A STUDY OF MIMICRY IN V. S. NAIPAUL'S *THE MIMIC MEN* AND EMİNE SEVGİ ÖZDAMAR'S *THE BRIDGE OF THE GOLDEN HORN*

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Prof. Dr. Meliha ALTUNIŞIK
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Nurten BİRLİK
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Hülya YILDIZ-BAĞÇE
Supervisor

Examining Committee Members

Prof. Dr. Meral ÇİLELİ (METU, ELIT)

Assist. Prof. Dr. Hülya YILDIZ-BAĞÇE (METU, ELIT)

Assist. Prof. Dr. Alev KARADUMAN (Hacettepe U., ELIT)

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Name, Last Name: Dilara, YAPAR DEMİRCİLER

Signature :

ABSTRACT

A STUDY OF MIMICRY IN V. S. NAIPAUL'S *THE MIMIC MEN* AND EMİNE SEVGİ ÖZDAMAR'S *THE BRIDGE OF THE GOLDEN HORN*

YAPAR DEMİRCİLER, Dilara

M.A., in English Literature

Supervisor: Assist. Prof. Dr. Hülya YILDIZ-BAĞÇE

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This thesis analyzes both V. S. Naipaul's *The Mimic Men* (1967) and Emine Sevgi Özdamar's *The Bridge of the Golden Horn* (1998) within the frame of postcolonial theory, aiming to evaluate the later novel utterly out of its context, by examining it against a postcolonial background. Highlighting the fact that there is no specific terminology to discuss the situation of the Turkish guest workers in Germany, Homi Bhabha's concept of mimicry, which is initially created to approach the identity formation process of Indians in colonial times, will be attempted to be applied to the given novels, using Bhabha's article entitled "Of Mimicry and Man". This study aims to provide a postcolonial perspective to understand the situation of Turkish guest workers, who underwent a forced migration out of financial reasons in the 1960s to Germany, drawing examples from mimic men, who migrated to their former colonies for better business and educational opportunities. In the light of the analysis, the study concludes that Bhabha's concept of mimicry should not be limited to the realms of postcolonialism and that it is applicable to examine the situation of the Turkish guest workers in Germany, as non-Western immigrants from non-colonial backgrounds.

Keywords: Turkish-German Novel, Caribbean-English Novel, Postcolonialism, Mimicry

ÖZ

V. S. NAIPAUL'UN *TAKLİTÇİLER* ROMANINDA VE EMINE SEVGİ ÖZDAMAR'IN *HALİÇLİ KÖPRÜ* ROMANINDA TAKLİTÇİLİK İNCELEMESİ

YAPAR DEMİRCİLER, Dilara

Yüksek Lisans Tezi, İngiliz Edebiyatı Ana Bilim Dalı

Tez Yöneticisi: Yrd. Doç. Dr. Hülya YILDIZ-BAĞÇE

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Bu çalışma, V. S. Naipaul'un *Taklitçiler* (1967) adlı romanını ve Emine Sevgi Özdamar'ın *Haliçli Köprü* (1998) adlı romanını sömürgecilik sonrası döneme ait unsurlar çerçevesinde incelemiştir. Bu incelemede Özdamar'ın romanı, sömürgecilik sonrası döneme ait unsurlarla analiz edilerek, tamamen bağlamı dışında bir çerçevede ele alınmıştır. Almanya'daki Türk misafir işçilerin durumunu incelemek için mevcut bir terminoloji olmadığından, bu romanlara, Homi Bhabha'nın aslen sömürge dönemindeki Hintlilerin yaşadıkları kimlik sorunlarını ele almak için geliştirdiği taklitçilik kavramı, Bhabha'nın "Of Mimicry and Man" ("Taklitçilik ve İnsan") adlı makalesi kullanılarak, uygulanmıştır. Bu çalışmada, 1960lı yıllarda maddi sebeplerden ötürü Almanya'ya zorunlu göç yapmış Türk misafir işçilerin durumu, daha iyi iş ve eğitim olanakları için eski sömürgeci devletlerine göç eden taklitçilerle karşılaştırılarak, sömürgecilik sonrası bakış açısınına göre açıklanmaya çalışılmıştır. Yapılan analiz ışığında, Homi Bhabha'nın taklitçilik kavramının kullanımının yalnızca sömürgecilik sonrası dönem ile kısıtlanmaması gerektiği ve bu kavramın, sömürgecilik geçmişi bulunmayan ve batılı olmayan göçmenler olarak, Almanya'daki Türk misafir işçilerin durumunu incelemek için de kullanılabileceği sonucuna varılmıştır.

Anahtar Kelimeler: Türk-Alman Romanı, Karayipli-İngiliz Romanı, Sömürgecilik Sonrası Dönem, Taklitçilik

To my mother, sister, husband and friends,

who have become family.

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CHAPTER 1

INTRODUCTION

1.1 The Aim of the Study

Between the 1950s and 1970s, the period when Germany experienced a great boom in its economy after the Second World War, the German labor market revealed to have an acute shortage in laborer numbers. In order to meet this labor shortage, Germany signed a recruitment agreement, among several different countries, including Turkey, on 30th October 1961, as a result of which millions of Turkish workers were invited to Germany as 'Gastarbeiter' (guest workers) who were permitted to work in this country on a temporary basis. The intention of the German government in bringing the Turkish workers to their country was limited to the time they were needed in the economic boom of Germany, thus their existence in Germany was supposed to be framed to the amount of time they were going to spend in this new country as workers. Neither the German government nor the Turks themselves paid much attention to integrating with the German society at first. To be true, Germany was regarding them only as work force that would leave for their own country as soon as they were finished with their works during the time span that was agreed upon in the labor treaties with several countries, as a result of which Turks started new lives in Germany as total aliens to the German culture, language, and tradition.

Colonies of the 'great' British Empire moved to England after the Second World War starting from the 1950s, in order to get education, find better jobs, or improve their living standards there. In these encounters between the English, as the former colonialists, and people, coming from the former colonies, as the new type of postcolonial incomers in England, new types of identities flourished. Among these identities that were created as an outcome of the clash of cultures and the impact of colonialism, the most important group of people are mimic men,

though the creation of whom is dating back to the colonial times. During colonialism, with the aim to create an easier way of subjugating native people in the colonized India, the colonizer educated translators, who would act as mediums between the colonizer and the colonized, having received proper English education. These people who wanted to *become* English, but could not do so *fully* eventually, were called *mimic men* by the famous cultural and literary theorist Homi K. Bhabha.

In the light of the background information provided above, the aim of this thesis is to study Emine Sevgi Özdamar's *The Bridge of the Golden Horn (1998)* , the protagonist of which is a young girl who moves to Germany as a guest worker in 1966, from the perspective of Homi Bhabha's theory of mimicry, seeking an answer to the question whether the unnamed protagonist of Özdamar's novel can be described as a 'mimic person', supported with examples drawn from the comparison of Özdamar's female character in her novel and Ralph Ranjit Kripal Singh, the actual epitome of a mimicry figure from V. S. Naipaul's *The Mimic Men* (1967).

1.2 Methodology

Within the last century, postcolonialism as a research methodology has gained significance as a field of investigation. Many theorists including Homi Bhabha and numerous others have developed an ever-growing field of study called Postcolonial Studies. Even though it is a relatively new area of exploration, many people have shown interest in making developments in this field. Unfortunately, when it comes to the concept of mimicry studied in Turkish-German works, there are only a handful of works to make reference to, which are actually only remotely related with this theme. As a result, in this thesis, works concerning Homi K. Bhabha's concept of mimicry will be used as the main source. Even though Bhabha's theory is only meant to deal with mimic men coming from a postcolonial background, in this thesis, his theory will be attempted to be applied to a Turkish-German novel and its protagonist, dealing with a history of immigration.

Even though Turkish-German literary works have been widely discussed in the context of the literature of migration and/or translational/transcultural literature, the comparison of Turkish-German and postcolonial works in both their similarities and differences from each other has not yet been paid much attention on a global scale. This is also the most important element that makes this thesis special in its own area of investigation.

1.3 Frame of the Work: Postcolonial Literatures

In the 19th century with the expansion of the European empires, including the British Empire on which the sun never set, nearly nine tenth of the entire world was under the control of European powers. As a result, "colonial and imperial rule was legitimized by anthropological theories which increasingly portrayed the peoples of the colonized world as inferior, childlike, or feminine, incapable of looking after themselves … and requiring the paternal rule of the west for their own best interests" (Young, 17). In this world order, the colonized countries, thus the suppressed ones, had limited right to speak and could not express themselves. Also, with the enforcement of the English language in the colonies, as the language of domination, the natives were muted. Being forced to remain silent, in the end, they had limited presence in both literature and power relations.

Since the late 1970s and the early 1980s, however, postcolonialism has been attempting to alter this situation and change the power relations between the European Empires (the West, the Colonizer, or the Power) and the non-Europeans (the East, the Colonized, or the Silenced) by giving voice to the experiences of the once-colonized. As Robert J. C. Young puts it in his introduction to *Postcolonialism: A very Short Introduction*, "postcolonialism offers [us] a way of seeing things differently, a language and a politics in which [the] interests [of those who do not identify themselves with the West] come first, not last" (2). Indeed, postcolonial literature not only shows us the point of view of the suppressed but also lays bare the effects of colonization on the political, linguistic and cultural experience of societies that were former European colonies. Of course, not every colony shares every aspect of colonialism, but postcolonialism strives to "continue

to correct the more simplistic generalizations that characterize early formulations of the field without overthrowing the validity of a general, comparative methodology in framing important questions" (Ashcroft, 186), which would have never even be possible to achieve if there remained the singular point of view of the Europeans – those who were once the single voice that could be heard.

The frame of Postcolonial Theory has been and is still shaped by distinctively pioneering theorists like Homi Bhabha, Gayatri Chakravarti Spivak, Franz Fanon and Edward Said, who marked the starting point of postcolonial theory with his work *Orientalism* in 1978. While Spivak and Bhabha are focusing more on the problems and experiences of the colonized people in and around India, Said is dealing with those in the Middle East. Fanon, on the other hand, lays bare the layers of marginalization among societies, especially against colored people, in his works *The Wretched of the Earth* (1961) and *Black Skin, White Masks* (1954).

During the colonial times and also after it, the main aim of the colonizer was to create domination over the colonized in terms of every aspect of daily life, including language, culture, dress code and tradition among other criteria. According to M. S. Nagarajan in his work entitled *English Literary Criticism and Theory*, "colonialist ideology created colonial subjects who behaved in the way the colonizer had programmed. They willingly accepted the superiority of the British, and their own inferiority. It produced a 'cultural cringe' so to speak" (187). This acceptance of the British as the single source of power over the colonized people, forced the colonized to imitate the British, which was in return theorized by Homi Bhabha as the concept of mimicry in postcolonial theory, which will be dealt with in more detail in the next part of the thesis.

1.3.1 Homi Bhabha's Concept of Mimicry

The source of the concept of a mimic person originates back to Lord Macaulay's infamous "Minute on Education" in 1835, where he expressed his ideas about the advantages of the European influence on India. According to this speech, Macaulay put forward the idea that the European education is the only solution for creating civilized and modern people, claiming that "a single shelf of a

good European library [was] worth the whole native literature of India and Arabia" (Macaulay, 1). Indeed, the European education helped to shape the identities and behaviors of non-Europeans, in the end of which formation, mimic people, who were neither fitting with their countries of origin nor with Europe, were created. Homi Bhabha has coined the term *mimicry*, which came into being as a consequence of the aforementioned Europeanizing strategies and formation processes, to explore "the ambivalence of colonial discourse" (Bhabha, "Of Mimicry and Man", 85). Thus, as an increasingly important term in the frame of postcolonial literature and theory, the concept of 'colonial mimicry' can be regarded as the inevitable product of the relationship between the colonizer and the colonized.

In his essay entitled "The Line and Light", Jacques Lacan discusses *mimicry* in relation with the function of adaptation within the term. For the explanation of adaptation, Lacan provides the example of the animalcule, which "becomes green for as long as the light may do it harm, … thus protecting itself, by adaptation, from its effects" (Lacan, 98). In other words, the animalcule takes the exact same color of the environment to guard itself from possible opponents. Mimicry, on the other hand, is not taking the exact shape of the background – it is becoming a part of the whole picture like a "stain" (99) or a "spot" (99). Lacan exemplifies mimicry with the situation of the crustacean as follows:

> When such a crustacean settles in the midst of those animals, scarcely animals, known as briozoaires, what does it imitate? It imitates what, in that quasi-plant animal known as the briozoaires, is a stain – at a particular phase of the briozoaires, an intestinal loop forms a stain, at another phase, there functions something like a colored centre. It is to this stain shape that the crustacean adapts itself. It becomes a stain, it becomes a picture, it is inscribed in the picture. This, strictly speaking, is the origin of mimicry. (Lacan, 99)

Concluding that "practically nothing that can be called adaptation … is to be found in mimicry" (99), Lacan puts the idea forward that "mimetic activity" (99) contains "travesty, camouflage, intimidation" (99) and resembles mimicry to "the technique of camouflage practiced in human warfare" (99). Under the influence of the French

thinker Jacques Lacan, Homi Bhabha, who further discusses the concept of mimicry for the first time within the frame of postcolonialism in his essay entitled "Of Mimicry and Man: The Ambivalence of Colonial Discourse" in 1984, regards mimicry as "the desire [of the colonizer] for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (Bhabha, "Of Mimicry and Man", 86). In other words, the colonialist ideology "[is] based on the colonizers' assumption of their own superiority, which they [contrast] with the alleged inferiority of native peoples. The colonizers [believe] that only their own Anglo-European culture [is] civilized, sophisticated, or, as postcolonial critics put it, metropolitan" (Tyson, 219). Therefore, as "the colonizers [see] themselves at the center of the world [and] the colonized [are] at the margins" (Tyson, 419), the main aim of the colonizer in colonial discourse is to perform power and authority over the colonized to ensure the maintenance of the hierarchy between the master and the subject. These power relations between the colonizer and the colonized are sustained through the employment of mimicry, which can be interpreted as a strategy deployed by the colonizer. In this frame the colonizer is civilizing the colonized, by providing him/her with a proper English education and integrates him/her thus into the society. This way the mimic person perceives himself/herself as a functioning part of the colonizer's sphere and advocates advantages that are brought with the presence of the colonizing mission of the West to the East, as Macaulay is also putting it into words in his infamous *Minute*. Yet, it is again with mimicry possible for the colonized to realize that the difference between himself/herself, as the inferior part of this relation, and the colonizer, as the superior one, is narrowed down so that s/he can challenge the authority by turning into anti-colonial resisters. This is exactly the ambivalent quality of mimicry that bestows the English colonialism its "tongue that is forked" (Bhabha, "Of Mimicry and Man", 85).

Laying aside the characteristics of ambivalence that will be discussed later, mimicry is "a form of colonial control generated by the metropolitan colonizer, which operates in conformity with the logic of the panoptical gaze of power

elaborated in Foucault's *Discipline and Punish*" (Moore-Gilbert, 120). While explaining the concept of mimicry, Bill Ashcroft too in the guide for postcolonial key concepts, provides the example of the inmates, who are kept under surveillance and therefore change their behaviors after a while as a result of their conversion. As he puts it, soon the inmates appear to assume the role of the official and try to behave as the perfect inmate, putting their self-control into action. At this point, the view of the official is regarded as the origin of power and thus becomes the role model for the inmate, who wants to attain power. Ashcroft explains it in detail as follows:

> The process of conversion in colonization is far more subtle but just as potent. Whereas imperial power over the colonized subject may not be necessarily as direct and physical as it is in a 'total' institution, power over the subject may be exerted in myriad ways, enforced by the threat of subtle kinds of cultural and moral disapproval and exclusion. The colonized subject may accept the imperial view, including the array of values, assumptions and cultural expectations on which this is based, and order his or her behavior accordingly. This will produce colonial subjects who are 'more English than the English', those whom V. S. Naipaul called 'The Mimic Men' in the novel of that name. More often, such conversion will be ambivalent, attenuated, intermittent and diffused by feels of resistance to imperial power, leading to what Homi Bhabha calls 'mimicry'. (Ashcroft, 208)

Indeed, for Bhabha "the colonizer requires of the colonized subject that s/he adopts the outward forms and internalize the values and norms of the occupying power. In this sense, then, mimicry expresses the 'epic' project of the civilizing mission to transform the colonized culture by making it copy or 'repeat the colonizer's culture" (Moore-Gilbert, 120). The direct and visible domination of the West over the East in the colonial period has been overtaken by the indirect and invisible control over the third world countries. As a result, instead of invading a country with brutal force or making wars to conquer a land, the new form of invasion for the West is through colonizing the cultural manners and attitudes of the East. In this framework, Bhabha defines mimicry as "one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha, "Of Mimicry and Man", 85).

Regarding mimicry, on the one hand, as a tool that can be used to emphasize the domination of the power of the West over the East, on the other hand, Bhabha advocates the idea that the concept of mimicry also constitutes a "a blind-spot … between being English and being 'Anglicized'" (Moore-Gilbert, 120), which turns it also into a weapon that can be employed to the favor of the colonized. According to this, through the act of mimicry, the colonizer can create the colonized in its own gaze (with a hint of attempt that they can never achieve a full transformation), but also the colonized can become a mimic person to subvert the power relations that are imposed on him. In this frame, after receiving a Western education as a result of the struggle of the colonizer to create mimic people, who would understand the superiority of the colonizer and thus start acting as the eye of the colonizer among the colonized, the mimic person can also reach a point where s/he understands that the gap between the colonizer and the colonized is narrowed down by this education and therefore realize that there is actually no hierarchy between people. Thus, the colonized can use the Western education s/he received from the colonizer in order to become a mimic person, to her/his own advantage as a tool to subvert the colonizer's power. This is also the element that gives the concept of mimicry its ambivalent nature.

Drawing from the explanation of the term 'mimicry' by the OED, which defines it as "the action or skill of imitating someone or something, especially in order to entertain or ridicule" (www.oxforddictionaries.com), Homi Bhabha deliberately uses this term as the name of his concept, because it employs the element of parody, setting the emphasis on the notions of 'entertainment' and 'ridicule'. Bhabha explains this difference between 'becoming a real Westerner' and 'ending up as a mimic man' in his "Of Mimicry and Man" with the following words that have become the proverbial catchphrase of his concept of mimicry: "Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is *almost the same, but not quite*" (Bhabha, "Of Mimicry and Man", 86), which expresses the objective of the colonizer to "educate the colonized (elite) to allow them to climb (the allegedly universal) ladder of evolution to become a more superior being, modeled after the Western subject" (Jedamski, 13), making sure that the colonized never reaches the level of *the* colonizer.

To put in plain words, (if such an attempt can ever be made when it comes to Bhabha), as mimicry has to "continually produce its slippage, its excess, its difference" (Bhabha, "Of Mimicry and Man", 86) from the Other, which represents Power, a mimic person can never become a whole 'Westerner'. This slippage that constitutes the gap between the 'mimic person' and the 'true Other' can never be defeated and bestows therefore the notions of 'entertainment' and 'ridicule' on the mimic man because s/he can never become wholly the symbol of power.

This ambivalent situation that occurs in the psychology of the mimic person has also its side effects on the point of view of the colonizer. According to *The Key-Concepts Guide in Post-Colonial Studies*, this certain slippage, or gap, that is created with the presence of mimicry, is also "locat[ing] a crack in the certainty of colonial dominance, an uncertainty in its control of the behavior of the colonized", since "mimicry is never very far from mockery" (Ashcroft, 125). As it is in the nature of the act of colonizing to "produce compliant subjects who reproduce its assumptions, habits and values" (Ashcroft, 10), mimicry can be interpreted as a power manifesto on behalf of the colonizer. However, with the incorporation of the aspect of ambivalence, the cards are played to the disfavor of the colonizer, due to the fact that he is not fully able to control the colonized anymore. Therefore, mimicry can mean both mockery resulting to the disadvantage of the mimic man, and loss of authority over the colonized on behalf of the colonizer due to the aspect of ambivalence, "act[ing] like a distorting mirror which fractures the identity of the colonizing subject" (Moore-Gilbert, 121).

Though imitation is a very natural event that arises from the encounter of foreign elements that are bound with power relations to each other, the moment it becomes something unnatural, as in the sense of its employing a constant ambivalence and slippage, the problem arises. This unnatural imitation constitutes the core idea that lays behind Bhabha's concept of mimicry, "the effect of [which] is camouflage. [Therefore] it is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practiced in human warfare" (Bhabha, "Of Mimicry and Man", 85), rendering the mimic person to the level of 'a recognizable Other' that is "almost the same, but not quite" (Bhabha, "Of Mimicry and Man", 86).

CHAPTER 2

SOCIAL AND HISTORICAL BACKGROUNDS OF THE TWO AUTHORS AND THEIR NOVELS

2.1 Turkish-German Party

2.1.1 Turkish Guest Workers in Germany and Turkish-German Writers

Germany could be called in the 1950s to a great extent as an ethnically homogeneous country, the population of which consisted only by around one percent of foreigners. Now, on the other hand, Germany is without doubt one of the most multicultural countries in the world, as almost eight percent of the population is currently made up by foreigners. One of the most important factors that triggered this drastic increase was the invitation of the guest workers to Germany, to rebuild the country devastated by WWII and commence the industrial growth after the war. The biggest migration movement was made to Germany with the guest workers, the biggest groups of whom arrived mainly between the 1950s and the 1960s to the country. Of course,

> a transformation of such magnitude changes the very coordinates of society. German politics has reacted to the subsequent challenges in a variety of ways. The first phase of political reaction was characterized by *not acting*. Urgent action did not seem necessary because, according to general expectations, the increase in foreigners was only temporary. (Yurdakul, xiii)

Indeed, guest workers were regarded as temporary migrants and were expected to leave the country for their homes after they had made enough savings to either set up their own small businesses in their countries of origin or to live in retirement back at home. “For [the] guest-workers … only a minority planned to stay

permanently in Germany. For those who planned to re-migrate, important factors influencing their decision to return were age and duration of stay in Germany, marital status, the level of earnings and an individual's labor market status" (Steiner, 1). However, within the years that have passed, this observation was proved to be wrong, as the majority of the work force that was invited to Germany, did not return to their countries. Quite the contrary, they brought their families to Germany too and gradually managed to change their statuses from 'guest workers' to 'permanent settlers', maintaining their residency in Germany now almost for four generations.

Among the above-mentioned guest workers, one of the most important groups of workers was the one of the Turkish laborers. With the revival actions for the German industry in the late sixties and early seventies after the Second World War, guest workers from Yugoslavia, Italy, Greece, Spain and Turkey were invited to Germany through recruitment treaties, to compensate for the labor shortage in the German labor market.

> On October 30, 1961, the first agreement on the recruitment of Turkish labor migrants was signed in Ankara. It was the fourth in a series of recruitment agreements between the German government and several European and North African countries. From 1961 to 1973, German companies requested approximately 740.000 labor migrants from Turkey. About two thirds of these migrants originated from rural areas, but half lived in larger Turkish cities immediately prior to their emigration. On average, their level of education was low, and they were usually recruited for semi- or unskilled jobs in the heavy industry or construction sectors. (Worbs, 1013)

In the first half of the 1970s, however, Germany experienced, like other European countries too, an economic stagnation and a major oil crisis, which lead to the decision of the government, to ban the entry of non-EEC workers to Germany and was even ready to support the workers financially, on condition that they would return back home. After this move of the German government, "although the number of foreign workers from Turkey decreased in comparison to the previous period, the implementation of family reunification policy during 1970s and 1980s augmented the number of immigrants from Turkey" (Ülker, 1 – 2).

Similar to the stories of immigrants from other ethnic origins, the very first group of Turkish guest workers in Germany too were exposed to "inhuman living and working conditions" (Kuhn, 191). Especially, after the fall of the Berlin Wall and the German reunification in the early 1990s, people from the East started to enter the West, which lead to hot debates about the place and number of foreigners in Germany. Unfortunately, Turkish immigrants were also affected by xenophobic actions like the Solingen arson attack in 1993, in which a neo-Nazi set fire to the house of a Turkish family, killing three girls and two women. Such violence against foreigners was and is still met by huge protests and demonstrations by both Germans and Turks, who express their feelings of solidarity.

Without doubt, factors like 'integration' and 'assimilation' are processes that can only be done within time and the outcome of which are very hard to be pre-estimated; after all it is clear that some people have failed to integrate with the new circumstances in the new world that they have introduced themselves to. However, it can be observed that today, many of the Turkish immigrants, especially the second and definitely the third generations, have managed to fully integrate with the German society in the sense of educational life and financial earnings. In other words, the harsh circumstances that were experienced by the first generation, who had to endure and keep up with extremely bad working and life conditions are, mostly, forgotten by their children, who have the chance of becoming a functional and active part of the German society legally, politically, economically and socially, if they desire to do so.

Among those who have managed to do so, are the Turkish-German writers, who may also be called as 'German writing Turkish writers'. Even though, critics like Marilya Veteto-Conrad, the author of *Finding a Voice*, in which she analyzes the history and background of Turkish-German Literature in detail, advocate the idea that the "works [of Turkish-German writers] seem still in limbo – they are not yet fully incorporated into modern German literature, but neither are they seen as an outgrowth of the literature of Turkey" (qtd in Fischer, 441), it is obvious that Turkish-German writers have a unique voice and identity in literature, though the process is not yet complete.

Writers like Emine Sevgi Özdamar, Aras Ören, Feridun Zaimoğlu, Akif Pirinçci and Zafer Şenocak have been dealing with the position of the Turkish guest workers in their literary works in very diverse angles, including topics that are dealing with the economic outcomes of their migration, the money flow from Germany to Turkey from the savings of the guest workers, how some of the guest workers planned to return to Turkey and how some of them intended to make Germany their new homes. Besides, it would be not wrong to claim that the most important topic under which Turkish guest workers in Germany are appearing in the literary world is the cultural shock that they have faced in Germany. Resulting from the clash of two fundamentally different cultures, Turkish guest workers have experienced above all great difficulties in getting accustomed with the German culture and language, to which they were total aliens. Emine Sevgi Özdamar's *The Bridge of the Golden Horn* is one of the significant examples of literature produced by Turkish-German writers, dealing with the life of a girl, who goes to Germany as a guest worker initially and later on realizes that the Western world is a more fitting place to live for her.

2.1.2 Emine Sevgi Özdamar and *The Bridge of the Golden Horn*

Emine Sevgi Özdamar was born in Malatya (Turkey), in the year of 1946. She went from Turkey together with thousands of other Turks as a Guest worker to Germany in 1965, with the aim to work in West Berlin. As the reflections of it can also be observed in *The Bridge of the Golden Horn*, Özdamar returned to her home town, Istanbul, in 1967 and started to get education at a local acting school. Different from the novel however, she managed to move back to Germany, where she was able to start working as an assistant director at the public theatre in East Berlin. Having worked as an actress in many theaters and films, and as a director especially of Brechtian plays, Emine Sevgi Özdamar has also written poems, stories, novels and plays, the first of which is called *Black Eye In Germany* (1982).

For Özdamar, the focus point in her writings can be summed up roughly as the experiences of a person in a foreign country. When she wrote her novel entitled *Mothertongue* (1990) she received much attention and was nominated by the *Times*

Literary Supplement as 'the International Book of the Year'. Also, in 1991 she was crowned with the prestigious Ingeborg-Bachmann prize for her novel *Life is a Caravanserai*, which was published in 1992. Emine Sevgi Özdamar has been living in Germany since 1986 and is still making her living as a free author in Berlin. As an accomplished Turkish-German author, Özdamar has managed to act as a bridge between two profoundly different cultures, bringing them together in her novels and molding stories to the background of these two traditions.

Özdamar's semi-autobiographical novel *The Bridge of the Golden Horn* (1998) poses as the central text of a trilogy that begins with *Life is a Caravanserai* (1992) and concludes with *Strange Stars Turn To Earth* (2003). As a writer, who is seen as one of "the most widely read author[s] of German-language literature to have been born in Turkey, Özdamar represents a formidable literary talent on the contemporary landscape generally" (Adelson, 40). *The Bridge of the Golden Horn*, Özdamar creates a world that revolves around the year 1968 from both Turkish and German perspectives. Similar to various works of other Turkish-German authors, such as Aras Ören or Zafer Şenocak, *The Bridge of the Golden Horn* stages "pivotal encounters between Turkish migration and capitalist reconstruction in postwar Germany", as "agonal forces of capital and labor" are obviously determining factors that have shaped and is still shaping both "the story of Turkish migration and the trajectory of German history since 1945" (Adelson, 28).

As "a narrative of motion, restlessness, and searching" (Schade, 21), Moray McGowan summarizes *The Bridge of the Golden Horn* in her analysis of the novel as follows:

> The novel opens in 1966 with its eighteen-year-old narrator's train journey to be a Gastarbeiter in Berlin, and follows her to Paris, back to Istanbul and to Anatolia. It closes with her on another train to Berlin in 1975, this time to work in the theatre. The rapid succession of experiences the narrator records but which seem to leave her relatively untouched make it more a picaresque novel than an Entwicklungsroman [coming-of-age novel]. This allows her to range through the political and intellectual scenes of three European metropolises at the time when left-wing protest was at its height, against the background of events further afield, from the Vietnam war to the murder of Martin Luther King and the Apollo moon-shots. (McGowan, 62)

Through the eyes of the unnamed protagonist of *The Bridge of the Golden Horn*, the reader is allowed to witness the life of a Turkish migrant in Germany in the first part of the novel and then back in Turkey in the second part of the novel, where after the German experience nothing will be the same again.

2.2 Caribbean-British Party

2.2.1 British Colonialism in the Caribbean and the "Windrush Generation" Writers

Even though the island of Isabella, which serves as the setting of V. S. Naipaul's novel, is a fictitious place, it resembles with its geographical and historical contexts to islands like Trinidad, Guyana, Barbados, Jamaica and Antigua in the Caribbean and the West Indies. In the seventeenth century, with the beginning of the British colonization, sugar plantations came to dominate the economies of the islands, which also shaped the social structure and labor system that was predominantly based on black slavery, as this type of employment in the Caribbean was of utmost importance for financing the Industrial Revolution in England. Starting from the year of 1672, these slaves were brought to the West Indies, to solve the labor problem in "sugar, tobacco, cotton, indigo, coca, and logwood" (TePaske, 335) productions on the Caribbean Islands, which was at the same time making this settling a profitable colony for the British. Indeed, the slavery that was introduced by the British in the West Indies contributed significantly to the British industrial growth and to the national income of the country as a colonizer in the eighteenth century.

As a result, "through slavery Britain gained greater investment opportunities, furthered its commercial institutions, and set up factories, commodities, and capital flows that encouraged its industrialization" (Solow, 707). Of course, "for the most part, the slaves who produced these profits were put on minimal rations, bought and sold as chattel, required to labor long hours, abused by overseers hired by absentee owners, and brutally repressed when they rebelled" (TePaske, 335). Indeed, conditions were very hard on the plantations – owners

most frequently preferred to stay in England, leaving plantation operations to managers, who in return, were only concerned with production volume, disregarding the harsh working conditions of the slaves. Also, with the "development of a monoculture based on sugar" (Beardsley, 879), already having caused a proliferation of natural predators of both cane and man, in Beardsley's terms, 'a curse' was triggered:

> [The sugar plantations] concentrated large populations in hot, humid, lowland environments where disease-bearing insects and parasites thrived; it imposed an exhausting sun-up to sun-down work routine; and by crowding out food crops, it put slave communities in perilous dependence on overseas sources of food. (Beardsley, 880)

Black slaves, who were forced to work under such harsh conditions, were denied of founding families or having any type of private lives, which led to a feeling of displacement. As they were unable to root themselves to their ancestors' home and also could not establish any relations with their new 'homes' as slaves, it would not be a mistake to claim that it was inescapable for them to take the British as role models. As John J. TePaske points out, the British also made big efforts to achieve this goal of colonialism to influence the Caribbean with their own culture:

> the British in the Caribbean both mirrored the institutions and life style of the mother country and responded to the realities of tropical, insular environment. ...[Indeed,] English patterns persisted in such things as language, law, militia organization, diet, and dress. In fact, Hamshere points out, many white residents of the Caribbean then and now suffered through a tropical day in English woolens. (TePaske, 335)

Bearing this quotation in mind, it is obvious that the English have tried to make a huge imprint on the Caribbean and managed to affect the country with the English language, laws, religion, democracy, education, sports, and social custom. Unfortunately, with the effect of colonialism "much pre-colonial culture has been lost over many generations of colonial domination" (Tyson, 422). Indeed, in this sense, the colonizing and the decolonizing periods of the Caribbean cannot be

resembled to the situations in Africa, Asia or any other country, as the Caribbeans did not have "clearly established cultural bases to return to after a period of colonial rule. Rather, the Caribbean is composed of manufactured societies, labor camps, creations of empire" (Lux, 208). Therefore, the colonial impact of the British upon the Caribbean is and was expected to be more permanent on the island after the colonial period, than it is and was the case in any other country.

Colonialism in the Caribbean was not only different from the other countries because of the above-mentioned fact that the Caribbeans had not a coordinating cultural history before the period of colonization and thus were more vulnerable when it came to adapting to changes introduced by the colonizer, but also in various aspects too, which are listed by KaaVonia Hinton in her book review of Nathalie Dessens' *Myths of the Plantation Society: Slavery in the American South and the West Indies,* which emphasizes both similarities and differences in slavery societies of the early 19th century American South and the West Indies, as follows:

> According to Dessens, the less stable West Indies colonies … were conversely dominated by opportunists who left their investments in the hands of overseers while they returned home to Europe. As absentee planters, they comfortably reaped the profits of plantation ownership. … Generally, into the nineteenth century, whites outnumbered blacks in the American South, … in contrast, blacks outnumbered whites than in the West Indies. Southern master-slave relationships seem to have been more paternalistic than those in … the West Indies … largely because southern masters resided with slaves on the plantations. Conversely, the master-slave relationships in the West Indies were fragile, and there were more runaway slaves due to planter absenteeism. (250)

Eventually, with the start of the Industrial Revolution and the introduction of different manufacturing methods that served as more relevant and cheaper ways in the 18th and 19th centuries, slavery was losing its importance as a means of production for the British. Also, together with the impact of the Anti-Slavery Society that was founded in 1823, and the loss of property and life due to rebellions for freedom, the Slavery Abolition Act was passed in 1833. Having been freed from the burden of being a slave and finally gained freedom as an independent

citizen, small communities here and there were formed by former slaves, following the abolition of slavery. Due to the big labor shortage that was caused in the West Indies with the freeing of the predominantly African slaves, Indians were called to migrate to the West Indies, starting from the year of 1838. Despite the fact that "between 1838 and 1917, nearly half a million East Indians (from British India) came to work on the British West Indian sugar plantations" (countrystudies.us), this new solution of "indentured labor did not resolve the problems of the plantations and the local governments in the Caribbean during the nineteenth century, but it enabled the sugar plantations to weather the difficulties of the transition from slave labor" (countrystudies.us).

In the frame of the First World War, approximately 15,000 Caribbean migrants moved to England for the aim of working at munitions factories, which was later followed by the acute need for skilled workers in the field of weaponry production for the Second World War. Eventually, to compensate for the labor shortage caused by the great losses of the British during the war, the government encouraged mass immigration to Great Britain from the countries of the British Empire and the Commonwealth, who were granted automatically the British citizenship in the frame of the British Nationality Act in 1948, to facilitate their settlement in the 'mother country'. For this mass immigration, 492 immigrants were brought to London on 22 June 1948 on the ship MV Empire Windrush, which sailed on a route from Australia to England (Cavendish, 1). "The arrival of the Windrush launched a demographic Caribbean movement that averaged 32,850 persons per annum between 1955 and 1962, and was halted by the Commonwealth Immigrants Act of that same year …, limiting immigration into Britain to a total of 8,500 people annually" (Murdoch, 577). While many descendants of the former slaves took this opportunity to seek a better life in Britain, some of them only intended to stay in Britain for a few years, marking the beginning of the multicultural society in Great Britain. During the process of getting accustomed with the challenges of their new lives in England, taking up jobs in post-war British industries, such as the British Rail, the National Health Service and public transportation services, African-Caribbeans experienced extreme racism, prejudice and intolerance from a part of the nationalist British society.

As former slaves, who have "never [been] American, [nor] Spanish, English, or French, of largely African origin, the Caribbean [was] suddenly compelled to define itself" (Lux, 208) after the abolition of slavery and their immigration to England as free workers. The identity problem that was experienced by a great majority of the black, trying to regain their "sense of being master in the castle of [their] skin" (Lux, 208) in literature, was attempted to be universalized by V. S. Naipaul, as a Windrush generation writer himself, with the following words cited in Lux's article entitled "Black Power in the Caribbean":

> Black Power rage, drama, and style, as revolutionary jargon, offers something to everybody: to the unemployed, the idealistic, the dropout, the communist, the politically frustrated, the anarchist, the angry student returning from humiliations abroad, the racialist. (207)

The Windrush generation, "who are given credit for the efflorescence of West Indian fiction in the 1950s" (Brown, 669), consists of writers that have devoted themselves for the establishment of a "specifically anticolonial regional-national cultural identity" (Brown, 6669) for the uprooted Caribbean. As a member of this generation, novelists like Samuel Selvon, George Lamming, Roy Heath, Andrew Salkey, Roger Mais, Michael Anthony, Wilson Harris, also including V. S. Naipaul, aim to reflect "the rich mixture of genealogies, linguistic innovations, syncretistic religions, complex cuisine, and musical cultures" (Murdoch, 576) of the Caribbean society in their uniquely artistic creations.

2.2.2 V. S. Naipaul and *The Mimic Men*

V. S. Naipaul, in full Sir Vidiadhar Surajprasad Naipaul was born on 17th August 1932 in Trinidad, as a descendent of the Hindu Indians, who later on left Trinidad to attend the University of Oxford in 1950, when he was 18 years old. Subsequently, he settled in England and began his writing career first with *The Mystic Masseur*, in 1957, then with *The Suffrage of Elvira*, in 1958, and later continued with his novel *Miguel Street*, in 1959. Though his first three novels were about accounts of life in the Caribbean, too, he managed to make his major

breakthrough with his fourth novel entitled *A House For Mr. Biswas* in 1961, which dealt with a protagonist whose aim was to establish his independence by owning his own house. In his later works, Naipaul has continued to "explore the personal and collective alienation experienced in new nations that were struggling to integrate their native and Western-colonial heritages" (www.britannica.com). After many fiction and non-fiction works, including *In a Free State* (1971), which won the Booker Prize, *Guerrillas* (1975), *A Way in the World* (1994), *The Enigma of Arrival* (1987), *An Area of Darkness* (1965), *India: A Wounded Civilization* (1977), *India: A Million Mutinies Now* (1990), *The Five Societies – British, French, and Dutch – in the West Indies* (1963), *Among the Believers: An Islamic Journey* (1981) and *Half a Life* (2001), in 2001, V. S. Naipaul was crowned with the Nobel Prize, the most prestigious award with which an author could ever be ordained.

As a Trinidadian-British writer of Indian descent, V. S. Naipaul is a master in dealing with lives that are set in developing countries in his novels, which are often referred to as 'suppressed histories' as they narrate the stories of the unvoiced. In his extensive studies about V. S. Naipaul, Fawzia Mustafa explains the vision and mission of the Nobel Prize winning author as follows:

> [The] longevity [of his works], does not reside in the persistence of Naipaul's narrative tactics alone; instead, it is their combination with the consistency of what Naipaul writes about, primarily Third World subjects, that gives a particular resilience to his expressions. For those readers unfamiliar with the places and situations Naipaul's work has explored, his career takes on an aura of a mission whose goal has been to find a way to make one part of the world readable to another. (Mustafa, 1)

As one of the major works of the author, "Naipaul's feelings of exile, homelessness and disaffection with England, Trinidad and the solitary life of the writer, along with an awareness that he was becoming a voice of the postcolonial world and its discontents, found expression in *The Mimic Men*, which gained the W. H. Smith Prize" (King, 12). In the novel, V. S. Naipaul pictures the life of Ralph Ranjit Kripal Singh, who is a colonial official that is eventually exiled from the imaginary island of Isabella, allegedly situated in the Caribbean. Naipaul has

divided the story into three parts - the first of them starts in a tiny room of a boardinghouse in London, where Ranjit has already been exiled and intends to write down his partly political memoirs. The reader comes to understand the reason of this exile, which is caused by his wrong course of actions in his political career, in the third part, which describes Ralph's adulthood and his prompt entrance into politics, having told the details of his childhood on the island Isabella in the second part of the novel.

In the frame of postcolonial studies, V. S. Naipaul's *The Mimic Men* is thus a novel that intends to "allow the voices of once colonized peoples and their descendants to be heard" (Loomba, xi), just like Emine Sevgi Özdamar's *The Bridge of the Golden Horn*. The mutual interest of these two writers in narrating the experiences and lives of people who are trapped in between two cultures, forced to create a space for themselves, is the main reason why V. S. Naipaul and Emine Sevgi Özdamar are brought together in this thesis. Both of these authors help us to better understand the psychology of marginalized societies immigrating to the West, which is going to be attempted to be deeply analyzed in this thesis.

CHAPTER 3

MIMICRY IN *THE MIMIC MEN* AND *THE BRIGDE OF THE GOLDEN HORN*

3.1 *The Mimic Men*

Naipaul's *The Mimic Men* deals with the life of Ranjit Ralph Kripal Singh, who retells the story of *his* people, on a broader scope, through his own story, on a closer compass, "as [a] student, politician and refugee-immigrant" (Naipaul, 292). The novel is divided in three main parts that are narrated without following any chronological order: while the first part deals with Ralph's youth and takes place in London at the time when he lives in the boarding house, the second part of the novel narrates the unhappy childhood of the protagonist. Though the family of his mother is rich, owning a bottling company called Bella Bella, Ralph's own father is a schoolteacher, with a relatively low income. As "it was a disgrace to be poor" (Naipaul, 101) when he was a child, Ralph is so much ashamed of being born and growing up on Isabella, that he always wants to escape to the West, leaving this postcolonial country finally behind himself. During his time in Isabella, "everywhere [he] looks he sees 'taint' and 'corruption'" (Galloway, 1) - as a result of being a former colony of the British Empire, nothing seems to be working in a systematic pattern and the island appears to be void of any potency for Ralph. Due to the after effect of colonialism, in Isabella

> history itself is corrupt. Isabella's history of slavery has left the island with a 'taint' Ralph wishes to escape from. … The history of Trinidad, on which the portrayal of Isabella is based, confirms that for decades the East Indian community suffered unique discrimination due to their initial economic situation as indentured servants and to their desire to adhere to their traditions and religion and, as of the 1970's, they still economically lagged behind all other ethnic groups on the island. (Galloway, 1)

Experiencing the damage that was created by being a former colony on a psychological level, Ralph is not perceiving Isabella as 'his' own country and wants to escape his shameful childhood on the island and the poverty that has left deep imprints in his life.

In the third part of the novel, however, after escaping his life on Isabella by going to England, Ralph has already returned back to Isabella as a married man together with his English wife Sandra from London, who leaves him during a shopping trip to Miami and never comes back again. Later, with the support of his friend Browne, Ralph enters the world of politics, also having started a business life as a real estate developer. After his political failure and a coup in Isabella, Ralph is exiled to England at the age of forty, to live a motiveless life in a lower-middle-class area of London.

The main plot of the novel takes place on the imaginary island of Isabella, which, in the novel, is continuing its existence still under indirect British rule and dependency, even though it is supposedly a newly liberated Caribbean island. As an inevitable result of having been a colony of the British Empire, the culture and the language of the Isabella people have been influenced greatly, of course not excluding also the identities and characters of those people from the range of influence of colonial power. The most striking example to these people, who have lost their sense of orientation in between two cultures, and are dragged in a liminal space that is created as a result of their being ex-colonized, is Ranjit Ralph Kripal Singh. In *The Mimic Men*, the protagonist Ralph has many elements borrowed from the British culture. He uses few Isabella words and mainly prefers to communicate in English – even his love life is shaped by the preference of this language and he falls in love with Sandra, who is of English origin. Also, he moves to London to get an education at an English university. When he moves back home, he chooses to build a Roman house and live in it, instead of using a traditional wooden Isabella house for accommodation, because he cannot trust in the way these houses are built anymore.

However, after the Western experience in London, Ralph realizes his yearn for Isabella, where he, in return, feels the lack of London again. Bearing the signs

of colonialism in his whole existence, Ralph is a person, who has lost his sense of belonging: he can never be fully happy anywhere, neither in the land he has emigrated from nor in the land he has immigrated to.

3.1.1 Mimicry in the Use of Language

As a "specific product of a particular socioeconomic formation called colonialism" (Cudjoe, 100), Ralph was born on the colonial island Isabella and grew up subjected to colonialism. As the primary material of identity formation in colonial discourse, language is probably one of the greatest tools, with which colonial powers were able to display their power, that is why "language and colonization [have grown to be] inextricable" (248), as Bennett and Royle argue in their *Introduction to Literature, Criticism and Theory*. Within the frame of colonialism, besides imitating "the customs, gestures and even dress of the colonizers" (Bennett, 248), "the colonized other is obliged to mimic [the colonizer's] language" (Bennett, 248) too.

Language is one of the most important aspects on which British colonialism has left its highly effective imprints on the Isabella Island. In *The Mimic Men* it can be observed that the imaginary Isabella language, which seems to be a mixture of African languages, based on the assumption that Isabella symbolizes a formerly colonized Trinidadian island in the novel, is not actively used anymore by the residents of the island. Even Ralph himself barely mentions only a few Isabella words in the course of his narration, one of them being the word 'Asvamedha'[1]. As there is nothing left of a pure and untouched Isabella language, a new language, which could be called as the Isabella Creole (Trinidadian Creole), emerged from the molding of two languages: the Isabella language and English. Though this new language has not got a specific way of writing and appears to be plain English at first sight, it is evident from the following quotation of Mr. Deschampsneufs that there is an existing sub-language used by the residents of the island, in which English is spoken with an Isabella accent: "Look at the result. Listen to me [(Mr.

[1]Asvamedha: a ritualthatincludeshorsesacrifice in Hindu. (http://www.adidam.org/adida/religion/ashvamedha.html)

Deschampsneufs)] talking English in my low Isabella accent" (Naipaul, 206). Changing the patterns of a native language, the importance and the influence of the English language on the Isabella language is undeniable. In the novel, according to Fawzia Mustafa in his *V. S. Naipaul Cambridge Studies in African and Caribbean Literature*, Naipaul has deliberately created a sub-language, from the combination of English, as the speech of the colonizer, and Isabella language, as the speech of the colonized, with the aim of substituting for the lack of tradition. As Naipaul states it in a 1964 essay: "It helps in the most practical way to have a tradition. … The English language was mine; the tradition was not" (*Literary Occasions: Essays*, 26). As a result of the "absence in the Caribbean of a tradition" (qtd in Mustafa, 6) the Isabellans had no other choice than substituting this lack with the creation of a new language that would compensate for this vacancy. Therefore, "in a society like [Ralph's], fragmented, inorganic, no link between man and the landscape, a society not held together by common interests, there [is] no true internal source of power, and no power [is] real which did not come from the outside" (Naipaul, 246), the English language is granted a much more significant role in the novel than a mere language.

Firstly, English is the language of the magazines on the island, which constitute the core of the meetings of Ralph's sisters and cousins, who are introduced with and affected by the impacts of the global world through the news and stories told in these magazines. Very much interested in the current state of affairs in Hollywood, symbolizing the West, Ralph's cousins, especially Sally, take the lives of American stars as role models and feel attracted to their glamour, mostly fascinated by their physical appearances. As an expected result of the cultural appropriation process that comes along with colonization, these magazines and also newspapers are composed in English, making it *the* language of the West that opens the gates of the outer world for the people living on the Isabella Island. English is not only a unifying element that brings the West closer to Isabella, but it is also the common ground of the residents of the boarding house in London, where Ralph lives upon his arrival to the city. At the boarding house, even though everybody comes from a different country and thus has a different native language, all the daily experiences are shared in English. For the sake of being understood,

everybody knows more or less English and it has become an international language beyond the boundaries of England, symbolizing the power of the West. The English language does not seem to be belonging to any nation or country specifically – it is common property and stands for universality, bringing people together both nationally and internationally.

As Homi Bhabha cites from Lacan in the beginning of his article "Of Mimicry and Man", "mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage" (85). Using the English language effectively and even creating a new language molded from the combination of English and the Isabella language, the Isabellans try to excel their Caribbean identities, by creating a 'fake' existence for themselves, which they use as a camouflage. In the novel, English is used as a symbol of utmost politeness and hospitality (or it is employed at least to seem so) in order to camouflage reality. The usage of English to seem polite and hospitable is not only true for the Isabellans but also for Europeans, who live on the island. However, not being able to pretend, and maintain the camouflage forever, as soon as the Isabellans and the Europeans get angry and lose control over themselves, they gradually tend to shift towards the usage of their native tongues "losing control [also] of [their] English accent" (Naipaul, 77), just like the Swedish host who shows Sandra and Ralph around in her house and later loses her temper when Sandra makes some negative comments about her house, saying that "it must get damned cold up [t]here [at the house of the Swedish host]" (Naipaul, 77). After serving her guests some "open sandwiches", the Swedish host sees Sandra and Ranjit out with an "English [that] sounded like Swedish when she said goodbye" (Naipaul, 77). Communicating in English and living an 'Anglicized' life, people escape from revealing their hidden 'selves' in themselves and want to prevent others from seeing their true and 'indigenous' selves with the usage of their 'camouflaged' identities. As a result, the attempt to create a camouflage with the usage of the English language, putting on a mask of politeness and hospitality that comes with the speech of English, vanishes as soon as the person loses control over it, ensuring that the camouflage remains also one, eliminating its possibility to correspond to reality.

According to the well-known French psychoanalyst Jacques Lacan, human beings experience a "radical lack resulting from separation from the maternal body", which is "an irreversible incompleteness" (Lemaire, 162) that can never be fully overcome in life, but only be compensated for brief moments of euphoric actions. Homi Bhabha makes use of this theory of Lacan in his concept of mimicry by claiming that

> what [mimic men] share is a discursive process by which the excess or slippage produced by the ambivalence of mimicry does not merely 'rupture' the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a 'partial' presence. By 'partial' I mean both 'incomplete' and 'virtual'. (Bhabha, "Of Mimicry and Man", 86)

As a 'partial' presence, this lack can be felt also deeply in the heart of a mimic person, so that s/he will try to substitute it with different elements. Devoid of a national history as an Isabellan, and already being crippled by colonialism, Ralph tries to compensate for this lack by integrating the English language as a core element into his love life. Before he gets married to Sandra, who represents for Ralph the true *Englishness* with her "confidence, ambition and rightness" (Naipaul, 81), Ralph establishes physical bonds with various women from different ethnical backgrounds, with all of whom he speaks the language of sexual intimacy, as it is also the case with the unnamed protagonist from Özdamar's novel. Contrary to all his past relationships, Ralph claims to have found true love in the end with Sandra predominantly as he feels himself 'whole' with her, because of the fact that her native tongue is English. Ralph explains his sympathy and favor towards Sandra in regard of English being her native tongue, with the following words:

> Language is so important. Up to this time my relationships had been with women who knew little English and of whose language I frequently knew nothing. … With Sandra there was no such frustration; the mere fact of communication was delight. (Naipaul, 53)

Thus, in addition to all its characteristics that were exemplified above, English takes up the role of a symbolic system for Ralph, using which he can correctly convey his feelings and thoughts for achieving true love – with this language, Ralph feels "an unexpected fulfillment" (Naipaul, 275 – 276). Perceiving himself as a whole with the presence of the English language, Ralph tries to escape the lack in his life, which is created as a result of him being a mimic person.

Besides the language spoken by the colonizer, the naming process that is maintained by the colonizer is also of great importance in regard of understanding the colonial discourse. Being aware of the fact that he should be accepted "not as an individual but as a performer" (Naipaul, 97), even the name of the protagonist of Naipaul's *The Mimic Men,* gives the reader a clue about the English-oriented mind set of Ralph. Despite the fact that his full name is Ranjit Kripalsingh, he "[gives himself] the further name of Ralph" (Naipaul, 113), "[breaks] Kripalsingh into two" (113) and begins to sign as "R. R. K. Singh" (113). This situation provides a great example to both the 'naming' process of colonization, in the frame of which elements are renamed in the native tongue of the colonizer, giving everything a national profile, and the identity crisis, from which Ralph suffers, with the aim to "reinforce his reality in his own eyes and possibly to redefine that reality" (Nightingale, 101). According to Fanon in *Black Skin, White Masks*, "the black man has two dimensions [and] this self-division is a direct result of colonialist subjugation" (8). As a person, who prefers to be called Ralph in England, because it brings out his English dimension, and Ranjit in Isabella, as it reflects his Isabella dimension, Ralph has managed to find himself a place in between two countries, ending up as a mimic person, the most powerful weapon of whom is the English language, with which he tries to mold his identity.

At this point, it should be mentioned that beside its being one of the primary mediums to spread colonial power, language can also be used as a medium to subvert colonial power. According to Homi Bhabha, mimicry is a

> double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of what [he has] described as the partial representation/recognition of the colonial

> object. [Mimic men are] the figures of a doubling, the part-objects of a metonymy of colonial desire which alienates the modality and normality of those dominant discourses in which they emerge as 'inappropriate' colonial subjects. ("Of Mimicry and Man", 88)

What is meant here is that any medium that is used in the frame of the concept of mimicry has two faces: one that is used by the colonizer as a means of power, and one that is used by the colonized as a means of subverting that power of the colonizer. By using the English language with the Isabella accent and creating an Isabella Creole, Ralph and the Isabellans in the novel are actually also performing a power play, in which they outface the colonizer. As Ralph has tried to recreate himself in the gaze of the colonizer, speaking in English and acting like an English person, he has also enabled for the colonizer to have a look at its own gaze and thus subverted its power. The new self of the formerly colonized, with its usage of the creole language and mimicry, creating a 'recognizable Other' in Bhabha's terms, has become a challenge in the face of the colonizer. Whilst trying to create mimic men, by providing them with a 'proper' Western and Eurocentric education, using the English language as the main tool, the colonizer has unknowingly provided them with a very important tool: the colonized has created a new language that is bending and deforming the English language. The Isabellans talk English with their Isabellan accent, and claim their rights on the English language, expressing all their emotions, feelings, culture and even protests against their (former) colonizer with their creole language. Therefore, in the hands of the colonized, language can and has become also a powerful tool to both undermine the colonizer and to put forward its own force. The double vision of mimicry in the use of language has turned into a weapon in the hand of the formerly 'muted'.

3.1.2 Mimicry in Cultural Attitude

When it comes to the culture of the formerly colonized Isabellans, the impact of colonialism becomes evident, as a result of "the cultural confusions and mimicry of cultural behavior that occur when different groups are brought together and society is in a period of change" (King, 69). Indeed, the Isabellans are very

much influenced by the English colonizer, trying to recreate themselves in the face of the colonial power, having already mentioned that they were devoid of any set of cultural patterns prior to colonization and therefore were more vulnerable to cultural formation through colonialism. The most favorite sport types of the young Isabellans are bowling and cricket, the middle-class Isabella folk prefers "tea with buttered bread, … orange juice, corn flakes, eggs, toast and jam" (Naipaul, 138) for breakfast, which actually sounds quite *English*. As it is fitting to being *English*, Isabellans enjoy sharing tranquil moments at social gatherings, especially like "the Christmas meeting of the Isabella Turf Club" (Naipaul, 164) and criticizing life in Isabella by complaining about "the absence of good conversation or proper society, the impossibility of going to the theatre or hearing a good symphony concert" (Naipaul, 78 – 79).

In the view of the above-provided examples about the Isabella society in general, it should be speaking for itself that Ralph's psychology has been greatly shaped under the influence of the colonial forces, thus the West. As an alleged former colony of the British Empire, Isabella is a poor country, one of whose very rare millionaires is Singh's maternal grandfather, Nana, who owns a bottling company called Bella Bella. Bottling drinks of an American soda brand, Coca-Cola, for almost half a decade, Ralph's mother's family is associated with well-being and wealth amongst the Isabella folk. Having lived a poor life under the shadow of the wealth of his cousin Cecil, who brags about the fortune of his family in every possible occasion, the dedication of Ralph's world view to live a Western oriented life can be understood better, because for him, the West symbolizes power, which he wants to possess too. Ralph's intention of achieving power by living a 'civilized' Western life, is a result of the fact that "mimicry expresses the 'epic' project of the civilizing mission to transform the colonized culture by making it copy or 'repeat the colonizer's culture" (Moore-Gilbert, 120). This point of view in his cultural attitude, for example, is clearly reflected on his choice of house. Having been complaining about the unsafety of their wooden structured traditional house in Isabella, Ralph begins to fear death in the house because he dreads the possibility that it will collapse when there is a heavy rain. Also being embarrassed of the fact that he is living in such an unsafe shelter, revealing that

"[he] did not like returning to the physical dangers of [his] own house, about which [he] could talk to no one" (Naipaul, 184), Ralph overtly expresses actually his insecure feelings towards his home country, using the situation of his house as a symbol for it. He is embarrassed from his past in Isabella, and from the limited possibilities that were offered to him by his country. He wants to escape from Isabella to the West, on the pursuit of power and happiness. That is why he chooses to build a Roman house in Isabella, when they decide to get one together with Sarah, his wife. With its sturdy cement walls it is indestructible for Ralph, just like the self-determination of the West, copying the culture of the colonizer, because it resembles power.

Yet, despite the fact that Ralph gets a cement house that would not take its share from the rain as it would have been the case with his old wooden house, he does not "feel for the house as home" (Naipaul, 84). Ralph has lost his orientation, being scattered between London and Isabella, and feels completely free from connecting to any country. Indeed, the disorientation of the character is reflected on the anachronistic narration of his story. He always feels the absence of something as an immigrant in London, but then when he returns to his homeland Isabella he also does not reach a level of consolidation with his life. Even success makes him feel distorted. In fact, "the further Ralph Singh moves away from an organic relationship with his society, the further he moves away from understanding his self or his society's truth" (Cudjoe, 111), drifting more and more towards a fragmented self. Accompanied by the perpetual metaphor of a "ship-wreck" (Naipaul, 32) and the "feeling of being adrift" (32), there is a continuous search for order in Ralph's life – he is dreaming of an order that he is never achieving in the novel, as a result of his fragmented self and sense of lack, which Bhabha defines as an inevitable outcome of mimicry, due to which mimic men end up being "'partial [existences]', both 'incomplete' and 'virtual'" (Bhabha, "Of Mimicry and Man", 86). Probably one of the most striking incidents that reflects the psychology of an immigrant perfectly in *The Mimic Men*, occurs when Ralph admits that he enjoys going "to the airport and [sit] drinking in the lounge with intransit passengers, listening to the names of foreign cities" (Naipaul, 83). Being on international terrains makes him happy and he feels complete during his time at the airport. This

example reveals to us that an immigrant is a person, who has lost his/her sense of belonging: neither Ralph nor the unnamed protagonist of Özdamar's novel can ever attain full happiness anywhere, neither in the land they have emigrated from nor in the land they have immigrated to. Just like Ralph, Özdamar's unnamed protagonist also enjoys travelling very much and claims to be 'fulfilled' through travelling. Their disassociation of themselves from connecting to any country or city completely, forces them to travel back and forth in the search for a sense of fulfillment. No matter how much they shed tears about this fact of their lives, "they feel the lack … and know that, whatever they might do, this gap will remain" (Naipaul, 89). Always bearing this lack in his heart, as much as he would like to be one, Ralph can never become *fully* English, nor return back to his country to live a life as a *fully* Isabellan anymore. He will always remain in the ambivalent space between these two cultures, languages and countries.

In "the great city [of London], center of the world, in which, fleeing disorder, [he] hope[s] to find the beginning of order" (Naipaul, 22), Ralph tries to bring *order* to his life and dissolve the ambivalent positioning of his existence by writing down his memoirs. Thus he discovers "the final solution to his sense of dislocation, for through writing, he is at last able to take control of the fragments of his past and shape them into a spiritual and psychological autobiography" (Kelly, 90). It is through writing that Ralph manages to keep finally track of his life and internalize the gradual change that he has undergone as a mimic person, who wanted to recreate himself in the face of the West. Whether he is successful in brining order to his life this way is open to debate, as he has set off on this quest of logging things at a very late stage of his life, when he is forty and when he is not in a position to manipulate anything anymore.

The second tool, which is used by Ralph for the aim of putting things into an *order* in his life, is his political career. As we will see it in the example of Özdamar's unnamed protagonist later, Ralph too gets involved in politics at the later stages of his life. Being one of the people, who have returned to their countries after receiving education in London with the aim to change the way things are in Isabella, Ralph starts a political career. Despite the constant *disorder* in his life, Ralph attempts to bring *order* to Isabella as a politician but unfortunately

fails to do so. According to Bruce King in his comprehensive study entitled *V. S. Naipaul*, the reason of this failure can be explained as follows:

> Isabella is too small and lacks the economic resources, skills and knowledge to be free of domination by others. It lacks the homogeneity of population, culture and traditions that might provide unity of purpose. Its history of slavery and white domination has resulted in a politics of protest and the symbolic revenging of past wounds rather than the cool, national appraisal of what needs to and what can be done within the possibilities available. (72)

Due to the lack of a common history or devotion to their nation, Isabellans are very difficult to unite. Also, even if it is a newly independent land, Isabella still sustains its existence under the indirect rule of England, who is manipulating things on the island using indirect tools, which Ralph learns after commencing with his political career on the hard way. After Ralph returns to his home country together with his wife Sandra, he inherits some land in parcels, through which he steps into the real estate business as a landowner. Simultaneously, he also becomes a politician, with the aim to hand over a more promising future to the Isabella society. Yet, due to the social unrests caused by quasi-religious and semi-revolutionary groups, an active member of whom is also Ralph's father, the British Parliament decides to bring "some aspects of colonial control to local representatives" (Galloway, 3), leading to the fact that Ralph is dismissed from his political party and his government post, as a result of which he is forced to live an exiled life in London.

No matter what he does, Ralph continuously fails to overcome this state of disorder in his life. His existential nothingness, combined with the way Naipaul narrates the story is perfectly explained in the following quotation of Shashi Kamra in her book entitled *The Novels of V.S. Naipaul: A Study in Theme and Form*:

> Naipaul's narrator, subverting the chronological and objective order he has created through subjective ordering of his protagonist's life and by questioning that order in his tone of irony and satire, creates the terror of placelessness and timelessness as a void – a pit without bottom. (79)

Due to his psychological damage, starting from his poor childhood and the years of inferiority in London in his youth, up until his failed political career back in his home country, Ralph is not in a position to compensate neither for his *internal lack* nor *continuous search for order*. Unable to claim a proper place for himself in the colonizer's culture, Ralph, as the colonized, "can never succeed in becoming identified with the colonizer, nor even in copying his role correctly", because the "efforts [of the colonized] are in vain" and, unfortunately for him, "he only acquires thereby an additional trait, that of being ridiculous" (168) as Memmi maintains in his *The Colonizer and The Colonized*.

Homi Bhabha's mimicry is a concept that is built upon the foundations of being able to assume different gazes and adopting *masks*, the frames and limits of which are defined by the colonizer, as if these illusions would correspond to reality, as Fanon also refers to it in the title of his masterwork *Black Skin, White Masks*. Therefore, it is undeniable that *acting* is a very important part of the concept of mimicry. Being aware of his difference from the white men in London, and defining himself as an "outsider" (Naipaul, 23), Ralph desperately wants to create himself a new identity to digress the realms of his inexistence in this new city:

> In London I had no guide. There was no one to link my present with my past, no one to note my consistencies or inconsistencies. It was up to me to choose my character, and I chose the character that was easiest and most attractive. I was the dandy, the extravagant colonial, indifferent to scholarship. (Naipaul, 24 – 25)

In the end, "[Ralph] become[s] what [he] see[s] of [himself] in the eyes of others" (Naipaul 25), as he wants to create a new identity for himself that meets the expectations of the colonizer, as a result of his Eurocentric education. Freed from his links to his past on the island of Isabella, he assumes different roles and in a sense *acts* as a Caribbean, putting on an English mask. We can also see this element of *acting* in Özdamar's unnamed protagonist, who has chosen this branch of art as a career path. With regard to the fact that acting is a very important aspect within the concept of mimicry, it is important to note that both the unnamed protagonist and Ralph are revealing the same inclination towards being an actor

and an actress, whose stage is actual life. As a part of his acting qualities, or mimicking others, with all his gestures and behaviors, Ralph takes Mr. Shylock, the owner of the border house in London, as a role model, standing for all the impeccable qualities of a perfect English man.

> For Mr. Shylock … the possessor of a mistress and of suits made of cloth so fine I felt I could eat it, I had nothing but admiration. … He had the habit of stroking the lobe of his ear and inclining his head to listen. I thought the gesture was attractive; I copied it. (Naipaul, 7)

By simply mimicking the gestures of Mr. Shylock, Ralph acts *as if he was* a true English man, but in reality this is only a "camouflage" (Bhabha, "Of Mimicry and Man", 90) as Bhabha puts it in Lacanian terms. Never being able to fill the ambivalent gap between *being* and *becoming*, Ralph ends up as a "recognizable Other" (Bhabha, "Of Mimicry and Man", 86) whilst trying to recreate himself with the gaze of *the Other*. "Almost the same, but not qu[(wh)]ite" (Bhabha, "Of Mimicry and Man", 86), Ralph is appropriated through colonization, into a man, whose element has never been *the sea* that would be expected from him as a person coming from an island, but *the snow*, that is geographically impossible to be found in Isabella and that he sees only for the first time in his life in London, the city through which he is able to make ground-breaking self-discoveries.

3.2 *The Bridge of the Golden Horn*

A girl who feels utterly alone in Germany, yet also not quite fitting to Turkey when she returns to her home – the protagonist of Özdamar's novel experiences the exact same feeling of Ranjit's 'homelessness' situation, in which the former reference to 'being at home' is an attribution to her psychological condition and the later one to her actual physical location. The concept of home changes for the female protagonist every time she moves between the two countries: in Germany she can live her independent and free life in many regards, away from the pressure of living under the roof of her family (though they are a relatively modern one) but does not perceive herself to be totally fitting with the

German society, feeling the desire to return to Turkey; while in Turkey, on the other hand, she feels the extreme desire to go back to Germany; just like Ralph's desire to go back home, being in London, and then feeling the reverse when he is on the island of Isabella.

In *The Bridge of the Golden Horn*, the main goal of the female protagonist is to become an actress with modern aspirations, as in dominating the stage as a leading character during a performance and being equally treated with male actresses, without the need to put favoritism into action. Having been born and grown up in Turkey to a relatively modern family, she knows that the current situations of the 1960s in that country are not suitable for a woman to become a successful actress without 'having a friend at court', which leads the protagonist to go on a quest for achieving her object in Germany, by working and saving up money for acting school. When she finally arrives in that new country, which is totally foreign to her, as a guest worker, having lied about her age, pretending to be 18 while she is actually 16, she tries to 'learn' German by memorizing the headlines of newspapers on her way to work, without even understanding a single word of them. As a member of a rather liberal Turkish family, that has to comply with the social norms of the society, even the main traditional elements that were imposed on her from her childhood onwards melt away within the time she gradually gets accustomed with German life.

One of the most important writing strategies Özdamar uses in the novel, which suggests the strategy of mimicry, is that Özdamar molds the German and Turkish languages together, just like she combines the German and Turkish cultures. As it was said at the award ceremony for the Künstlerinnenpreis NRW in 2001, she enables "the reader to experience migration both in content and aesthetics" ("Emine Sevgi Özdamar: Porträt", 1). Beside dealing with histories of people coming from immigration backgrounds, Özdamar also creates a new language that can be described as the tongue of the mimic men in her novel by creating neologisms that can most certainly only be understood by people who know Turkish. This extremely important characteristic of Özdamar's style in writing makes it possible for the reader not only to evaluate mimicry as a part of a puzzle but also to see the position of mimic people within the whole context. She

deliberately chooses Turkish sayings that have become an inevitable part of Turkish people's daily lives and translates these directly into German, without paying attention to any type of localization, making it easier for Germans to at least *appreciate* the content of the Turkish saying.

Dealing with stories that are true to life, experienced by real people throughout history, the main similarity between Naipaul's Ralph and Özdamar's unnamed protagonist is that both happen to face with an alien culture within the borders of an alien country and as a result try to comply with these new circumstances, making adjustments in their identities. Their only difference, however, relies in the fact that while Ranjit is put into this situation by outer forces, acting under and accordingly to the rules of Western colonial powers, who decided to colonize his country, Özdamar's unnamed protagonist chooses willingly to go abroad and be objected to the Western power deliberately without having become initially a tool in the game of colonization neither with her country nor with her own personality, as Turkey has never been a physical colony of any country.

Yet, it is also to be noted that there are "different types of colonialism, as "colonialism is no longer practiced as it was between the late fifteenth and mid-twentieth centuries, through the direct, overt administration of governors and educators from the colonizing country" (Tyson, 425). As Lois Tyson explains it, "today, through different means, the same kind of political, economic, and cultural subjugation of vulnerable nations occurs at the hands of international corporations from such world powers as the United States, Germany, and Japan" (425). This type of colonialism, called neo-colonialism, uses cultural colonialism/imperialism as its main practices. Neocolonialism, which can be defined as "the control of less-developed countries by developed countries through indirect means", refers "to a form of global power in which transnational corporations and global and multilateral institutions combine to perpetuate colonial forms of exploitation of developing countries" (global.britannica.com). Even though Turkey has never been physically under direct military or political control as a colony to any other country thanks to the successful defeat of the enemies in the War of Independence and reforms put into practice under the leadership of Mustafa Kemal Atatürk, like many other developing countries, Turkey can also be considered among *cultural* colonies

of the West. Working hand in hand with global capitalism, "the term is sometimes used synonymously with 'cultural imperialism' and includes more particular forms of cultural domination, including media, educational, academic, intellectual, scientific, and linguistic colonialism" (Amsler, 1). Fitting to Bhabha's explanation that colonialism is now taking a different route for invading the cultural manners and attitudes of the East, mimicry can be regarded in the frame of cultural colonialism/imperialism as "one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha, "Of Mimicry and Man", 85). With the spread of globalization as a predominantly used way of manifesting power of imperialism and capitalism over rather financially disadvantaged countries, Western way of thinking and living have still a great influence on Turkey since the 1960s and 1980s when the country was governed by center-right leaders, who openly expressed their desire to turn Turkey into "little America" (Bechev, 1). As the effects of cultural colonialism, "Turkey's elite sent its offspring to colleges across the United States; and Turkish audiences lapped up the latest pop-culture imports such as the TV soap Dallas" (Bechev, 1). As Kwame Nkrumah explains it very well-detailed in his work entitled *Neo-Colonialism: The Last Stage of Imperialism*, operating "not only in the economic field, but also in the political, religious, ideological and cultural spheres" (Nkrumah, 239), "the methods of neo-colonialists are subtle and varied" (239), one of them being financial support from Western countries, which might be actually serving for different aims than those that are claimed. In the frame of the orientation period for becoming a member of the European Union, the natural flow of globalization and the support of the USA for achieving a more powerful role in the governing process of the Middle East, Turkey has been receiving financial and infrastructural 'aids' for development. "Under cover of such phrases, however, [neocolonialism] devises innumerable ways to accomplish objectives formerly achieved by naked colonialism. It is this sum total of these modern attempts to perpetuate colonialism while at the same time talking about 'freedom', which has come to be known as neo-colonialism" (Nkrumah, 239). The manipulation of this invisible hand can be perceived not only on a governmental level, but also on a social level in Turkey, where people want to drive German cars, carry American mobile phones in their pockets, and wear

Italian designer clothes as a sign of power. In this regard, the circumstances of both characters, Naipaul's Ralph and Özdamar's unnamed protagonist, can be united on the same basics by saying that both are coming from countries that were and still are subjected to colonialism, though different types of it, one of them being a politically administrative one and the other a cultural one.

3.2.1 Mimicry in Life Style

In *The Bridge of the Golden Horn*, "a kind of *bildungsroman*, [the] portrait of [an] artist as a young migrant worker" (Madera, 1) is narrated throughout the story line. Together with the unnamed female protagonist we witness the experiences of a young girl who goes through thick and thin whilst trying to create herself a fitting place in her own universe. The struggles of the unnamed protagonist as a non-European individual's attempt to set up a life in Europe serves as a great material to be examined within the frame of postcolonial theory. Considering that the core element of postcolonial criticism is human oppression, regardless of its colonial or anti-colonial context, postcolonial theory enables us to see the "connections among all the domains of human experience" (Tyson, 417), whether they are psychological, ideological, social, political or intellectual in nature. Even though, "as a subject matter, postcolonial criticism analyzes literature produced by culture that developed in response to colonial domination, from the first point of colonial contact to the present" (Tyson, 418), as Lois Tyson puts it beautifully in his book entitled *Critical Theory Today*,

> colonialist and anti-colonialist ideologies can be present in any literary text, [therefore] a work doesn't have to be categorized as postcolonial for us to be able to use postcolonial criticism to analyze it. (418)

Taking this explanation of Tyson about the frame of applying postcolonial theory to various types of texts, which also include texts that cannot be identified as postcolonial literature, as a guide way, the unnamed protagonist of Emine Sevgi

Özdamar is going to be attempted to be analyzed in the frame of postcolonial criticism.

Everything starts when the unnamed protagonist finds herself in Germany as a guest worker in a hostel and has to adopt her life style and behaviors to the surroundings. B. Venkat Mani has provided a perfectly illuminating summary of the novel in the following extract from his dissertation entitled *On the Question, "What is Turkish-German?" Minority Literatures and the Dialectics of Exclusion*:

> The first person narrator, a member of the Youth Theater in Istanbul leaves Turkey to work at a radio lamp factory in Berlin. Her aim is to earn enough money to be able to finance her education as an actress in Istanbul on her return. In Berlin she lives with hundreds of other Turkish women in a hostel, where she becomes friends with the young warden and his wife, theater enthusiasts, who introduce her to the Berliner Ensemble and a range of authors from Engels to Checkhov to Pinter. She returns to Turkey for a short while, returns to Germany, and after a few months of learning German gets another job as an interpreter with Siemens. It is the Berlin of 1968, and the first person narrator's entry into the German language occurs simultaneously to her entry into the student movement in Berlin. At the end of her contract with Siemens she returns to a Turkey where the right-wing conservative movement led by the Grey Wolves is in its nascent stages. She joins the drama department at Istanbul University, where she befriends some radical left-wing students, with whom she leaves for the village of Hakkari at the Turkish-Iraqi border to stage a revolution. The army coup in Turkey aborts all her attempts, she returns to Istanbul and goes underground, but continues to work against the right-wing government. She is arrested with her colleagues, and on her release she decides to return to Germany to escape her political harassment in Turkey. (68)

As Mani also portrays it in the above given summary of the novel, different from a colonial woman, who is typically pictured as a weak and uneducated person, the unnamed protagonist comes from a middle-class family, living in Istanbul. Prior to her journey to Germany, she is already an adventurous and ambitious character, who dares even to lie about her age to be able to become a guest worker. With her existing dominant character, the unnamed protagonist 'sets sail' on a journey to become an even more *independent* and an even more *determined* person.

In the frame of the economic boom that was experienced in Europe after the WWII, as Max Frisch recites it about migration to Germany, "[European countries]

wanted a labor force, but human beings came" (qtd in Triandafyllidou, 27), resulting in the fact that topics associated with the identity formation and psychological combats of the immigrants come to the foreground when migration literature is put under close analysis. Today, the Turkish guest workers have become, without doubt, an integral part of the German society, but when they first arrived they had to undergo different stages of adaptation processes. Consequently, in her quest of appropriating herself to the German culture as a person belonging to the first generation of Turkish immigrants in Germany, the unnamed protagonist reveals some very important qualities that help her to adjust to the new circumstances in her life. With her already present Western mind-set, her endless curiosity about exploring the German culture and praiseworthy struggles to acquire the German language, the unnamed protagonist of the novel reveals a true character that is unique in its sense of being a suitable example for mimicry.

The first and foremost aspect that needs to be approached about her features that were mentioned above is the fact that the unnamed protagonist's primary desire in life is to become a successful and professional actress.

> I wanted to be an actress; everything that was difficult in life was easier in the theatre. Death, hate, love, being pregnant. One could put a cushion under one's dress and act pregnant, then take the cushion away again and the next evening put it under one's dress again. One could kill oneself for love, but stand up again, wipe away the stage blood, smoke a cigarette. (Özdamar, 140)

As it is also the case with Ralph in Naipaul's *The Mimic Men*, there is this inclination towards acting in mimic people. Combined with her choice in profession as a professional actress, the unnamed protagonist is subjected in real life to the continuous change of cultures that are surrounding her. "Experiences that are part and parcel of the changing of cultures are set as psychosocial dramas in multiple sites. Performing a kind of cultural mimicry, the first-person narrator slips into varying roles and is addressed by constantly changing character names" ("Staged Migration and the Role of the Self", 1). As a matter of fact, the unnamed protagonist embodies many different layers of characters within one person:

sometimes she is a political figure, sometimes a guest worker, sometimes the daughter of a family, sometimes a sexual partner, sometimes a friend and sometimes a leader. Thus, the choice of a profession in which the unnamed protagonist has to put on different masks in order to be successful on stage, reveals us a clue that she is prone to be a mimicry person. Actually, the same situation is also applicable to Ralph Ranjit Kripal Singh, who has many names, which bring different layers of characters that are contained within the same person to the foreground. Naipaul's mimic man explicitly prefers to be called Ralph in London and Ranjit in Isabella as he thinks that it would be more adequate because Ralph is a Western name and thus he would be able to *mask* his Isabella side. In lies in the very nature of mimicry to adopt the colonizer's cultural habits, values, behaviors and assumptions, brining these people nearer to actresses, for whom it is not difficult to assume different roles in life than what is expected from them. With her interest in acting as a career, the unnamed protagonist has the basics of becoming a mimic person, in this regard.

Yet, in *The Bridge of the Golden Horn* the unnamed protagonist experiences difficulties in accomplishing her lifelong dream of becoming an actor, who takes part in Western plays and performs modern works of art on stage, spreading a sense of self-esteem and authenticity to the Turkish audience, who, in return, seem to be difficult to be reached if one does not have relatives or acquaintances working at theaters, because there is a lot of favoring in the game, as it can be observed in the following quotation that the unnamed protagonist expresses about a woman in the hostel: "One had been an opera singer in Turkey. But one day the new opera director in Istanbul brought his wife with him. This woman was not a star singer, but he had microphones set up for her on the opera stage. That was why the singer had come to Germany" (Özdamar, 18). She is also strongly believing that, within the boundaries of the Turkish Republic, it is impossible for her to become a professional actress without getting a proper education at an acting school, as there are some factors that would prevent her from achieving success, due to her obligation to 'go by the book' of her family, who do not consider acting as a legitimate profession, with which she can make her living. The ideas of the family of the unnamed protagonist about becoming an actress are

clearly revealed in the following dialogue between the unnamed protagonist and her mother:

> I got applause in the theatre, but not at home from my mother. Sometimes she had even lent me her beautiful hats and ball gowns for my parts, but when I stopped doing schoolwork because of the theatre, she said to me: 'Why don't you learn your school exercises as well as you do your parts? You'll have to repeat a year.' … I couldn't keep up with school anymore. My mother wept. 'Can Shakespeare or Molière help you now? Theatre has burned up your life. … If you're not successful, you'll be unhappy. You'll starve. Finish school, otherwise your father won't give you any money. You could be a lawyer, you love speaking. Lawyers are like actors, but they don't starve, do they? Do your leaving certificate.' (Özdamar, 4)

Therefore, being able to move to Germany is, in a sense, an escape for the unnamed protagonist to a different world, where she can put her dreams of becoming a successful actress into life, by saving up money for acting school.

Not only the unnamed protagonist, but also many of the other women in the 'hossel' (the way the guest workers call the hostel because they have difficulties in pronouncing it) came to Germany to eventually save some money for being able to fulfill their life goals. While "one had been an opera singer in Turkey" (Özdamar, 18), however could not manage to become a star in her own country and came to Germany on the pursuit of success, another ended up in this country of opportunities because she needed "to earn money for the air ticket to America" (Özdamar, 18) as she had fallen in love with an American soldier in Smyrna. There is even a young woman called Nur, who felt herself compelled to come to Germany, in order "to have her breasts operated on" (Özdamar, 18). As it is evident from all these examples, all the guest workers, including also the unnamed protagonist, find themselves in a country, to the language and culture of which they are total aliens, only for the aim of saving money and finding opportunities, which they would have otherwise not found in Turkey. This situation of the guest workers can be explained with the term "forced migration" (Tyson, 421), which was undertaken "as a quest for employment" (421) as a result of which "large numbers of peoples around the globe [were scattered], and large populations of their descendants have separated from their original homeland" (421). Therefore, at

least in the beginnings, as much as they try to do so, neither of the girls and also nor the unnamed protagonist can develop a sense of belonging to Germany.

Having become 'brothers' and 'sisters' within time, the guest workers are growing into a kindredless big family for each other, as they are all sharing the same faith in a foreign country. This sense of 'being together' develops into such a high level that the hostel, in which they are living, becomes their home. Within the boundaries of the hostel, the guest workers feel save. In their own minds, as they cannot associate being at home and being in Germany, for the guest workers the hostel turns into some type of a 'third space' - a space in-between. The following extract from the novel, in which the psychological turbulence of the unnamed protagonist and her friend, who moved out from the hostel into their own apartment in Berlin (only for a brief moment of one night, just to return back to the hostel) is narrated, provides great example to the importance and place of the hostel for the guest workers.

> As we sat there, even the kitchen walls were surprised that we were sitting there. One of the 40 watt light bulbs flickered, went on and off. This was Berlin. This Berlin had not existed for us yet. We had our hossel, and the hossel was not Berlin. Berlin began only when we left the hossel, just as one goes to the cinema, sees a film and comes back on the bus and tells the others the story of the film while taking one's clothes off. Now we were in this film, but the image had frozen, had come to a stop. No one knocked, no one stood up and opened the door. (Özdamar, 44)

With all its Turkish inhabitants, the hostel symbolizes a 'little Turkey', where the girls feel at home. Outside the boundaries of the hostel, they lose their orientation. Needless to mention, this is to change in the course of the novel, when the girls gradually make Berlin 'to their own'. Outside, the hostel, when the *real Berlin* begins, things are very different than it is inside the hostel. While observing the people walking on the streets, the unnamed protagonist gets the impression that people look as if they were surreal: for her, everybody is handsome and beautiful; everybody is well-cared for, and too charming to be true. This attitude can be resembled to the mimic men, who perceived the colonizer as their supreme, not only financially but also racially. As "colonialism was presented as 'the extension

of Civilization', which ideologically justified the self-ascribed superiority (racial and cultural) of the European Western World over the non-Western" (Dash, 1), after the colonial period too, the mimic person has always aspired to become like the colonizer, even though s/he is well aware of the fact that the colonizer is *unreachable*. The same perception is also valid for the unnamed protagonist of *The Bridge of the Golden Horn*. As she is astonished by the sight of the ordinary lives of Germans, the unnamed protagonist distinguishes herself from them by saying that "to [her] the streets and people were like a film, but [she] didn't have a part in this film" (Özdamar, 25), deifying the Europeans. Whilst trying to find a fitting position for themselves amongst the German society, not only the unnamed protagonist but also all of the Turkish guest workers experience a great struggle to explain their presence in the German world. With the motto that "[they] are worker[s], a worker has no homeland[,] where there is work, there is [their] homeland" (Özdamar, 31), every single one of them is talking about "[that] year, for which they had come to Berlin, as if it didn't belong to their life, smoked, drank tea and walked through the city together as if they were in a jungle - without fathers walking in front of them" (Özdamar, 29). For the guest workers, Berlin is not a place, where they are going to stay eternally – on the contrary, Berlin is a transitory space, where they go to work, gain money and return to their families or go to another country, where they are offered another job. In the meantime, it is impossible for them to fit in with the society, because the intention behind their presence in Germany is a temporary one – at least this was the general assumption of what would happen.

Not being able to affiliate themselves neither with the Germans nor with Germany itself, the life of the guest workers, especially the one of the unnamed protagonist gets in great disorder. With the aim of introducing order into their lives, they take their parents or loved ones as reference points. As it can be seen in the example provided above, the longing for their parents, symbolizing their homeland, is so striking that they always make attributes to them. In order to be able to create *order* in their lives, with the aim not to lose their sanity, especially the unnamed protagonist uses the *mother* imagery quite frequently in her language. At a point where she would sacrifice almost anything to become a functioning part of the

German society, the most important aspect that influences her to return back home is her undeniable yearn towards her mother.

> On the floor of the hossel I didn't see any shoes that were my mother's. How nicely her and my shoes had stood side by side in Istanbul. How easily we slipped on our shoes together and went to the cinema to Liz Taylor or to the Opera. Mama, Mama. I thought, I shall arrive, get a bed, and then I shall always think about my mother, that will be my work. I began to cry even more and was cross, as if I hadn't left my mother, but my mother had left me. (Özdamar, 6)

Not being able to control her feelings anymore, the unnamed protagonist "[finds her] mother again" (Özdamar, 34) in the other Turkish women guest workers. As a person, who has lost her organizing element in her life and therefore perceives a great *lack* now, she wants to compensate for that lack with her *desire* towards her mother. No matter how many other women guest workers she takes herself as replacement mothers, she will always feel this lack because as a mimic person, she is a "partial representation" (Bhabha, "Of Mimicry and Man", 88) in Bhabha's terminology, that will never become *whole*. According to Bhabha, "mimicry repeats rather than re-presents … (t)he desire to emerge as authentic through mimicry – through a process of writing and repetition – is the final irony of partial representation" (Bhabha, "Of Mimicry and Man", 88). Therefore, not only the absence of her mother, but also her being a mimic person makes the unnamed protagonist a partial representation as "the performer of mimicry, desires authenticity as well [like the colonizer] but participate in a mirroring of authenticity, which, in itself is a partial representation of the 'authentic'" (Sy, 1). In the progress of the novel, with the gradual adaptation of the European language and the European habits, no matter how much the unnamed protagonist attempts to be more like Germans, she can only have partial access to the European identity, as she is of a non-European origin. Therefore, because of the absence of her organizing mother figure in her life and her aspiration of becoming a mimic person, the unnamed protagonist is a doubly "partial representation" (Bhabha, "Of Mimicry and Man", 88) in Bhabha's terms.

Apart from the feeling of lack that is brought to the unnamed protagonist by Germany, it is not a secret that this country opens for her the gates to a universe, in which even dormitory officials are literate and have a sense of understanding of world theatre. With these wardens, the unnamed protagonist finds opportunities to discuss matters about opera, acting and even scenes in Shakespearean or Brechtian plays during long nights. The unnamed protagonist, who is already enthusiastic about learning more about theater and educating herself on the way of becoming a professional actress on stage, gets acquainted with Brechtian theater first through the hostel warden in Berlin. Thanks to the warden, who lends her plays and books about Brechtian Theater, the unnamed protagonist gets more and more curious about this type of an aesthetically shaped way of living. By adopting this point of view in her private life, within time, the unnamed protagonist alienates herself from her physical presence in Berlin and begins to perceive and narrate things as if she would observe everything from a distance. According to Maria Mayr, who advocates the idea that "the narrator learns to distance herself after becoming disillusioned with the simultaneously divisive and homogenizing effects of an ideologically informed language and life-style" (Mayr, 111), the unnamed protagonist deliberately uses the Brechtian alienation effect in her way of storytelling. Mayr argues that "this aesthetics is operative in her deliberate self-positioning at a distance from and non-identification with any alterity, be the latter of an ethnic, political, temporal, or spatial kind. It is paradoxically this keeping at a distance from Berlin that allows her to stay in Berlin" (111). This alienation technique of Brechtian theatre allows the unnamed protagonist to first observe things from a certain distance in order to be able to find a suitable place for herself within the society. From the beginning of the novel onwards, the reader can observe the gradual evaluation of the unnamed protagonist into a predominantly Germany-oriented girl, wandering step by step away from the 'liberal-Turkishness' of her family. At the Worker's Association, the unnamed protagonist gets acquainted with the sexual connotations of being a woman. In one of their visits to the association, a man sits at the table of the girls and starts to kiss them one by one in return of a glass of beer. This is the first time that the unnamed protagonist is introduced with a world that is driven by sexual desires, without having to think

about concepts like ‘virginity’ or ‘purity’ as it would have been the case in Turkey. Later on, after this very first incident about kissing a complete stranger willingly in public, the still virgin girls, fight with themselves on a psychological level, seeing their mothers in their dreams:

> When I woke up, Rezzan and Gül, the two other girls, said that they had also seen their mothers in a dream. We smoked a cigarette together in the dark hossel corridor and told each other our dreams. As she was listening, Rezzan stubbed out our cigarettes on her left hand and cried out: 'Mother!' We cried out with her: 'Mother,' 'Little Mother'. Gül said: 'If we go there again, may our eyes go blind, may our eyes go blind'. We never went to the Workers' Association again. (Özdamar, 37)

As it is pictured in the above-given extract from the novel, there is a correlation between maintaining their virginity and maintaining their relationships with their mothers for the girls. They “were all virgins and loved [their] mothers” (Özdamar, 17). For them their virginity reminds them of their childhood, as if they were still nursed by their mothers. With the loss of their virginity, their bond and yearn for their mothers would also come to an end, which they were dreading in the beginning of the novel. Their mothers are their organizing elements in their lives that bring order into their chaotic worlds.

As it is fit with a mimic person, the unnamed protagonist conforms her life with the cultural habits and morals of the Western country, in which she lives. Throughout the novel, it can be observed that the unnamed protagonist evolves from a girl, who thinks that the love of her mother has a close connection with preserving her virginity and can be resembled to the colonized with her naivety, into a young woman, who *knowingly* tries to create moments, where she can possibly lose her virginity - just like the colonizer, who has full control over its decisions. To put in other words, the unnamed protagonist ‘makes great effort’ to have sexual intimacy with any man - no matter who it is, or where he comes from, she wants to hold the reigns of her life. This can be interpreted in the sense that the unnamed protagonist tries to create self-confidence for herself, by showing to the world that only she has the word in choosing her sexual partner. She wants to

separate herself from her family and become an individual. According to Albert Memmi in *The Colonizer and The Colonized*, the colonized subject is depersonalized by the colonizer in that the colonizer pluralizes the colonized. “The colonized is never characterized in an individual manner; he is entitled only to drown in an anonymous collectivity” (Memmi, 129). As it can be inferred from this illustration of the colonizer’s treatment of the colonized, the colonized yearns for her/his individuality in order to become more like the colonizer, as the colonizer is associated with ‘individuality’ instead of ‘collectivity’. In this regard, it would not be wrong to claim that the unnamed protagonist wants to abandon her ‘collectivity’, which she experiences with her existence within the realm of her mother/family, and wants to wander off to ‘individuality’ by breaking her bond with her mother/family. Having mentioned the following words right in the first pages of the novel, "we were all virgins and loved our mothers" (Özdamar, 17), there is clearly a connection for the unnamed protagonist, between being a virgin and being linked to her family. In her efforts to lose her ‘diamond’, therefore, there is the hidden message that nobody can dominate in her world anymore - not culture, not parents and not prehistoric rules that were set by ancestors. The unnamed protagonist shows her determination in becoming an independent woman, freed from any preset parameter about how to live her life as a woman, coming closer to the colonizer as a mimic person.

> I sat in the cinema and all I was thinking about was how I could manage to free myself of my diamond this evening. The copy of the film was old, ... I wasn't listening to the film anyway, only to the threatening sentences in my head: You tart, if you don't free yourself of your diamond tonight, you'll never save yourself. Then you'll marry as a virgin and sell yourself to a man as a virgin. I made plans in my head, how I could get the limping socialist to free me from my diamond tonight. (Özdamar, 122)

As she also remains of the conviction that ‘her diamond’, symbolizing her virginity, is not only an ‘obstacle’ for her to become an independent woman, but also to become a professional and successful actress, the unnamed protagonist determines to get rid of it as soon as possible. In this regard, it is a fact that she is also influenced by the people, who get to be important figures in her life during her

days in Germany. When the hostel warden says goodbye to the unnamed protagonist as he takes leave from Berlin for Turkey because "a theatre wants [him] to direct" (Özdamar, 74), his last words to the unnamed protagonist are as follows: "Let me tell you something, Titania: if you want to be a good actress, sleep with men, it doesn't matter with whom, sleeping is important. It's good for art" (Özdamar, 74). The final words of the hostel warden are also supported by Ataman and Angel, two friends of the unnamed protagonist, who claim that "[the hostel warden] is right, [she] must sleep with men, free [herself] of [her] diamond, if [she] want[s] to be a good actress. Only art is important, not the diamond" (Özdamar, 75). Having decided that she needs to get rid of her 'diamond' both in order to be able to become an independent woman and prove to others that only she has the saying about her life and become a successful actress, the unnamed protagonist resolves to achieve this before she returns to Turkey.

> I wanted to give up my diamond at last. I thought, before I return to Istanbul I must save myself from this diamond in Berlin. Angel had given up her diamond, Gutsio didn't have a diamond any more, up on the sixth floor the girl with the dead embryo didn't have a diamond either. And all of them put on and took off their coats just as I did and could open doors. Open letters. Smoke a cigarette. Switch off a light. They still liked the taste of macaroni. They could also look at a film at the cinema without a diamond. I lay in bed and swore by the headlights of the passing cars on the wall that I would save myself from my diamond. (Özdamar, 90)

Knowing that she has "to come home every evening and look in [her] parents' eyes" (Özdamar, 79) as soon as she returns to Turkey, the unnamed protagonist is fully aware that her chances of freeing herself from her virginity are very low in the territories of her parents' presence. For the unnamed protagonist, losing her 'diamond' is becoming a symbol for her independence, for the truth that she has managed to stand on her own feet in Germany, and before she leaves this country she definitely wants to prove it to herself that she has matured, and has become a woman, just as she had resolved to grow into one before returning to Turkey. She wants to recreate herself in the gaze of the colonizer and become a proper mimic person, by internalizing the ideals and morals of the colonizer.

The situation that the unnamed protagonist puts emphasis on losing her virginity while she is still in Germany can also be regarded as evidence to the fact that she wants to prove to her German acquaintances that she has managed to adopt herself successfully to the German culture. Comparing this example with the colonialist ideology that was taught to the colonized as the 'superior culture', the colonized people attributed much importance to resemble themselves to the colonizer by acting according to the codes of the Eurocentric 'superior culture'. As Lois Tyson explains it with the following words:

> Many of [the colonized individuals] tried to imitate their colonizers, as much as possible, in dress, speech, behavior and lifestyle. Postcolonial critics refer to this phenomenon as mimicry, and it reflects both the desire of colonized individuals to be accepted by the colonizing culture and the shame experienced by colonized individuals concerning their own culture, which they were programmed to see as inferior. (421)

Bearing Tyson's explanation in mind, the unnamed protagonist can be resembled to a colonized person, who has learned to see her own indigenous culture as an inferior one to the superior European culture, resulting in her attempts to conform with the codes of this culture by not attributing great importance to her virginity and by trying to lose her virginity in order to prove this fact. As a result of the imposed colonialist ideology on the colonial subjects, "postcolonial theorists often describe the colonial subject as having a double consciousness" which can be described in other words as "a way of perceiving the world that is divided between two antagonistic cultures: that of the colonizer and that of the indigenous community" (Tyson, 421). In this regard, the German (European) culture is overweighing the Turkish (non-European) culture for the unnamed protagonist.

The unnamed protagonist in Emine Sevgi Özdamar's novel is also depicted as an individual entity, who takes part in intellectual discussions and wants to create herself thus a political ideology, which reflects her strong position in the society. In the novel the reader can see that the unnamed protagonist is a character, who has a socialist, left-wing stand and acts also according to this ideology in her life, speaking up for herself and others. In contrast with the prototypical, faded and

uneducated representation of colonized women, the unnamed protagonist is not a mere guest worker in Germany – quite the opposite – she arrives to Germany as an intellectual with ideals. In this sense she is similar to Naipaul's Ralph, who, as a man, is also educated and has a certain background prior to settling to London. Another resemblance between these two characters is also, that they both end up as political characters, who want to change the way of things back in their countries, especially after their experiences in a Western country, with the aim of brining order to things within their own disorientation.

In her journey of struggles to evolve into a Turkish - German woman with Western ideals and traditional values, the unnamed protagonist is forced to return one day back to her homeland, because her work contract with the factory expires. This is also where both the reader and the protagonist herself realize that she has grown during her absence from Turkey into a different person that could neither fit in with the German society, nor has any suitable presence for herself in Turkey anymore. Due to the protagonist's oscillation between Turkey and Germany, respectively the East and the West, her identity is perpetually subjected to the influence of the cultures of these countries. According to Lois Tyson, "this feeling of being caught between cultures, of belonging to neither rather than to both, of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives" (421), is a result of the double consciousness that is created by the imposition of the colonizer's culture being superior to the culture of the indigenous. In his essay entitled "The World and the Home", Homi K. Bhabha explains this situation of finding oneself amidst a 'cultural displacement' with the term "unhomeliness" (141). For him,

> to be unhomed is not to be homeless, nor can the "unhomely" be easily accommodated in that familiar division of social life into private and the public spheres. The unhomely moment creeps up on you stealthily as your own shadow and suddenly you find yourself [trapped in-between cultures]. In [this] displacement the border between home and world becomes confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting. ("The World and the Home", 141)

In other words, being ‘unhomed’ does not mean to be ‘homeless’. An unhomed person does not feel at home even in her/him own home because s/he is not at home in her/himself. As a result of the cultural identity crisis the ‘unhomed’ person is turned into a “psychological refugee” (Tyson, 141). A similar ‘in-betweenness’/’unhomeliness’ can also be observed in the life of Ralph, when he returns to Isabella after London. The same person, who thinks only about Isabella during his presence in London, finds that he misses London when he returns to Isabella. Likewise, during the process of self-determination, the unnamed protagonist is continually facing isolation and alienation which she is forced to overcome in order to be able to integrate as an individual into both cultures. Obviously, after her time in Germany, nothing is the same anymore in Turkey for her. Turkey, which turned into a place of longing and a symbol of her mother during her absence from the country, loses its charm as soon as the unnamed protagonist turns back home.

> In the evening when the street lights came on, I asked: 'Mother, has Istanbul become darker?'
>
> - 'No, my daughter, Istanbul always had this light, your eyes have got used to German light'. (Özdamar, 48)

With the usage of the same light imagery that was employed again during the travel of the unnamed protagonist from the West to the East, the extract from the novel provided above indicates that the unnamed protagonist neither fits into the German society, nor feels completely harmonized with the Turkish society either, after her life in Germany. On a daily basis, she is confronted with problems, first as a Turk among Germans, then as a Turk among Turks. Eventually, there is no other option left to the unnamed protagonist to return back to Germany, as she cannot imagine to lead her life again with her parents in Istanbul.

> Berlin had been like a street to me. As a child I had stayed in the street until midnight, in Berlin I had found my street again. From Berlin I had

> returned to my parents' house, but now it was like a hotel, I wanted to go back on to the street again. … I noticed that I found it easier to talk to my mother on the telephone than at home. The telephone was in the street, and the street gave me courage, but at home I shut myself into my room for a whole day. (Özdamar, 147 – 148)

As an "unhomed" ("The World and the Home", 141) mimic person in Bhabha's terms, the unnamed protagonist does not feel *at home* with her parents anymore. Her desire to be on the streets again reflects her free-spiritedness, which she can live to the fullest only in Europe. Actually, not only the unnamed protagonist herself, but also her parents are now regarding her with a different perspective.

One would think that a person will always be welcomed by the people in his/her homeland no matter how much time they have spent abroad, in a foreign country. On the contrary, the unnamed protagonist is confronted with prejudices from her family and her friends, about the presupposition that she has changed after having 'seen' Germany, or Europe in general. As a person, who has put on a Western mask and tried to recreate herself in the gaze of the authority, this change stands in close connection with the concept of mimicry. According to Frantz Fanon, "mimicry is frequently invoked with reference to the "been-to", someone who has traveled to the West and then returned 'home' seemingly completely transformed" (Singh, 1). Fanon puts the Martinician "been-tos" in his work *Black Skin, White Masks* under close scrutiny in the following extract from his analysis:

> The Negro who knows the mother country is a demigod. In this connection I offer a fact that must have struck my compatriots. Many of them, after stays of varying length in metropolitan France, go home to be deified. The most eloquent form of ambivalence is adopted toward them by the native… The black man who has lived in France for a length of time returns radically changed. To express it in genetic terms, his phenotype undergoes a definitive, an absolute mutation. Even before he had gone away, one could tell from the almost aerial manner of his carriage that new forces had been set in motion. When he met a friend or an acquaintance, his greeting was no longer the wide sweep of the arm: With great reserve our "new man" bowed slightly. (9 - 10)

Just like the Martinicians, who were transformed by their lives in France and even changed the way they greet people, the unnamed protagonist is also confronted

with stereotypical allegations that she has changed after her time in Germany, as far as her behaviors are concerned. Upon catching sight of a typical behavior of her father, the unnamed protagonist reacts in response to it as follows:

> My father sometimes put his trousers under the mattresses, so that they kept their creases. I found one of his pairs of trousers under my mattress and immediately became nervous: 'Don't put your trousers under my bed!' My mother wanted to wash my blouses together with my father's shirts. 'No, I'll wash my blouses separately', I said. 'You're bringing a new fashion home, did you learn it in Europe?' she asked. (Özdamar, 135)

The very same girl, who had previously no problem with her father's putting his trousers under her bed, is now reacting against it and does not want this habit to be continued. Upon seeing these differences in her daughter, the mother reacts, by saying that she has noted her behavioral modification after her life in Europe. Her very own mother perceives her decisions and thoughts as presumptuous and self-righteous and connects these changes in her daughter's behavior to her "having-been-to" Germany. This is not the only incident in which the unnamed protagonist is accused with having changed. When she seems unhappy upon her return to İstanbul, her parents want to talk to the unnamed protagonist and the following dialogue occurs between them:

> The woman who was supposed to be my mother said: 'My child, why are you sitting there as if all your ships have sunk? Say something. Say a sentence in German'. In Berlin, when discussions went round in circles and the starting point couldn't be found, someone would ask a question that I had often heard there: 'Which came first: the chicken or the egg?' I said this sentence in German. 'What does it mean in Turkish?' asked my mother. I translated. My mother said: 'We have a similar sentence. The cockerel crawled out of the egg and thought the shell wasn't beautiful enough for him. Perhaps you don't think we're good enough for you either, because you've seen Europe'. (Özdamar, 134)

Upon perceiving the reply of her daughter as if she would mock with her, the mother of the unnamed protagonist answers with a Turkish proverb with which she wants to convey the message that her daughter seems to have changed after having

lived in Europe and does not fancy neither her parents nor her life in Turkey anymore as an ‘unhomed been-to’.

The changes that the unnamed protagonist undergoes, after having been exposed to German culture intensely, can also be resembled to the situation of the ex-colonials, who started to regard themselves as inferior human beings, and were “left with a psychological ‘inheritance’ of a negative self-image and alienation from their own indigenous cultures” (Tyson, 419) in the frame of cultural colonization. As an effect of this, the unnamed protagonist is so much alienated from her own culture and family that she addresses her very own mother as “the woman who supposed to be [her] mother” (Özdamar, 134). When she first arrives at home from Germany, the unnamed protagonist tells us in the story that “a man came driving toward [them] in a Pontiac” (Özdamar, 133), who is actually her very own father. After a remote welcome between the father and the daughter, the old man, who is very happy about the arrival of the unnamed protagonist verbalizes his frustration by saying “Welcome, my daughter, don’t you know your father anymore? Have you forgotten us in Germany?’ (Özdamar, 134) As if trying to reply to the disillusion of her parents, the unnamed protagonist states that “[she] sat on the couch … as if [she] were in a strange house” (Özdamar, 134). Consequently, the allegations of the parents towards their daughter about the fact that she has changed due to her residence in Germany are proved by the own perceptions of the unnamed protagonist herself as true. As a result, she does not feel the sense of belonging fully to neither countries anymore – whilst longing for Turkey in Germany, she understands that in Turkey she can never be complete again too.

No matter in which country she lives, the unnamed protagonist experiences problems regardless of her country of residence – in Turkey she does not perceive herself as a part of the society anymore, but in Germany she also faces great difficulties, the most important one of which is without doubt her combat with the German language. Obviously, the language barrier is one of the biggest obstacles that the unnamed protagonist experiences upon coming to Germany for the very first time. Just like it is the case with all the other guest workers, who arrive to this new country with big opportunities of saving up some money for their beloved ones and for themselves, none of the Turks know not even a single word of

German in order to express themselves. However, different from all the other workers in her group from the hostel, the unnamed protagonist is very ambitious in learning German, in order to become a functional part of the German society. As the first step of her language acquisition, the unnamed protagonist starts by memorizing headlines of newspapers that she sees every morning on her way to work.

> The lights of the bread shop were on, in the newspaper case the headline of the day was: HE WAS NO ANGEL. Out of the bus windows on my right I saw the newspaper, out of the bus window on my left I saw the ruin of the Anhalt railway station, which like the Hebbel Theatre was opposite our hossel. (Özdamar, 14)

She not only reads and memorizes these headlines, but also provides them as answers to German questions without knowing the meaning of the headlines.

> The snow made the cards and the floor in front of the porter's lodge wet. The porter rose a little from his chair, that was his job. I tried out my German sentence which I had learned from today's newspaper headline, on him: 'Hewasnoangel' - 'Morning morning', he said. (Özdamar, 15)

Upon arriving to work on the same day after reading the headline of the newspaper, which she saw on her way to work on the bus, the unnamed protagonist tries to use the memorized headline as an expression to greet the porter at the entrance of the factory. "What a storm, itchy skin? DDT cures it" (Özdamar, 34), "They're shooting again" (Özdamar, 46), "Hunt for axeman. Beggar King Poldi begs his last" (Özdamar, 67) are only a few of the headlines that the unnamed protagonist learns by heart and tries to practice this way German, by repeating them continuously over and over to herself and by using them even if out of context in her replies to other Germans.

> I couldn’t speak a word of German and learned the sentences, just as, without speaking any English, one sings ‘I can’t get no satisfaction’. Like a chicken that goes clack clack clack. Clack clack clack could be the reply

> to a sentence one didn't want to hear. For example, someone asked 'Niye böyle gürültüyle yürüyorsun?' (Why do you make so much noise when you walk?) and I answered with a German headline: 'When household goods become used goods'. (Özdamar, 3)

Reflecting her career plans about becoming an actress on every sphere of her life, the unnamed protagonist learns everything by heart and just like an actress, whose stage is a whole country, she pretends to be giving true replies by using newspaper headlines, which she memorizes without knowing their meanings. At this point the situation that is called as 'slippage' or 'ambivalence' in Bhabha's terms comes to the foreground. The fact that the unnamed protagonist replies to the Germans with headlines from that day's newspapers, even if their meanings and contents are totally out of context, puts the girl into a burlesque situation and reminds people of the element of ridicule. Whilst trying to assimilate herself to the German society, the unnamed protagonist puts herself into a farcical position in the eyes of the Germans. On the other hand, this act of the unnamed protagonist can also be regarded as a way of subverting the power relations between herself and the Germans. As the unnamed protagonist tries to assimilate herself into the German society, by using straight forward headlines that she memorized on her way to and from work in daily conversations, and trying to recreate herself in the gaze of the Germans, the way that she uses the German language can remind the Germans of how they have overseen the importance of the guest workers' language acquisition by considering them merely as temporary work forces, who would eventually leave for their homes. The usage of the German language by the unnamed protagonist in her special kind of style, "locat[es] a crack in the certainty of colonial dominance, an uncertainty in its control of the behavior of the colonized", since "mimicry is never very far from mockery" (Ashcroft, 125). Even though the unnamed protagonist is not a colonized person, her situation can be explained with the power of mimicry, "act[ing] like a distorting mirror which fractures the identity of the colonizing subject" (Moore-Gilbert, 121) as she mocks the German society, who, in a sense, made her use the German language in a distorted way by not providing her with a language education, like the millions of other guest workers too.

After all her combat with the German language, the unnamed protagonist wants to make a fresh start again in Germany after her return to Turkey when her contract with the radio valve company expires, by commencing to work on her German skills. Thus a new journey for her starts: she manages to develop herself from the girl, who tried to learn German by memorizing headlines of newspapers and by reciting words that she has seen on magazines randomly in her daily life, into a girl who starts working as an interpreter for Turkish workers, as she eventually improves her language skills to an expert level. After her father provides her with three thousand marks, the unnamed protagonist starts attending a German language course at the Goethe Institute in a small town on Lake Constance. When she graduates from there, she starts working in Germany at Siemens as an interpreter for the Turkish workers.

> The Siemens manageress, her name was Gerda, said: 'Listen, how do you speak such good German, come and see me in the factory tomorrow'. The next day she patted me on the back. 'You are the new interpreter in the Siemens' women workers' hostel'. (Özdamar, 80)

Yet, even though she can now speak the German language fluently, there is still this invisible barrier between herself and being German as she always feels the necessity to start all of her sentences with 'excuse me'. She even makes the distinction that she only feels the urge to start her sentences by saying first 'excuse me' when she talks exclusively to Germans, while this is not the case when she is talking to Turks.

> When I spoke German, I began my sentences with 'Excuse me'. To the right I said to the foreman: 'Excuse me…' When I translated into Turkish to my left, the words 'Excuse me' were missing. The workers said, 'Tell the foreman, I want to know exactly…' I translated it to the right to the foreman. 'Excuse me, but the worker says, you should excuse him, but he wants to know exactly…' When I translated at the doctor's and a sheet of paper fell from the doctor's hands, I said: 'Oh, excuse me'. – 'Not at all, not at all', said the doctor. He then bent down to pick up the sheet of paper, I bent down too, and my head banged into his head. Again I said: 'Oh, excuse me'. When I pulled the door towards me on which there was the word 'Push' and the door didn't open, I said to the porter: 'Oh, excuse me'. (Özdamar, 81)

Just like Bhabha's claim, as a mimicry person, the unnamed protagonist can only become 'almost the same, but not quite' because of this invisible barrier, which she cannot overcome no matter what she does. The fact that she feels the necessity to excuse herself every single time she speaks to Germans, can also be interpreted as a kind of inferiority complex: the protagonist's irresistible urge to constantly excuse herself from only the Germans and not the Turks is an unquestionable sign of not being able to see herself as an equal to Germans and thus also not a complete part of the German society. Even if she can now speak the German language – thus the language of the West/power – fluently, she still feels the inferiority complex and reflects this inferiority clearly in her word choice. When the hostel warden of Siemens' women workers, Madame Gutsio, a Greek lady, asks the unnamed protagonist why she is constantly excusing herself, the following dialogue occurs between them:

> She switched on the light and I said: 'Oh, excuse me'. Gutsio's hand remained on the switch, and she said: 'Why are you excusing yourself?' – 'Yes, that's right, excuse me', I said.
>
> 'Why are you excusing yourself, sugar doll?'
>
> 'Yes, that's right, excuse me.'
>
> 'But don't excuse yourself.'
>
> 'OK, excuse me.'
>
> Gutsio sat down in front of me and said: 'Please excuse me, but why are you excusing yourself so much?'
>
> 'Excuse me, I won't excuse myself any more.'
>
> Gutsio said: 'Excuse me, sugar doll, but you're still excusing yourself.'
>
> 'Yes, excuse me, I really won't excuse myself anymore.'
>
> 'Don't excuse yourself, that's it.'
>
> 'Good, I won't excuse myself, excuse me.'
>
> Gutsio shook her head and said: 'Sugar doll, sugar doll, I don't like you always excusing yourself.' (Özdamar, 81 – 82)

She almost tries to excuse her presence in that country, as if she was not working in an honorable way, or earning her life through her decent job but in a way harming

the country with her sole existence there. The unnamed protagonist actually not only excuses herself from the Germans, but also from Greeks. This shows us that the European in general is juxtaposed with the non-Europeans, in the sense that the non-Europeans can never achieve the level of the European, and thus there is yet again another level on which the East and the West are made to come into collision with each other, making sure that one is resembles power and the other not, as Said lays the grounds of postcolonialism in his *Orientalism*, which is going to be referred to in more detail later in the thesis.

3.2.2 Mimicry in Özdamar's Writing Style

Dealing with the story of an unnamed protagonist, *The Bridge of the Golden Horn* is a semi-autobiographical novel by Emine Sevgi Özdamar that "concentrates on the intellectual, the artistic, and, particularly, the sexual awakening of the young protagonist. It follows her peripatetic life, one preoccupied with sexuality, theater, literature, and radical politics" (Madera, 1). Reflecting Özdamar's own life, the narrator of the story leaves Turkey for Germany at sixteen as a guest worker, in order to be able to save money for becoming a successful actress and then returns to Turkey eventually, like Özdamar, to study Brechtian theater at a Turkish university.

According to John Berger, who wrote an introduction to *The Bridge of the Golden Horn*, Emine Sevgi Özdamar is above all a very good story teller, with all the simplicity of her story telling. Her power lies in the fact that, as a narrator "she can talk about sex like a man[,] [s]he talks about dreams like a child[,] [s]he talks about the cruelty of the existent like a grandparent[,] [h]er voice changes age from sentence to sentence[,] [a]nd what is between its legs changes too" (Berger, x). Therefore, overlapping and shadowing the exact situation of the guest workers in Germany, with all its chaotic adaptation process as strangers in a totally foreign society, Özdamar uses a very simple language to narrate the story. In the words of the author, one can feel the easy-going flow, as if she was trying to reflect the proficiency of a baby, who has just started its language acquisition period, as naked and bare as the guest workers' presence within the German society. With this

simplicity, the author also wants to lay bare the desperateness of the guest workers, who are not in a position to express themselves because of the language barrier and therefore cannot even think of a way to verbalize their illnesses. The following extract from the novel is a great example to this state of affairs:

> Often women or men came to my [(the unnamed protagonist's)] door if they had to go to hospital at night. Stomach, a finger that was sore, a high temperature, a throbbing tooth. I then went with them to the hospital. There we stood in the light. The sick stood in this light like lambs and practiced the foreign names of their illness, in order to say it to the others in the hostel later. The doctor had a round mirror on his head, exactly in the middle of his forehead.
>
> Once one of the single women had a high temperature and pains. First women came from their floor to me and said: 'She's been crying for days, can you tell us why she's crying?' Then she came to see me herself. She was standing perhaps eighteen inches away from me, but even I could feel her heat. I went with her to the hospital. The doctor said: 'Tell her I don't understand what she's got' – 'I'm homesick', she said and wept. The doctor gave her drugs for flue. We went back to the hostel in the ambulance, then I took her up to her room. When I went down in the lift, the lift was still warm from her fever. The next evening she called me to her: 'Come, I'll show you something'. She didn't have a temperature any more, but an ice-cold body. She showed me a three-month-old embryo, which she had wrapped in newspaper. For weeks she had been trying to abort the child. When I left, she said to me: 'Don't tell anyone, my beauty.' (Özdamar, 86-87)

The language barrier between the Turkish guest worker and the German doctor can be observed in this extract at its finest. Due to the inefficient German skills of the guest worker, the 'lack' of German skills to be more concrete, she fails to convey the symptoms of her illness to the doctor, who, in return, makes a wrong diagnose, prescribing her improper medicine. The simplicity of the word choice in picturing the helplessness of the Turkish woman is reflected in the nakedness of Özdamar's narration.

As a part of the second generation women writers in the fields of migration literature from Turkish-German authors, Emine Sevgi Özdamar belongs to this special group that began for the first time producing literary works in German language. "As a structural element, language is important in Emine Sevgi Özdamar's literature. Thinking in Turkish but writing in German, [her] literary

works ... deliver a special exotic taste or flair for the German readers" (Göbenli, 8). Indeed there is such a countless amount of direct translations of proverbs from Turkish into German that for a reader who does not have knowledge of the Turkish language, the images that are created in the mind of the reader would undoubtedly be interesting and reminiscent of the oriental fairy tales to which the German reader, as a foreigner, is a complete stranger. At this point it would be proper to support this claim with a few striking examples to the usage of direct translations of Turkish expressions by Emine Sevgi Özdamar in her novel:

1- (When the unnamed protagonist announces her father that she is going to go to Germany as a guest worker) "My father said: 'May Allah bring you to your senses in Germany. You can't even fry an egg. How are you going to make radio valves at Telefunken? Finish school. I don't want my daughter to be a worker. It's not a game.'"[2] (Özdamar, 5)

2- (Hamza, a friend of the unnamed protagonist from the Turkish Workers' Association, cooks food for his friends) "We ate the beans and lamb, he didn't eat himself, smoked and blew the smoke in our faces. 'Eat, my roses, eat, in this world and the next you are my sisters'."[3] (Özdamar, 33)

3 - (Şükrü, another friend from the Association, is a womanizer in Germany and his friends want to warn him) "We three girls said: 'Şükrü, watch out, the woman want to eat your money'. Şükrü laughed: 'Let me tell you something, the women who don't eat money, I don't love them'."[4] (Özdamar, 35)

4- (When the unnamed protagonist returns home to İstanbul, her parents realize that she has changed and is unhappy about being back in her home country) "The woman who was supposed to be my mother said: 'My child, why are you sitting

[2]**In Turkish:** "Allah sana akıl fikir versin. Sen yumurta bile kıramazsın. Telefunken'de nasıl radyo lambası yapacaksın? Okulunu bitir. Ben kızımın işçi olmasını istemiyorum. Oyun değil bu."
[3]**In Turkish:** "Biz etli kuru fasulye yedik, o ise yemek yemedi, sigarasını içti ve dumanını yüzümüze üfledi. 'Yiyin bakalım güllerim, yiyin. Dünya ahiret bacımsınız.'"
[4]**In Turkish:** "Biz üç kız şöyle dedik: 'Şükrü, dikkat et, bu kadın senin paranı yemek istiyor'. Şükrü güldü: 'Size bir şey söyleyeyim, para yemeyen kadınlardan ben zaten hoşlanmam'."

there as if all your ships have sunk? Say something. Say a sentence in German'."[5] (Özdamar, 134)

5- "One can burn a blanket because of a flea."[6] (Özdamar, 155)

6- "Anyone whose tree bears many apples will be stoned."[7] (Özdamar, 172)

The deliberate and frequent usage of Turkish proverbs and idioms by the unnamed protagonist can be interpreted as an indicator of the fact that she is afraid of losing her Turkish identity. With the continuous usage of these 'foreign' words and idioms directly translated into bold German, the unnamed protagonist tries to uphold her 'Turkishness' within the space of 'Germanness'.

> Life in the new geography interpellates not only the present in the form of daily difficulties of the immigrant experience, but also the past by problematizing the gesture of remembrance and recall. The dominance of a new language occasions a displacement in memory that distorts the past. (Bayazıtoğlu, 97)

In order to hold on to her Turkish identity tightly, the unnamed protagonist clings to the frequent usage of Turkish words in her German skills, because "holding on to the uniqueness of the migrant experience is possible only through its language. The surplus that is the personal and collective uniqueness, beyond all nominations that can be expressed in any second language, is reflected in the surplus as Turkish in the German text" (Bayazıtoğlu, 99). As the Turkish culture and tradition constitute the main substance of the existence of the unnamed protagonist, she knows no different way of expressing her thoughts and feelings apart from the usage of the Turkish language. As a result of the fact that her past is in Turkish and all her memories are in Turkish, Özdamar gives voice to these thoughts and feelings by incorporating the Turkish language into German.

Taking the above-given examples into consideration, one can even claim that Özdamar tries to create a new creole language from the combination of

[5]**In Turkish:** "Annem olacak kadın şöyle dedi: 'Çocuğum, neden orada gemilerin batmış gibi oturuyorsun? Bir şey söyle. Almanca bir cümle söyle.'"'
[6]**In Turkish:** "Pire için yorgan yakmak."
[7]**In Turkish:** "Elma veren ağaç taşlanır."

German and Turkish. By directly translating the Turkish proverbs and the Turkish sayings into German, expecting that readers from all nationalities will clearly understand the content and the message that is tried to be given with them, Özdamar attempts to subvert the power of the German language over the guest workers. She wants to challenge, in a sense, the authority, by laying down as a condition that everybody must comprehend these boldly translated Turkish epigraphs. Just like it is the case with the Isabella Creole, the German language is spiced up with the spirit of the Turkish language in *The Bridge of the Golden Horn*.

While the blunt usage of these Turkish sayings might lure the attention of the foreign reader, as a result of their exotic flair, it might also create quite an opposite outcome. When it comes to the psychological reflection of the direct incorporation of Turkish idioms into the German used by the unnamed protagonist, the foreign reader might perceive an alienating effect – firstly because they cannot fully internalize the content of these proverbs as they lack in the necessary cultural basics of understanding them, secondly, the presence of these originally Turkish ways of sayings and proverbs in a German-narrated text can be perceived by the foreign reader as a type of challenging the *authority* with the incorporation of the 'native language', as Bhabha mentions the power of mimicry to subvert power relations. Even if all these idioms are translated into straightforward German, employing very simple language so that they can be easily understood by everybody, and might also be looking charming for the foreign reader in their quality that they are "accomplishing what a translation is supposed to do: to render the foreign in one's own idiom" (Bayazıtoğlu, 94), it is true that "the irreducible foreignness of these parts of the texts" (Bayazıtoğlu, 94) can pose a problem for the foreign reader.

> From the German perspective, Özdamar's language is both familiar and alienating. It operates at a level of linguistic hybridity that enables communication, stretches the boundaries of German and yet remains stubbornly strange, if not outright foreign. German is made to contain Turkish as simultaneously part of it and recognizably outside it. (Bayazıtoğlu, 94)

Just like the guest workers who want to integrate with the German society without losing their Turkish identities, Özdamar creates a language, which can be described as a rough mixture of Turkish and German. Yet, leaving the subverting power of this creole language on West, the usage of this mixture language has a psychological effect on the unnamed protagonist. As a result, the Turkish figure in Emine Sevgi Özdamar's novel, feels distanced from Turks, who cannot speak German and are not acquaintanced with German culture, and from Germans too at the same time because they do not understand the language that is used by the unnamed protagonist, putting an invisible language barrier between the German society and the unnamed protagonist. In mimicry, there is a continuous struggle on behalf of the mimic man, to create himself in the face of the more powerful one, thus the Westerner. Therefore, the unnamed protagonist, representing all other guest workers in Germany too, feels forced to create herself a space in which she can coexist with the Germans. As she is neither accepted by the Turks (who cannot speak German) nor by the Germans (who are not appeased with the distorted German of the unnamed protagonist), resulting in her becoming a mimic person, who stands out in the German society with her creole language, appropriate to the qualities of a mimic man.

The coexistence of Germany and Turkey together in the life of the unnamed protagonist is also reflected on the writing style of Emine Sevgi Özdamar in her novel, resulting in the fact that the writer represents the East and the West like the two hemispheres of the world, that are juxtaposed but exist side by side, substituting for the deficiencies of each other. Taking the differentiation between Germany and Turkey as its core element, as it is also the case in mimicry, differentiating between the colonizer and the colonized, in the novel there is a clear distinction between the East and the West. Not only in the cultures, attitudes and life styles that are adopted by the majority of the societies of these both countries, but also in the personal motivation and behavior of the unnamed protagonist during her presence in both Germany and Turkey are profoundly different from each other.

This distinction between the East and the West is also the main idea behind Edward Said's *Orientalism*, in which the foundations of postcolonial criticism are

laid down. According to this, the world is exposed to a Eurocentric point of view that "takes for granted both the superiority of what is European or Western, and the inferiority of what is not" (Barry, 194). Examining how the West perceives the Islamic world, Said puts the idea forward that

> Orientalism [is] ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, West, "us") and the strange (the Orient, the East, "them"). This vision in a sense created and then served the two worlds thus conceived. (43-44)

To explain Said's above provided idea about the differentiation between the East and West in Peter Barry's words, "Said identifies a European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as 'Other' and inferior to the West. [In Said's Eurocentric universalism] the East becomes the repository or projection of those aspects of themselves which Westerners do not choose to acknowledge (cruelty, sensuality, decadence, laziness, and so on)" (194). In *The Bridge of the Golden Horn*, Emine Sevgi Özdamar projects Said's *Orientalism* with its clear cut distinction between the East and the West.

To start with the representation of this distinction, also fit with the attributes that the East is associated with in the Western view, while the unnamed protagonist adopts an extraverted nature in Germany, she is a rather reserved person in Turkey. Being a girl, who is not afraid of anything on the streets of Berlin, who jumps into the train and travels to Paris, who does everything to prove her independency from other people, works in factories to gain money, opens a totally new chapter in her life as far as sexuality is concerned, - to sum up - who thinks that "[she w]ould be able to manage [everything] in Berlin, [she] wouldn't have the courage to do in İstanbul" (Özdamar, 121), the unnamed protagonist becomes a totally different person in Turkey, "hid[ing things] from [her] parents" (Özdamar, 135), while she is under the roof of her family. In this sense, Germany symbolizes freedom, modernity and power for her, whereas her life in Turkey is equal to (1) confinement, (2) tradition and (3) impotence in the novel. To give specific

quotations from *The Bridge of the Golden Horn* as examples for each of these identifications used as symbolizations for Turkey in the former sentence, all three quotations can be listed as follows:

1- The unnamed protagonist expresses her thoughts to herself while she is out on the street of her family's house and utters the following sentences, revealing the confinement that she experiences in her home country: "When the bird Memish began to sing the next morning, I went for a walk under the chestnut trees, up and down, as in a prison yard, and thought about how I could flee this prison [(meaning Turkey)]." (Özdamar, 140)

2- The mother of the unnamed protagonist says these words to her daughter, giving us clues about the traditional attitude of both the family and the country in general: "Even when a pear falls from the tree, it doesn't fall far from its tree. I'm sure that over there [(meaning Germany)] she didn't allow any blots on our family honor." (Özdamar, 136)

3- The unnamed protagonist reflects about her situation in Turkey that makes her impotent: "The striking workers and demonstrating students were somewhere close to me in Istanbul, and I was only walking between my parents' apartment, the newspaper kiosk and the chestnut tree tunnel. I felt as if I was a coiled spring in a box. If the lid of the box were to be lifted, the spring would jump out." (Özdamar, 141)

In this context, there is such a clear cut distinction between the East and West that not particularly Turkey, but even moving a little bit further to the East from Germany, the unnamed protagonist has difficulties in adjusting to the climate and the immediate changes in her mood can be observed as follows:

> We reached Budapest; it was as if we had arrived in another time. The light of the street lamps was weak, our eyes had got used to the bright Berlin light. (Özdamar, 129)

Moving further to the East makes the unnamed protagonist realize that she belongs to Berlin, because she 'got used to' everything about the West, even the 'brighter' lights.

Within the boundaries of Germany, which is regarded as the country of the free man in the novel, Berlin, representing the West, even constitutes an independent character by itself and is, according to Maria Mayr in her thesis work entitled *Holey Berlin: Literatures of Migration in the Berlin Republic*, with the opportunities that are provided by the city, attributed great importance.

> For [Emine Sevgi Özdamar], Berlin and its surroundings offer holey spaces in terms of providing a chronotopic place of arrival, as well as by forming a conduit between the past and present, Germany and Europe, and Europe and its Others. The author['s] holey Berlin thus escape the narrow confines of the local and national and simultaneously prevent getting lost in an abstract post-national and global European space. (Mayr, iii)

Berlin is a space, not confined within the boundaries of time or place. Independently from the era, it is always modern, always promising and always full of opportunities. Berlin is a place where dreams come true and where people get the chance of building a strong character for themselves. In all its aspects and qualities, Berlin stands out as a city, epitomizing the whole Europe. What Berlin is to the unnamed protagonist, London has the same meaning and function for Ralph in Naipaul's *The Mimic Men* – these cities make the protagonists free.

Even territories of a single city epitomize different ideals and qualities within themselves, in the novel, where East and West Berlin are two totally contrasting parts of the city, that are exemplified with opposing features just like it is the case on the level of countries. When it comes to comparing the Eastern attributes of places, East Berlin is equated to İstanbul, in the point of view of the unnamed protagonist.

> On the streets of East Berlin I suddenly felt a longing for home, for İstanbul. I smelled the air and drew it into me. The Dove told me that in East Berlin and İstanbul they used the same diesel oil. (Özdamar, 22)

While the Eastern part of Berlin reminds the protagonist of her homeland that is located in the East of the globe, she cannot even enjoy her time out in East Berlin because the East is principally associated with confinement and impotence.

> In the evening the twelve of us went to East Berlin, bought records of Brecht songs and wanted to go dancing in East Berlin and celebrate the new association. The dance place was very full, and we didn't get in. We returned to West Berlin, went to our Greek bar and danced syrtaki with the Greek students there. (Özdamar, 121)

As it can be observed in the given extract from the novel, the unnamed protagonist cannot even go out and enjoy an evening with her friends in the Eastern side of the city.

Taking Said's *Orientalism* as a pathway, in the novel there is a clear distinction between the East and the West, no matter where these orientations are located, the difference in their associated qualities is applied everywhere. Of course, İstanbul also gets its share from this clear cut distinction as for the unnamed protagonist "the Asian and the European side in İstanbul [are] two different countries" (Özdamar, 171). After the unnamed protagonist returns home to Turkey, she gets depressed and does not even want to leave her room in the apartment of her family, which is located in the Asian part of İstanbul, thus the East. On the contrary, when the girl travels with the ferry to the European side of İstanbul she acts as free and as confident as she used to be in Germany.

> During the day I went to the drama school on the European side, … and then I came back to the Asian side of Istanbul to my parents' house as if to a hotel. I slept in Asia and when the bird Memish began to sing in the morning sailed to Europe again. (Özdamar, 169)

For her, Asia is not home, as she uses the house of her parents as a 'hotel'. Asia resembles for her only a transitory area, in the end of which she is going to reach Europe, always waiting for her time there to put her aspirations in action. For the sake of comparing her psychological behaviors and attitudes on each side of

İstanbul here are two examples about the way how she handles things both in the European and Asian parts of İstanbul, when she wants to open up to people about her accidental pregnancy and ask about advice how to get rid of this situation. This first passage takes place on the Asian side of İstanbul:

> I thought about whether I should perhaps tell [the hairdresser] that I was pregnant. She didn't have any children, perhaps she knew what could be done. I said: 'I'm...' - but before I said 'pregnant', I looked at her table, to see what kind of newspaper she read, whether it was a left-wing one. She read Hürriyet, a Turkish tabloid, and instead of 'pregnant' I said: 'I've become a socialist'. (Özdamar, 137)

The unnamed protagonist cannot open up to the hairdresser about her problem and about finding a solution to her problem, as she prefers to read a newspaper, which would not have been the first preference of the unnamed protagonist. At this point it is remarkable to note that this scene is located in the Asian part of the city. In the next extract it can be observed how the girl behaves and deals with the same problem in the European part of İstanbul:

> [Hüseyin] gave me a book in German and said: 'Here, it's my favorite book. You must read it'. They made tea, I opened the book, and Hüseyin said: 'It's a story after the Second World War in Germany'. The name of the book by Böll was And Never Said a Word. I said: 'I'm pregnant'. - 'Are you sure?' they both asked. (Özdamar, 145)

The distinction between East and West is overtly reflected on the psychology of the unnamed protagonist, as it is evident from the two examples provided above, where in the primary one she is unable to talk about her problem, even though she starts the sentence she cannot finish it, whereas in the later, as soon as she sees traces of intellects that remind her of her free-spiritedness in Germany, she directly verbalizes her problem, without beating about the bush. As she confesses in her own words: “The sea separated Asia and Europe, and when [she] had water between [her] parents and [her]self, [she] felt free” (Özdamar, 171), originating from her point of view that “the Asian and the European side of Istanbul were two

different countries" (Özdamar, 171) Europe, resembling Germany, and Asia, resembling Turkey. When she is in the Asian side of the city, she turns back into the girl, who has to follow the steps of her parents, living under the roof of her family a more confined life as it is suitable to what is expected from a young Turkish girl, while she reveals her daring, wild and extraverted face in the European part of İstanbul, where she socializes with friends, opens up to people about her secrets, goes to acting school and continues to perform her sexuality freely, just like it was the case in Europe. However, even if there is a clear cut distinction between these two parts of the world, the unnamed protagonist is continuously yearning for the other half, during her bouncing back and forth between them. To sum up, neither here nor there but rather connecting Berlin and Istanbul by constantly weaving back and forth between them, the unnamed protagonist manages to create a space for herself where she can fit with her personality and ideals.

CHAPTER 4

CONCLUSION

In this study, similarities between Naipaul's Ralph and Özdamar's unnamed protagonist, i. e. their common bondage to their mothers after they move to a foreign country respectively, their multiple-layered characters that come to the foreground with the usage of different names/masks, and their both being "been-tos", who do not fit in neither of the countries anymore because of their identity formation, have been examined in detail. Both characters have lived in hostels upon their arrivals to London and Berlin respectively, and both of them go to those foreign countries for a specific purpose in the first place: Ralph wants to get a proper education and the unnamed protagonist wants to get a job with a proper salary to save up some money. Both of them have an aim: to change their lives, profiting from the opportunities that are provided by a Western country. In this sense the two characters have several similarities.

Another striking aspect is that both of the characters use the same tools to attain a powerful position within the society: politics and sex. In order to be able to prove their independency and reveal the sense of independency that they have obtained during their habitations in the Western countries, both deal with politics at some point in their lives. The unnamed protagonist engages with "the social, political and cultural events of the Federal Republic of Germany in the 1960s, for example, the division of Berlin, German students' protests against the Vietnam War and [protests after] the death of the students' movement leader Benno Ohnesorg" (Göbenli, 10). Also, after her return to Turkey she becomes a leftwing activist, who even goes to Hakkari by hitchhiking from İstanbul, to attend a big demonstration at the Iraqi border. Similarly, Ralph finds himself after his return to Isabella in the political world and becomes a politician, who unfortunately has no

influence over London as a mimic person, to be able to change the way of things back in Isabella.

In regard with the other aspect, sex, both of the characters happen to have an inclination towards it in each of the novels. As it was discussed in the previous chapters, the unnamed protagonist turns into a woman who is using sex as a means of proving her independency and securing the start of a professional career as a successful actress, from a young girl, who is afraid of breaking her bondage with her mother if she loses her virginity. She wants to get rid of her 'diamond' and return to Turkey as a powerful woman, who has 'matured'. Similarly, with Naipaul's Ralph character, the reader witnesses the striking transformation of Ranjit Kripalsingh from a boy, who is even embarrassed to pronounce the word 'wife' out loud in front of his class, when his teacher asks him to answer the opposite of 'husband', into Ralph Ranjit Kripal Singh, who is extremely fond of (and also does not hold back from expressing it openly) having sexual intercourse with various types of women, including strangers, with the aim to compensate for his lack that is created by the disorder in his life as a mimicry person. Both characters are in search of finding a way of compensating for this feeling of lack by pursuing sexual intimacy in other people, to ensure their independency and self-confidence.

When it comes to their differences, the difference in their sexes should also be taken into consideration. According to Lois Tyson,

> patriarchal subjugation of women is analogous to colonial subjugation of indigenous populations. And the resultant devaluation of women and colonized peoples poses very similar problems for both groups in terms of achieving an independent personal and group identity; gaining access to political power and economic opportunities; and finding ways to think, speak, and create that are not dominated by the ideology of the oppressor. (423)

Taking Tyson's analysis of the 'double colonized' women into consideration (firstly colonized as a human being and secondly colonized due to her gender), it would be not wrong to claim that Emine Sevgi Özdamar's unnamed protagonist

does not resemble to this oppressed woman figure. As a woman, who has full access to political power and economic opportunities, her rank within the society can even be evaluated as one that is higher than Ralph, given the fact that he fails in his political and industrial attempts, while the unnamed protagonist manages to always work her way up in the society and does not end up as an exile.

Another extremely important and key difference between them is the fact that one comes from a postcolonial country, while the other does not. Homi Bhabha's theory on mimicry is a concept, which was created to analyze Indians in the context of colonialism. While Ralph comes from a country that was colonized, the unnamed protagonist comes from a country, with an extremely rich culture, strong language and proud history that has never been politically colonized. Taking this aspect into consideration, it is not possible for the unnamed protagonist to become a mimic person because she is neither a person of color, whose ancestors were forced to commit slavery by the West, nor a resident of a country that has a direct colonial background. However, she still has all the remaining qualities that can be sought for in a mimic person, as it was analyzed thoroughly over the course of this thesis.

As there is yet no proper vocabulary or concept to explain the situation of the identity formation process of the Turkish-German guest workers, the closest theory to explain their psychological experiences is, in my opinion, even if to some extend applicable, Bhabha's concept of mimicry. Remaining assured that Ralph is a perfect example to a mimic person, depending on the view point of the analyst, according to Bhabha's theory, the following words of the unnamed protagonist's father sum up the whole topic about the unnamed narrator's possibility of being regarded also as a mimic person:

> My mother said: 'She has learned German. A language is like a person, two languages are like two people'. My father said: 'She flew to Alamania as a nightingale and there she became a parrot, she has learned German. Now she is a Turkish nightingale and at the same time a German parrot'. (Özdamar, 136)

Not completely describable as a Turk, and also not being a total German at the same time, as a member of the first generation that arrived in Germany as a guest worker, the unnamed narrator goes in between these two cultures, trying to create a third space for herself as a mimic person, as a parrot, whose first and foremost quality is to imitate sounds of its master (authority), which turn out to be "almost the same but not quite" (Bhabha, "Of Mimicry and Man", 86).

In conclusion, this thesis argues that the range of applicability of Bhabha's concept of mimicry is not only limited to the people, who come from a colonial background. The detailed analysis of the protagonists of both V. S. Naipaul's *The Mimic Men* and Emine Sevgi Özdamar's *The Bridge of the Golden Horn* reveals that mimicry, as a critical tool of analysis, is a much wider concept that should not only be evaluated in the frame of postcolonial literature, but is a situation that comes into being with the encounter of different cultures and traditions in the psychic space of immigrants from the East to the West, regardless of their colonial or non-colonial backgrounds.

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APPENDICES

A. TURKISH SUMMARY

Bu çalışmada, hem bir Karayipli-İngiliz yapıtı olarak V. S. Naipaul'un *Taklitçiler (The Mimic Men,* 1967) adlı romanını, hem de bir Türk-Alman yapıtı olarak Emine Sevgi Özdamar'ın *Haliçli Köprü* (*The Bridge of the Golden Horn,* 1998) adlı romanını sömürgecilik sonrası döneme ait unsurlar çerçevesinde incelenmiştir. Bu incelemede Özdamar'ın romanı, sömürgecilik sonrası döneme göre analiz edilerek, tamamen bağlamı dışında farklı bir çerçevede ele alınmıştır.

1950li ve 1970li yıllar arasında, Almanya, İkinci Dünya Savaşı sonrasında iş gücü mevcudiyetinin büyük bir çoğunluğunu savaşlarda kaybetmiş ve bu nedenle piyasada ciddi bir işçi açığıyla karşı karşıya kalmıştır. Bu açığı kapatmak amacıyla, Almanya, bir çok ülke ile işçi anlaşmaları yapmıştır. Bu ülkeler arasında bulunan Türkiye ile 30 Eylül 1961 tarihinde masaya oturulmuş ve Türk misafir işçilerin geçici süreyle Almanya'ya gelerek çalışmalarına olanak sağlayan bir zemin hazırlanmıştır. Burada Alman hükümetinin amacı Türk işçileri, Almanya'daki çalışma süreleriyle kısıtlı olmak şartıyla ülkeye almak ve neticede Alman ekonomisini güçlendirmeye çalışmak olmuştur. Buna göre Türk misafir işçilerin Almanya'daki mevcudiyeti, Alman ekonomisi yeniden yükselişe geçinceye dek devam edecek, işçilere artık ihtiyaç kalmadığında ise Türk misafir işçiler ülkelerine geri döneceklerdi. Kısıtlı bir zaman zarfını kapsayacağı düşünülen bu anlaşma neticesinde ne Alman hükümeti, ne de Türkler Alman kültürüne uyum sağlamak için herhangi bir çaba sarf etmemiş ve her iki taraf da Türklerin topluma dahil edilmesine önem vermemiştir. Aslında, yalnızca Türk misafir işçileri değil diğer tüm ülkelerin misafir işçileri de Almanlar tarafından yalnızca birer çalışma gücü olarak görülmüş ve işçi alım anlaşmalarında belirtilen iş bitim tarihlerinde ülkeden ayrılacakları düşünülerek onların sosyal entegrasyonuna ihtimam gösterilmemiştir. Neticede Türkler, Alman kültürüne, diline ve geleneklerine tamamen yabancı bireyler olarak Almanya'da yeni hayatlarına başlamışlardır.

Türklerin Almanya'ya misafir işçi olarak gelişlerinden yaklaşık on yıl önce, 1950li yıllarda, bir zamanlar birer İngiliz sömürgesi konumunda olan ülkelerden gelen vatandaşlar İkinci Dünya Savaşı'ndan sonra İngiltere'ye göç etmeye başlamışlardır. Asıl hedefleri daha kaliteli bir eğitim almak, daha iyi işler bulmak ve hayat standartlarını yükseltmek olan bu insanlar, gelişleriyle hem İngiltere'nin kültürel çeşitliliğini zenginleştirmiş, hem de eskiden İngiltere'nin sömürgesi konumunda olan ülkelerde yaşarken 'ana vatan' olarak gördükleri bu ülkeye gidip İngiliz kültürünü birebir yaşama fırsatı bulmuşlardır. İngiltere'nin 16. yüzyılda başlayan sömürgecilik faaliyetleri, 1672 yılından itibaren Karayipler'i de kapsamaya başlamış ve buradan getirilen köleler İngiltere'nin bir sömürgesi olan Batı Hint Adaları'nda şeker, tütün, pamuk ve kakao gibi tarımsal faaliyetlerde çalıştırılmışlardır. Bu çalışmalar neticesinde elde edilen gelirler, İngiltere'de yapılan sanayi devriminin finansmanının büyük bir bölümünü sağlamak için kullanılmıştır. 18. ile 19. yüzyıllar arasında başlayan ve doruğa erişen sanayi devrimiyle, insan iş gücünün daha maliyetli bir hal alması ve 1823 yılında kurulmaya başlanan kölelik karşıtı toplulukların etkisiyle, İngiliz sömürgeciliği zayıflamış ve neticede, 1833 yılında kölelik yasal olarak kaldırılmıştır. Sömürgecilik döneminde toprak sınırlarını genişletmeyi başaran İngiliz İmparatorluğu, üzerinde güneşin batmadığı bir büyüklüğe erişmiştir. Bu denli büyük bir imparatorluğu yönetebilmek amacıyla belirli stratejiler geliştiren İngilizler, sömürülen ülkelerde kültürel ve sosyal değişimlere yol açmışlardır.

Artık eski bir sömürgeci ülke konumunda olan İngilizler ve bir zamanlar sömürgeciliğe maruz kalmış olan ülkelerden gelen insanlar İngiltere'de kendilerine yeni kimlikler ve yaşam biçimleri geliştirmişlerdir. Kültürler çatışması neticesinde ortaya çıkan bu kimlikler arasında, kökleri sömürge dönemine dayanan taklitçiler de bulunmaktadır. Taklitçiler, İngiliz sömürgeciler tarafından sömürgecilik döneminde Hindistan halkını daha iyi yönetebilmek amacıyla tercümanlar eğitilerek topluma kazandırılmış ve bu şekilde sömürülen yerel halk ile sömürgeci konumundaki İngilizler arasında iletişimi sağlaması amaçlanmış olan bir insan topluluğudur. Batılı bir eğitim sürecinden geçtikten sonra *gerçek* birer İngiliz olmak isteyen fakat her zaman yarım kalmaya mahkum olan bu 'tercüman'

sınıfına, ünlü kültürel ve edebi kuramcı Homi K. Bhabha tarafından 'taklitçiler' ismi verilmiştir.

Geçtiğimiz yüz yılda edebiyat alanında gittikçe daha fazla önem kazanmaya başlayan sömürge sonrası dönemi, Gayatri Chakravarti Spivak, Franz Fanon ve Edward Said gibi birçok kuramcının yoğun çalışmaları neticesinde gelişen ve büyüyen bir yöntembilimi haline gelmiştir. Sömürge sonrası dönemini inceleyen ve gelişimine katkıda bulunan en önemli kuramcılardan biri olarak Homi Bhabha da, nispeten genç bir araştırma kolu olan bu alanda faaliyet göstermektedir.

Taklitçilik kavramının kaynağı, Lord Macaulay'ın 1835 yılında Hindistan eğitim sistemiyle alakalı yapmış olduğu konuşmaya dayanmaktadır. Macaulay bu konuşmada Avrupa'nın sömürgecilik faaliyetleri neticesinde Hindistan üzerindeki olumlu etkilerinin altını çizmiş ve eğitim alanındaki girişimleri sayesinde Avrupa'lıların Hintlileri ehlileştirdiklerini ve uygarlaştırdıklarını savunmuştur. Modern ve medeni bireyler yetiştirmenin *tek* yolunun batılı bir eğitim almaktan geçtiğini vurgulayan Macaulay, "iyi bir Avrupai kütüphanede bulunan tek bir kitap rafının, Hindistan ve Arabistan'a ait yerel edebiyatın tamamından çok daha değerli olduğunu" (Macaulay, 1) söylemiştir. Yani ona göre, Batı kültürü diğer kültürlerden, özellikle doğudaki yerel kültürlerden, daha üstündür. İşte sömürgecilik faaliyetleri de tam da bu sav üzerine kurulmuştur. Macaulay, konuşmasında, İngilizlere, ülkelerini sömürdükleri için neredeyse teşekkür eder.

Homi Bhabha, "Of Mimicry and Man" ("Taklitçilik ve İnsan Hakkında") adlı makalesinde, sömürge döneminde sömürgeci konumundaki İngiliz devletinin sömürülen Hindistan üzerinde uygulamış olduğu Avrupalılaştırma stratejileri neticesinde oluşan bu kimlikleri taklitçiler olarak tanımlamıştır. Buna göre asıl amaç, sömürgeci İngiliz devletinin İngiliz normlarını ve kültürel öğelerini benimseyip kendi yerel halkına daha iyi anlatabilmesi ve bu sayede sömürgeciyle sömürülen arasında bir iletişim hattı oluşturabilecek insanlar yaratmak olmuştur. Neticede bu insanlar, sömürgeci konumunda olan İngilizleri Hindistan'da yüceltecek ve onları temsil ederek hem insanların İngilizlere itaat edip sömürü düzenine baş kaldırmamaları, hem de İngilizlerin insanları daha iyi yönetebilmelerini sağlayacaktı. Fakat başlangıçta fark edilmemiş olsa da,

taklitçilik unsurunun sömürülen kişilerin elinde bir silah olarak kullanılabileceği de bir gerçek. Homi Bhabha bu sebepten ötürü taklitçiliği *çelişkili* bir kavram olarak niteler. Zira taklitçilik ile kişiler hem batılı kültürünü benimseyip, sömürgecinin normlarına uyum sağlayabilir ve bu şekilde sömürgecilerin güçlü konumuna biraz daha erişebilir, hem de taklitçilik ile edindiği batılı eğitimini kullanarak gözü açılabilir ve sömürgecinin güç dengesini alt üst edebilir. Bir biriyle taban tabana zıt anlamlar taşıyan bu iki yorumlama şekli nedeniyle taklitçilik kavramının içinde barındırdığı bu çelişkili hal onu son derece güçlü bir stratejik araç haline getirmektedir – hem de sömürge sisteminde yer alan her iki taraf için.

Homi Bhabha'nın taklitçilik kavramını sömürge dönemi sonrasında oluşan bir kimlik türüyle bağdaştırmasının esas kaynağı ünlü Fransız teorisyen Jacques Lacan'ın "The Line and Light" ("Çizgi ve Işık") adlı makalesinde bahsetmiş olduğu taklitçilik terimidir. Homi Bhabha'dan farklı olarak Jacques Lacan, taklitçilik kavramını insanlardan ziyade doğada görülme şekliyle yorumlamış ve taklitçiliğin *uyum sağlama süreciyle* olan ilişkisini irdelemiştir. Buna göre Lacan, mikroskobik bir hayvan örneğinden yola çıkarak, böylesi mikronluk bir organizmanın, üzerine gelen tüm ışıklara uyum sağlayabildiğini, yani mavi ışığa göre mavi renge, sarı ışığa göre sarı renge bürünebildiğinden, bahsetmektedir. Mikroskobik bu hayvanlar bu şekilde çevrelerine uyum sağlayıp, içlerinde bulundukları ortamla bağdaşarak bir nevi 'görünmezliklerini ilan ederek' kendilerini korurlar. İşte taklitçiliği Lacan'a göre diğer uyum süreçlerinden ayıran unsur da, canlının bir ortamla bire bir bağdaşarak tek vücut olma fikriyle taban tabana çelişmesidir. Zira ona göre taklitçilik, büyük portrenin bir parçası olan ve portrenin geneliyle her ne kadar uyum içerisinde olsa da varlığını açıkça belli eden bir "leke" (99) gibidir. Yani uyum sağlayıp tamamıyla adapte olma fikrinin taklitçilik kavramıyla uzaktan yakından alakası yoktur. Taklitçilik, içinde "beceriksizce yapılmış olmayı" (99) veya askeri ilişkilerde olduğu gibi "kamufle olmayı" (99) barındıran bir kavramdır. Fransız düşünür Jacques Lacan'ın bu fikrinden yola çıkan Homi Bhabha, taklitçilik kavramını sömürge sonrası dönem çerçevesinde değerlendiren ilk teorisyen olmuştur ve buna 1984 yılında kaleme almış olduğu "Of Mimicry and Man: The Ambivalence of Colonial Discourse" ("Taklitçilik ve İnsan Hakkında: Sömürgecilik Söyleminin Çelişkili Durumu") adlı

makalesinde yer vermiştir. Bhabha'ya göre taklitçilik, sömürgecinin, derli toplu ama yine de 'fark edilebilen' bireyler yaratmak için kullandığı bir araçtır. Taklitçiliğin amacına ulaşması için daimi olarak *gerçek* ile arasındaki 'farkını' üretmesi ve gerçeklikle arasındaki 'mesafeyi' koruması gerekmektedir (Bhabha, 86). Yani sömürgecilerin bir stratejisi olarak geliştirilen taklitçilk müessesesinde, batılı olmayı tamamıyla başarabilmek diye bir şey yoktur: taklitçilik, sürekli olarak batılılaşmaya çalışmaktır.

Sömürgeciliğin üzerine kurulu olduğu fikri temeller ve varlığını bu denli uzun süre sürdürebilmiş olmasının asıl nedeni, İngiliz-Avrupai kültürlerinin dünyanın en medeni, sofistike ve uygar kültürleri olduklarına inanmaları ve bu yüzden bunu diğer halklara sömürgecilik vesilesiyle empoze etmiş olmalarıdır. Sömürgeci devletler kendilerini dünyanın merkezi olarak kabul ettiklerinden, sömürdükleri devletleri marjinal gruplar olarak tanımlarlar ve bu yüzden onlar üzerinde hiyerarşik bir güç kullanmaya çalışırlar. Bu gücün daimi olarak devam ettirilebilmesi ve sömürgeciyle sömürülen arasındaki güç ve otorite ilişkisinin sürdürülebilmesi amacıyla sömürgecilik söylemini kullanırlar. Buna göre onlar, ülkeyi sömürmektedirler ama bunun karşılığında onları medenileştirip eğitirler ve böylesi 'ulvi' bir hareket karşılığında ülkenin kaynaklarını kullanabilmek onların hakkıdır. İşte taklitçilik de böylesi büyük bir güç oyununda sömürgecinin elinde bulunan en önemli araçlardan biridir. Sömürgeci devlet tarafından geliştirilen bir strateji olan taklitçilik ile sömürgecinin kültürünü benimsemiş ve tabir-i caizse el üstünde tutan insanlar oluşturulmuş ve bu şekilde bireyin sömürgeci kültüre entegrasyonu sağlanmıştır. Bu sayede taklitçiler kendilerini sömürgeci devletlerin *son derece* işlevsel birer kolu olarak görmeye başlamışlar ve her daim sömürgeci devletlerin sömürülen devletlere sağladıkları faydaları savunmuşlardır. Tıpkı Macaulay'in bu özette önceden bahsedilmiş olan konuşmasında savunduğu gibi, taklitçiler aslında Batının Doğu üzerinde uygulamış olduğu 'medenileştirme' stratejisinin bir parçasıdır. Yine de, taklitçilik kavramının içinde barındırdığı çelişkili yapı düşünüldüğünde, taklitçinin, elinde bulunan bu 'silahın' öneminin farkına varmasıyla birlikte, onu kendi yararına da kullanabilecektir. Taklitçiliğin doğası gereği taklitçi kişi kendini bayağı bir kültürden gelen, ikincil dereceli bir canlı olarak görür. Ona göre sömürgeci kişi her zaman gerek doğası gerekse

kültürüyle ondan üstündür. Bu fikirleri benimsemiş olan bir taklitçinin esasen düzene karşı gelmesi ve sömürgeciye karşı baş kaldırması olanaksızdır. Fakat Batılı bir eğitim alarak sömürgeciler ile arasındaki 'farkları' azaltmış ve böylece sömürgeci kültürünü yakinen tanıma fırsatı yakalamış olan taklitçiler aslında sömürgecilerle aralarında herhangi bir hiyerarşik ilişkinin olmasını gerektiren bir durumun söz konusu olmadığını anladıklarında taklitçiliklerini kendi lehlerinde kullanabileceklerdir. Taklitçiliğin her iki anlamda kullanılabiliyor oluşu onun ne kadar çelişkili ve aynı zamanda için güçlü yaptırımlar barındıran bir kavram olduğunu göstermektedir.

Homi Bhabha, sömürgecilerin stratejik hareketleri çerçevesinde oluşturulan bu insanlar sınıfına, belirli sebeplerden ötürü *taklitçiler* ismini vermiştir. Bunlardan en önemlisi, taklitçiliğin kelime anlamı olarak içinde 'eğlenme' ve 'alay etme' unsurlarını barındırıyor olmasıdır. Bhabha'ya göre gerçek bir Batılı olmak isterken kişinin bir taklitçi olarak kalması durumu sömürgeci devletlerin belirledikleri stratejinin bir parçasıdır ve kişi bu şekilde, farkında olmadan, gülünç duruma düşürülmektedir. Bu stratejinin asıl hedefi, kişiye gerçek bir Batılı olabilmeyi vaat ederken bunun asla gerçekleşmeyeceğini ve taklitçiyle gerçek bir Batılı arasındaki farkın asla kapanmayacağını bilmek ve bunun sonsuza dek sürdürülmesini garanti etmektir. Yani taklitçiler, sömürgecinin kültürünü ve yaşam şeklini benimseyerek her ne kadar sömürgecilerin seviyesine bir gün ulaşabileceklerini düşünseler de, sömürgeciler bunun asla gerçekleşmemesini garanti ederler. Bhabha, taklitçilerin içinde bulundukları bu durumu "neredeyse aynı, fakat yine de değil" ("almost the same, but not quite") (Bhabha, 86) kelimeleriyle açıklar. Bhabha'nın bu ifadesi taklitçilerin içinde bulundukları durumu en güzel haliyle açıklayan sözlerdir.

Aslında taklitçiler, sömürgeci kültüre uyum sağladıkça özgürleştiklerini zannederken, fark etmeden sömürge düzeninin sürdürülebilirliğini sağlarlar. İngiliz hükümetinin sömürge dönemi 19. yüzyılda her ne kadar fiili ve siyasi olarak bitmiş olsa da, kültürel olarak farklı yollardan devam ettirilmektedir, ki bunun en önemli kollarından biri taklitçilerdir. Onlar günümüzde, eskiden ülkelerini sömürmüş olan devletlere göç etme ve artık yaşamlarını bu ülkelerde idame ettirme fırsatına sahiptirler. Bu göçlerin ardında yatan başlıca nedenler finansal ve eğitimsel olanaklardır. Türk misafir işçilerin de Almanya'ya gitmelerinin ana sebepleri bu

unsurlara dayanmaktadır. Bu yüzden, birbirlerinden bağımsız iki alanmış gibi gözükseler de, Almanya'ya gitmiş olan Türk misafir işçileri sömürge dönemi sonrası edebiyatı çerçevesinde incelemek oldukça makul bir fikirdir. Ağırlıkla göç edebiyatı ve/veya kültürlerarası araştırma alanları çerçevesinde incelenmekte olan Türk-Alman metinleri, gerek sömürge dönemi sonrası metinlerle paylaştığı ortak özellikler, gerekse farklılıklari açısından bu tezde incelenmiştir.

Biri Türk-Alman ekolünden gelen bir roman olan *Haliçli Köprü* (*The Bridge of the Golden Horn*), diğeriyse Karayipli-İngiliz alanına ait bir roman olan *Taklitçiler*'in (*The Mimic Men*) içeriklerinden bahsetmek gerekirse, her ikisi de (sömürgecilik tarihine sahip olup olmadıklarına bakmaksızın) batılı bir ülkeye göç edip orada hayata tutunmaya çalışan, batılı ülkedeyken kendi ülkesini özleyen, fakat daha sonra kendi ülkesine döndüğünde değiştiğini fark edip artık her iki ülkede de bir bütünsellik yakalayamayacağını anlayan iki ana karakterin deneyimlerini ele almaktadır.

Haliçli Köprü (*The Bridge of the Golden Horn*), Emine Sevgi Özdamar'ın 1998 yılında kaleme aldığı bir romanıdır, ki bu roman, Özdamar'ın kendi hayatından unsurlar taşır. 1946 yılında Malatya'da dünyaya gelmiş olan Özdamar, tıpkı *Haliçli Köprü* adlı eserindeki isimsiz ana karakter gibi küçük yaşta 1965 yılında Almanya'ya misafir işçi olarak gitmiş ve burada belirli bir süre boyunca hayatını idame ettirmiştir. Yine romanın isimsiz kahramanı gibi, Özdamar da bunu oyunculuk okuluna gidebilmek için para biriktirmeye çalıştığından yapmış ve sonrasında İstanbul'da oyunculuk eğitimi almıştır. Özdamar daha sonra Almanya'ya geri dönmüş ve Doğu Berlin'de yer alan devlet tiyatrosunda yönetmen yardımcısı olarak çalışmaya başlamıştır. Birçok tiyatro oyununda ve filmde oyuncu olarak görev almış olan Emine Sevgi Özdamar, özellikle Brechtyan tiyatro oyunlarında yönetmenlik de yapmıştır. 1990 yılında *Annedili* (*Mutterzunge*), 1992 yılında *Hayat Bir Kervansaray* (*Das Leben ist eine Karawanserai*), 2003 yılında *Tuhaf Yıldızlar Dünyaya Bakıyorlar Gözlerini Kırpmadan* (*Seltsame Sterne Starren zur Erde*) romanlarını kaleme alan Emine Sevgi Özdamar, başlıca bir roman yazarı olarak, şiirler, hikayeler ve 1982 yılına ait "Karagöz Almanya'da" ("Schwarzauge in Deutschland"), 1984 yılına ait "Bir Temizlikçi Kadının Kariyeri" ("Karriere einer Putzfrau) gibi tiyatro oyunları da kaleme almıştır. 1991 yılında oldukça

prestijli bir ödül olan Ingeborg Bachmann ödülüne layık görülen Özdamar şu an Almanya'da yaşamaktadır.

Özdamar eserlerinde, ağırlıkla kişilerin yabancı ülkelere gittikten sonra yaşadıkları deneyimleri irdeliyor. Bu tezde incelenen başlıca iki romandan birisi olan *Haliçli Köprü* de yine bu yönde bir içeriğe sahip. *Haliçli Köprü*'nün ana kahramanı olan isimsiz kadın, yaşı hakkında yalan söyleyerek bir Türk misafir işçi olarak Almanya'ya gider ve orada çalışmaya başlar. Elbette o, bunu öncelikle maddi sebeplerden ötürü yapar, çünkü kendisinin en büyük hayali oyunculuk okuluna giderek profesyonel bir tiyatrocu olmaktır. İsimsiz kahraman ne Alman dilini bilmektedir, ne de Alman kültürünü tanımaktadır. Almanya'da kendini son derece yalnız hisseden isimsiz kahraman, diğer Türk misafir işçilerle birlikte kaldıkları yurdu evi olarak benimsemiştir ve burayı küçük bir Türkiye gibi görmektedir. İsimsiz kadın kendini bir türlü Alman toplumuyla bağdaştıramamaktadır ve Almanların nasıl da birer film sahnesinden fırlamışçasına güzel ve derli toplu olduklarını düşünür. Bu düşünce Homi Bhabha'nın taklitçilik kavramıyla örtüşmektedir, zira isimsiz kahraman kendi kültürünü ikincil, Alman kültürünü ise üstün bir konumda görmektedir. Ona göre Almanlar ulaşılması güç bir seviyededirler. Zaman geçtikçe Almanya ve Almanlara uyum sağlamaya başlayan isimsiz kahraman, çok sonraları Almanca öğrenmeyi başarmış olmasına rağmen başlangıçta yalnızca gazete başlıklarını ezberleyip bu başlıkları Almanlarla selamlaşırken yerli yersiz cevaplar olarak kullanarak kendini, tıpkı bir taklitçi gibi, gülünç duruma düşürür. Bir gün babasından bir mektup alan isimsiz kahraman annesinin hasta olduğunu öğrenir ve İstanbul'a gider. İstanbul'a ulaşır ulaşmaz ışıklarının ne kadar soluk olduğunu ve Almanya'daki ışıklara benzemediğini düşünmeye başlayan isimsiz kahraman için artık hiçbir şey eskisi gibi olmayacaktır. Batılı kültürüne alışan ve kendi kültürüne karşı ötekileşen isimsiz kahraman maalesef ne Almanya'da ne de Türkiye'de kendini evinde hissetmemeye başlar. Çünkü o artık, ne tam anlamıyla bir Alman ne de tam anlamıyla bir Türktür. Aynı 'evsizlik' hali, V. S. Naipaul'un *Taklitçiler* romanının başkarakteri olan Ranjit Kripalsingh'de de mevcuttur. Kendini artık hiçbir kültüre ve ülkeye tamamıyla ait hissedememe ve bundan ileri gelen yarım kalmışlık hissi taklitçilerin en önemli birleştirici özelliklerinden biridir.

Bu tezin ikinci ana öğesi ise, V. S. Naipaul'un *Taklitçiler* adlı eseridir. 17 Ağustos 1932 tarihinde Trinidad'da dünyaya gelmiş olan Sir Vidiadhar Surajprasad Naipaul'un 1967 yılında kaleme almış olduğu *Taklitçiler* (*The Mimic Men*) adlı romanı, bir taklitçinin hayatını konu edinmektedir. Nobel ödüllü bir yazar olan V. S. Naipaul, 1950 yılında Oxford Üniversitesi'ne gitmiş ve sonrasında İngiltere'ye yerleşerek yazarlık kariyerine başlamıştır. 1957 yılında *Mistik Masör* (*The Mystic Masseur*), 1958 yılında *Elvira'nın Oyu* (*The Suffrage of Elvira*), 1959 yılında *Miguel Sokağı* (*Miguel Street*), 1961 yılında *Bay Biswas İçin Bir Ev* (*A House For Mr. Biswas*), 1971 yılında Booker Ödülünü kazanmış olduğu *Özgür Bir Devlette* (*In a Free State*), 1975 yılında *Gerillalar* (*Guerrillas*), 1987 yılında *Gelişin Bilmecesi* (*The Enigma of Arrival*), 1965 yılında *Karanlık Alan* (*An Area of Darkness*) gibi birçok önemli romana imza atmış olan Naipaul, eserlerinde, kültürler arası ötekileştirme ve taklitçilerin yaşadıkları deneyimlere yer vermektedir. Homi Bhabha'nın "Of Mimicry and Man" ("Taklitçilik ve İnsan Hakkında") adlı makalesinde taklitçiliği anlatırken örnek olarak kullanmış olduğu bu roman, İngiltere'nin eski bir sömürgesi olan hayali Isabella adasından gelen Ranjit Kripalsingh'in daha sonra Londra'ya taşınarak eğitim alması, ardından Isabella'ya geri dönmesi ve burada yaşadığı adaptasyon sorunlarını anlatmaktadır. Asıl ismi Ranjit Kripalsingh olan baş karakterin ismiyle ilgili yaşadıkları ve aldığı kararlar dahi onun ne derece taklitçi bir kimlik benimsemiş olduğunu okura göstermektedir: Batılı yönünü göstermek amacıyla kendine Ralph ismini takan Ranjit, dışarıda ona Ralph olarak hitap edilmesini istemektedir. Ayrıca, yine aynı sebepten ötürü kulağa daha Batılı geldiği için soyadını Kripal Singh olarak ikiye bölmüş ve artık her yeri R. R. K. Singh olarak imzalamaya başlamıştır. Yüksek bir kültür olarak benimsediği Batı kültürünü yansıtmaya ve kendisinin bu kültürün son derece işlevsel bir parçası olduğunu göstermeye çalışan Ranjit, taklitçiliğin en somut örneğidir.

Emine Sevgi Özdamar'ın isimsiz kahramanıyla V. S. Naipaul'un Ranjit'i taklitçiliklerini gösteren birçok ortak özelliğe sahiptir. Her ikisi de, batılı bir ülkeye gidip orada Batılı kültürün etkisi altında kalmışlardır. Her ikisi de kendi varlıklarını sürdürebilecekleri şekilde kendilerine yurtdışında birer yaşam alanı oluşturmuşlardır. Her ikisi de neticede iki farklı kültürün arasında kalarak, 'yarım

kalmışlık hissiyle' hayatlarını idame ettirmektedirler. Ranjit de isimsiz kahraman da annelerine son derece sarsılmaz bir bağ ile bağlıdırlar, böylece her iki karakter de bizlere, göç etmiş insanların nasıl bir psikolojiye büründüklerini ve nasıl süreçlerden geçerek kendilerine birer kimlik oluşturduklarını anlatmaktadırlar. Taklitçi kişilerin kendi ülkelerine gittiklerinde batılı kimliklerini göstermek ve batılı olmanın getirmiş olduğu gücü sembolize etmek amacıyla her iki romanın ana karakteri de ülkelerine döndüklerinde politika ile ilgilenmektedirler, ülkelerini 'kurtarma' rolüne soyunurlar ve kim bilir, belki de taklitçiliğin getirmiş olduğu 'yarım kalmışlık hissi' ile bir gün yeniden 'tamamlanabilme' arayışında farklı serüvenlere atılmaktadırlar. Tıpkı politik yaşamları gibi, bu iki taklitçi karakterin 'tamamlanabilme' yolunda önem verdikleri bir diğer unsur ise cinsellikleridir. Özdamar'ın isimsiz karakteri, kendini hem ailesine hem de Almanya'daki çevresine kanıtlayabilme çabasıyla cinsel arayışlara girerken ve bunu yaparak Batılı kültürünü benimsemiş olduğunu herkese gösterme ihtiyacı hissederken, Ranjit hayattaki her yenilgisinde 'tamamlanıp' hayatına düzen getirebilme arzusuyla, sürekli olarak kendini farklı kadınlarla bulmaktadır.

Çeşitli geçmişlere sahip olan bu iki romanın ana karakterlerinin, onları taklitçi kılan ne kadar ortak özellikleri varsa da, taklitçiliğin en temel unsurlarından birisi olan sömürge tarihi onların en belirgin farklarından birini teşkil etmektedir: Özdamar'ın isimsiz kahramanı bir Türk olarak hiç bir zaman hiç bir ülkenin siyasi veya fiili sömürgesi olmamıştır. Homi Bhabha taklitçilik kavramını oluştururken, İngiliz sömürgesi altında kimlik arayışında olan Hintlileri hedef almış olduğundan, Özdamar'ın isimsiz kahramanının bu özelliği bu tanımla birebir örtüşmemektedir. Yine de unutulmamalıdır ki, Türkiye, elbette siyasi veya fiili olarak olmasa da, globalleşen dünyada diğer ülkelerde de olduğu gibi, batılı ülkelerle kültürel etkileşim içerisindedir. Bu yüzden, bu tez çalışmasında incelenmiş olan örnek ve durumlar göz önünde bulundurulduğunda, Homi Bhabha'nın taklitçilik kavramının yalnızca sömürge sonrası dönemini kapsamaması gerektiği sonucuna varılmıştır.

Özetle bu çalışmada, Almanya'daki Türk misafir işçilerin durumunu incelemek için belirli bir terminolojinin olmayışından, Emine Sevgi Özdamar'ın *Haliçli Köprü* ve V. S. Naipaul'un *Taklitçiler* adlı romanına, Homi Bhabha'nın aslen sömürge döneminden gelen Hintlilerin yaşadıkları kimlik oluşumu dönemini

ele almak için geliştirdiği taklitçilik kavramı, Homi Bhabha'nın "Of Mimicry and Man" ("Taklitçilik ve İnsan Hakkında") adlı makalesi kullanılarak, uygulanmaya çalışılmıştır. Bu incelemede, 1960lı yıllardan başlayarak maddi sebeplerden ötürü Almanya'ya zorunlu bir göç yapmış olan Türk misafir işçilerin durumu, daha iyi iş ve eğitim olanakları için eski sömürgeci devletlerine göç eden taklitçilerden örnekler verilerek, sömürgecilik sonrası bakış açısına göre açıklanmaya çalışılmıştır. Tezin içeriğini oluşturan analiz ışığında, Homi Bhabha'nın taklitçilik kavramının kullanımının yalnızca sömürgecilik sonrası dönem ile kısıtlanmaması gerektiği ve bu kavramın, sömürgecilik tarihinden gelmeyen ve batılı olmayan göçmenler olarak, Almanya'daki Türk misafir işçilerin durumunu incelemek için de kullanılabileceği sonucuna varılmıştır.

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YAZARIN

Soyadı : YAPAR DEMİRCİLER
Adı : Dilara
Bölümü : İngiliz Edebiyatı

TEZİN ADI (İngilizce) : A STUDY OF MIMICRY IN V. S. NAIPAUL'S *THE MIMIC MEN* AND EMİNE SEVGİ ÖZDAMAR'S *THE BRIDGE OF THE GOLDEN HORN*

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