissance drama and the role of Shakespeare's Othello." <u>The Black Presence in English Literature</u>. Ed. David Dabydeen. Manchester: Manchester UP, 1985.

"Cultural Effects. Gramsci: Hegemony." n. pag. 13. Mar. 2006. <http://www.cultsock.ndirect.co.uk./MUHome/ cshtml/index.html>.

Dabydeen, David, ed. <u>The Black Presence in English Literature</u>. Manchester: Manchester UP, 1985.

Davies, Carole Boyce. <u>Black Women, Writing and Identity. Migrations of the subject</u>. London: Routledge, 1994.

Dirlik, Arif. "Historical Colonialism in Contemporary Perspective." <u>Public Culture</u>. 14. 3 (2002): 611-615.

---. "The End of Colonialism? The Colonial Modern in the Making of global Modernity." <u>Boundary 2</u> 32. 1 (Spring 2005): 1-30.

During, Simon. "Postmodernism or Post-colonialism Today." <u>The Post-colonial ....Studies Reader</u>. Ashcroft, Bill, et al., eds. New York: Routledge, 1995. 125-130.

Eyuboğlu, Hughette. <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u>. İstanbul: Çitlembik / Nettleberry Publications, 2004.

---. Introduction. <u>From the Steeple to The Minaret: Living Under the Shadow of Two Cultures</u>. By Hughette Eyuboğlu. İstanbul: Çitlembik / Nettleberry Publications, 2004.

Galbraith, John Kenneth. <u>The Culture of Contentment</u>. New York: Houghton Mifflin Company, 1992.

Galligan, Edward L. "The Novels of Mary Lee Settle." (1996): n. pag. 16. Nov. 2005. <www.missq.misstate.edu/sssl/view>.

Gikandi, Simon. "Race and the Modernist Aesthetic." <u>Writing and Race</u>. Ed. Tim Youngs. New York: Addison Wesley Longman Inc., 1997. 147-164.

Green, Michael K. "Philosophers among the savages." <u>Writing and Race</u>. Ed. Tim Youngs. New York: Addison Wesley Longman Inc., 1997. 30-48.

Greenblatt, Stephen J. <u>Learning to Curse: Essays in Early Modern Culture</u>. New York: Routledge, Chapman and Hall, Inc., 1990.

Hahnel, Robin. "Imperialism, Human Rights, and Protectionism: A Question and Answer Session on Globalization." (2006): n. pag. 05. Mar. 2006. <http://www.zmag.org/globropes.htm>.

Hainsworth, Stuart. "Gramsci's Hegemony Theory and the Ideological Role of the Mass Media." (2000): n. pag. 13. Mar. 2006. <http://www.cultsock.ndirect.co.uk/MUHome/cshtml/index.html

Hobson, J. A. "Imperialism. A Study." Problems in European Civilization. <u>The "New Imperialism." Analysis of Late Nineteenth-Century Expansion</u>. Ed. Harrison M. Wright. Boston: D.C. Heath and Company, 1961. 4-28.

İşçi, Günseli Sönmez. "English Literature and Cultural Studies and Contextualizing <u>Othello</u>." <u>Hacettepe University. Journal of English Literature and British Culture</u> 7 (1998). 17-32.

King, Bruce. <u>The New Literatures in English</u>. London: Macmillan, 1980.

Kipling, Rudyard. "Lispeth," <u>Plain Tales from the Hills</u>. London: Penguin, 1987. 1-8.

Levin, Yuval. "American Aid to the Middle East: A Tragedy of Good Intentions." n. pag. 11. Jan. 2006. <http://www.iasps.org/strat11/strategic11.pdf>.

Lewis, Benard. Islam and the West. New York: Oxford UP, 1993.

Loomba, Ania. Colonialism/Post colonialism: The New Critical Idiom. New York: Routledge, 1998.

Marger, Martin N. Race and Ethnic Relations: American and Global Perspectives. Belmont: Wadsworth, Inc., 1991.

"Marshall Plan." Wikipedia, the Free Encyclopedia. n. pag. 10. Jan. 2006. <http://en.wikipedia.org/wiki/Marshall Plan>.

"Mary Lee Settle." n. pag. 15. Nov. 2005. <http://librarycommission.lib.wv.us/CENTER_FOR_THE_BOOK/In their Own Country/Author's pages/settle.htm>.

"Mary Lee Settle." Annie Merner Pfeiffer Library. n. pag. 15 Nov. 2005. <http://www.wvwc.edu/lib/wv_authors/authors/a_settle.htm>.

McCombs, Maxwell E., and Donald L. Shaw. "The Agenda-Setting Function of the Press." Media Power in Politics. Ed. Doris A. Graber. Washington D.C.: Congressional Quarterly Inc., 1984.

McQuail, "The Influence and Effects of Mass Media." Media Power in Politics. Ed. Doris A. Graber. Washington D.C.: Congressional Quarterly Inc., 1984.

Miles, Robert. Racism. New York: Routledge, 1989.

Mistry, Reena. "Can Gramsci's Theory of Hegemony Help Us to Understand the Representation of Ethnic Minorities in Western Television and Cinema?" (1999): n. pag. 13. Mar. 2006. <http://www.theory.org.uk/ctr-rol6.htm>.

Morris, Jan. Introduction. Turkish Reflections. A Biograhy of a Place. By Mary Lee Settle. New York: Touchstone, 1991.

---. Jan. "Kipling and the British Empire." The Kipling Journal 75 (September 2001): 11-25.

New, W. H. Awakened Conscience. Delhi: Sterling, 1978.

Reed, Christopher. "Mary Lee Settle: American Writer in Love with England and her Native South." (2005): n. pag. 10. Nov. 2005. <http://books.guardian.co.uk/obituaries/story/0,11617,1588693,00.html>.

Sachs, Jeffrey D. "Twentieth-century Political Economy: A Brief History of Global Capitalism." Oxford Review of Economic Policy 15. 4 (1999): 90-101.

Said, Edward W. Introduction. Orientalism. By Edward W. Said. London and Henley: Routledge and Kegan Paul, 1978. 1-28.

---. Culture and Imperialism. Great Britain: Chatto and Windus Ltd., 1993.

Settle, Mary Lee. Turkish Reflections. A Biography of a Place. New York: Touchstone, 1991.

---. Preface. Turkish Reflections. A Biograhy of a Place. By Mary Lee Settle. New York: Touchstone, 1991.

---. Blood Tie. South Carolina: University of South Carolina Press, 1995.

---. Introduction. <u>Blood Tie</u>. By Mary Lee Settle. South Carolina: University of South Carolina Press, 1995.

Shakespeare, William. <u>Othello</u>. Hertfordshire: Wordsworth Editions Limited, 1992.

---. <u>The Tempest</u>. London: Penguin Books Ltd, 1993.

---. <u>Antony and Cleopatra</u>. London: Penguin Books Ltd, 1994.

Slemon, Stephen. "Unsettling the Empire. Resistance theory for the Second World." <u>The Post-colonial Studies Reader</u>. Ashcroft, Bill, et al., eds. New York: Routledge, 1995. 104-110.

Smethurst, Paul. <u>The Postmodern Chronotope. Reading Space and Time in Contemporary Fiction</u>. Amsterdam: Atlanta, 2000.

Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." <u>The Post-colonial Studies Reader</u>. Ashcroft, Bill, et al., eds. New York: Routledge, 1995. 269-272.

Stephens, Mariflo. "Mary Lee Settle: The Lioness in Winter." (1996): n. pag. 20. Nov. 2005. <http://www.vqronline.org/viewmedia.php/prmMID/7641>.

Stillo, Monica. "The life and work of Antonio Gramsci." (1999): n. pag. 13. Mar. 2006. <http://www.theory.org.uk/ctr-gram.htm#life>.

Temin, Peter. "Globalization." <u>Oxford Review of Economic Policy</u> 15. 4 (1999). 76-89.

Tiffin, Helen. "Post-colonial Literatures and Counter-discourse." <u>The Post-colonial Studies Reader</u>. Ashcroft, Bill, et al., eds. New York: Routledge, 1995. 95-98.

Turner, Lynette. "Alfred W. Howitt and Lorimer Fison: Victorian Ethnography and the Gendered Primitive." <u>Writing and Race</u>. Ed. Tim Youngs. New York: Addison Wesley Longman Inc., 1997. 216-243.

Young, Robert. White Mythologies: Writing History and the West. New York: Routledge, 1990.

Zeri, Persa. "Media Monitoring. Turkey and the Turks." (1996): n. pag. 09. Jun. 2006. <http://www.greekhelsinki.gr/english/media/october96.html>.