

SELF-COLONIZATION AND DECOLONIZATION IN THE WORKS OF YAŞAR KEMAL AND PAUL BOWLES

Yaşar Kemal ve Paul Bowles'un Eserlerinde Kendini Kolonileştirme
ve Dekolonizasyon

Tuğba AKMAN KAPLAN**

ABSTRACT

This study looks at Yasar Kemal's Dağın Öte Yüzü trilogy and Paul Bowles' The Spider's House, in which the writers describe communities that are self-colonized within their own legal and societal systems. In Bowles' work, self-colonization occurs during decolonization, while in Kemal's trilogy, the process of self-colonization is the direct result of the feudal system during the Republic period of the late 1950s. Most prior analysis has focused on the main characters or on the decolonization process itself. In this paper I show the distortions in the communities during the years of decolonization, as well as the unsteady relationships and contradictions in a society where a real colonization hasn't even taken place. I describe the elements of self-colonization including the struggle for power, social instability and divisive points of view in religion and beliefs.

Key words: *Yaşar Kemal, Paul Bowles, Franz Fanon, Alexander Kiossev, self-colonization, decolonization, post-colonialism*

ÖZET

Bu çalışma Yaşar Kemal'in Dağın Öte Yüzü üçlemesi ve Paul Bowles'un The Spider's House adlı eserlerindeki toplumların kendi legal ve toplumsal sistemleri tarafından sömürgeleştirilmelerini incelemektedir. Paul Bowles'un eserinde, toplumun kendini sömürgeleştirme süreci aynı zamanda sömürge olan toplumun bağımsızlığına kavuşma sürecinde olurken, Yaşar Kemal'in üçlemesinde kendini sömürgeleştirme süreci 1950'lerinin Cumhuriyet dönemindeki feodal sistemin direk sonucunda oluşmuştur. Bu eserler üzerine yapılan araştırmaların çoğu karakter analizleri ya da

* Fatih University, Institute of Social Sciences, Department of Comparative Literature,
takman@fatih.edu.tr

bağımsızlık sürecine odaklanmaktadır. Bu çalışmada, bağımsızlık süreci boyunca yaşanan toplumdaki çarpıklıkları ve gerçek anlamda başka bir ülke tarafından sömürge altına alınmamış olan bir toplumdaki değişken ilişkileri ve çelişkileri açıkladım. Açıklama yaparken kendi kendilerini sömürgeleştirmelerinin elementleri olarak: güç kavgaları, sosyal değişkenlikler ve inanç ve din açılarından ayrımcı görüş açıları unsurlarını kullandım.

Anahtar Kelimeler: Yaşar Kemal, Paul Bowles, Franz Fanon, Alexander Kiossev, kendi kendini sömürgeleştirme, bağımsızlık süreci, dekolonizasyon, sömürge sonrası dönem

Typically we employ such terms as “thought,” “emotion,” “motivation,” and “attitudes” as if they referred to existing states or entities within the individual. It is always important not to underestimate the power of these terms with respect to people’s beliefs and behavior, especially when the issue is “self-colonization,” a term first used in “The Self Colonizing Cultures” by Bulgarian cultural researcher Alexander Kiossev. In his article, Kiossev describes self-colonized societies, in which people behave to fulfill their idea of an ‘imagined community’ according to European or Western ideals. According to his work (1999), such cultures “import alien values and civilisational models by themselves and that they lovingly colonise their own authenticity through these foreign models.” Their reason for doing this is because of “the morbid consciousness of an absence” (Kiossev, 115). They colonize themselves, whether or not they are aware of it. In Kemal’s trilogy, the term “self-colonized” doesn’t refer to a group of people who fantasize European or Western ideals, but instead the people of Yalak village colonize their lives through superstitions, old customs, social instabilities, and poor value judgments. Their ways of dealing with problems often include acts of violence.

As we will discuss in greater detail, similar aspects play important roles in the period of decolonization, and in both cases eventually lead to violence. One of the best known and quoted works on decolonization, Franz Fanon’s *The Wretched of the Earth* describes it as acts of violence from within. He describes decolonization in detail:

Decolonization is the encounter between two congenitally antagonistic forces that in fact owe their singularity to the kind of reification secreted and nurtured by the colonial situation. Their first confrontation was colored by violence... The colonist and the

colonized are old acquaintances. And consequently, the colonist is right when he says he "knows" them. It is the colonist who *fabricated* and *continues to fabricate* the colonized subject. (Fanon, 2)

Especially the section "On National Culture" coincides well with both the decolonization movement in Bowles' *The Spider's House* and self-colonization in Yaşar Kemal's *Dağın Öte Yüzü* trilogy. Particularly in this section, Fanon directs the colonized societies to take action. He describes how the colonists use economy and politics as well as the culture and intellectuals of the colonies and their focus on distorting the colonies' past in order to make them believe that they need the colonizer in order to develop and move forward. As for the national culture, he states not all blacks have the same culture. He gives the example of the differences between African-Americans and Africans who live in Africa among many others. He indicates that the definition of a national culture can be ambiguous and there is a need to differentiate between cultures. At the end of the section, he points out that there is a correlation between struggle and culture. However, it should be noted that the violence does not bring the old culture back. A successful struggle should appeal to all sections of the society and should lay the foundation for cultural changes and innovations (Fanon, 178). In this chapter, Fanon especially refers to colonized intellectuals and what they should do for their cultures and people.

Typically, communities take up or create categories and patterns and call them universal or authentic values. Hence, the dichotomies of "civilization/barbarity," "progress/backwardness," "great/small" or "historic/non-historic" appear and cause self-traumas in these communities. In this paper I analyze the resemblance of self-colonizing people in Yaşar Kemal's *Dağın Öte Yüzü* trilogy, and the Moroccans in the decolonization period in Paul Bowles' *The Spider's House*. In the former, customs and traditions are the major elements; in the latter, the religion is the priority. Both works focus on and analyze the effects of self-colonization and decolonization, with special emphasis on the desire for power, social instability, belief, and the creation of binary oppositions to influence thought and emotion.

In his works, Yaşar Kemal focuses on the various problems of Anatolian societies, with a realistic approach. In his trilogy, he focuses on class hierarchy, and economic problems, and the administration and legal system of a semi-feudal order. He uses the poor and oppressed people of Yalak village to portray

Anatolian people's lives, relationships, and value judgments. Even though there are many disagreements and disputes, the problems they encounter help the Yalak villagers to have common value judgments and strong communication. However, it is important to note that they are also the ones who create obstacles and difficult situations as a result of their actions.

Paul Bowles' *The Spider's House* portrays two very different people: John Stenham, "an ex-Communist who has lived for several years in North Africa totally withdrawn into himself, and has come to find this life absurd and unreal"; and Amar, a young Muslim boy who is the son of an illiterate healer (Rolo). They meet in the medieval city of Fez during the revolts that led to Morocco's independence in 1956. Bowles describes the people and their distrust of one another as well as their racist attitudes. He shows how even the most well-intentioned people can be prejudiced and use stereotypes without being aware of it. Using the violent conflicts between the French and the Moroccans, Bowles explores cultural misunderstandings, the legal system, religious fanaticism, and progress versus tradition during the decolonization of Morocco.

One of the basic elements that lead people to colonize themselves is a desire for power, mostly through wealth. Fanon asserts that the colonizers use the same method with their colonies. The plot in Kemal's trilogy is based upon Adil Efendi's economic oppression of the villagers, who are economically powerless. Adil Efendi's oppression means hunger and death for them. When he comes to the village, it is like death comes to the village, because the last time he came, he took all the harvest and villagers had a difficult winter. Even some children died that year. That is how he became a symbol of famine (Kaya, 275). But still, they have to do their shopping from Adil Efendi's market and in return, they become indebted to him. People are desperate in this ongoing cycle of debt. In the first book of the trilogy, *The Wind from the Plain*, Yaşar Kemal describes how Adil Efendi outfits the Yalak villagers for their trip to the Çukurova:

Adil Efendi first measures it in his head. He asks around if he is not convinced. Then, he makes up something out of his head for each person. He writes it in his yellow notebook. He knows that as long as there is not a death or an elopement, whatever is written in the yellow notebook will be in his hand after the people return from the Çukurova. (*Ortadirek*, 24)

As in Ngugi wa Thiong'o's *Devil On The Cross*, in Kemal's *Iron Earth, Copper Sky* Adil Efendi is a watchdog. According to Ogude, "watchdogs" and "puppets" are people who were also colonized but still continued to serve the Europeans even after decolonization because of their own interests (Ogude, 101). These watchdogs capture the lands of the peasants and sell their land back to them, and they were hated even more than the colonizers. In Kemal's book, Adil Efendi also belongs to the same community but helps to colonize his own people.

In Kemal's second volume, *Iron Earth, Copper Sky*, the focus is on the cooperation of the village people toward the oppressors, as Fanon suggests. The fear and the problems that Adil Efendi causes bring people together. Although people come up with various solutions such as to run away, hide, or revolt, in the end everyone unites and acts as a community. However, common need is not the only reason for their unity. The people of Yalak village also have a different reputation among the other villages and they want to protect that reputation: "They couldn't pay their debts to Adil Efendi. Not being able to pay their debts is the biggest dishonor of all for a village. It was destroying a tradition" (*Yer Demir Gök Bakır*, 71). From this, it is obvious that the villagers are afraid of losing their reputation as much as they are afraid of having nothing to eat through the winter. Other individuals are aware of these facts and use it to their own benefit. One example is Old Halil, who "threw himself to the ground and played his "dead rabbit" act. It was a habit from his youth. When he was caught while stealing and about to be badly beaten, he would throw himself to the ground and pretend to be dead. He got away with it many times. The villagers would gather up and rush to the direction of the sound" (*Ortadirek*, 75). Here, Old Halil exploits the community's instinct to help each other. Characters like him can damage the unity that people need for their struggle.

In Bowles' *The Spider's House*, the power struggle between the French and the Istiqlal, the Nationalist Party, constitutes the largest section of the book. Even though America doesn't seem to have any part in the situation, indirectly it does. It sells weapons to the French and has military bases in the country. All of that is enough to make America and the Americans as unpopular as the French within the Moroccan population. The French impose their power on the people as a colonizer. At the same time, a group of young men who are members of the Istiqlal want to handle matters by themselves, and their way for removing foreigners and the French is through violence, in order to get control

for themselves. While the members try to advocate Marxist/Leninist ideals, the French obtain support from the Berbers to prevent the violent and non-violent acts of jihadists who belong to the cynical Istiqlal. Amar's father among many others wants the Sultan back on the throne and also promote jihad against all unbelievers (Whipple). He sees jihad as necessary on their journey to freedom. The difference between his ideas and Fanon's is blind illiteracy and the lack of intellectual leadership that is necessary for a successful resistance. In an article in *American Mercury* in 1951, Bowles talked about the "vulnerability of educated Moroccan elite to propaganda" (Edwards, 326). Both men imply without the proper support of intellectuals and elites, a struggle for freedom cannot be successful.

In addition, the French hire a group of Arab locals called the Mokhazni, to work with them, promote French values, and spy on their own people. Throughout the book, they are disliked by the Moslems and seen as traitors. They are the "watchdogs" that Ogude refers to. The French use their power to suppress the Moroccan people and culture in all possible aspects. They want the society to go back to French values. In the book, this is stated more openly by the American writer Stenham. It is clear that he loves this culture and doesn't want it to change. When Lee, an American tourist, remarks that Morocco is better with hospitals and electric light, he's offended. When the Istiqlal forbids a religious feast, he's more offended than the Muslims who obey. And yet, for all his apparent admiration of the local culture, there are hints he's just a tourist and still values the picturesque aspects that draw other tourists to Morocco: "After all, if they were rational beings, he thought, the country would have no interest; its charm was a direct result of the people's lack of mental development" (Bowles, 796). At another time, he speaks of his hatred for the Moroccans who assist the French during this chaos. He doesn't realize the French are indeed trying to maintain Fez as a medieval city so it can be better controlled. After all, ignorant people are easier to manipulate. The Istiqlal party thinks the same way, and they easily manipulate their own people for their own benefit. Toward the end of the novel, Stenham states, "We might be seeing the wrong kind of native. Like the kid upstairs [Amar], who'd never joined any group, but would do anything at all if the right person gave the order. And that right person could be anybody he chanced to meet or admire" (Bowles, 787). With their powerlessness and hunger for power and prestige, the society can be easily

manipulated to colonize itself and to treat each other like the colonizers do. Having different interests are the dangers of the decolonization movement. That is why Fanon specifically stresses a struggle that has one main aim that gathers and includes everyone under one umbrella.

Another important motivation for self-colonization and decolonization is the effect of groups and organizations outside the government. Yaşar Kemal dwells on the concept of banditry and organizations which are apart from official Anatolian culture. Sometimes these structures ensure order in society. In his trilogy, Kemal describes the gang both as protectors whom the villagers trust, and as fearful groups whom the people are afraid of. People support them because of their distrust to those who rule them. The villagers are weak against the rulers and thus feel hopeless. On the other hand, the gang members are brave enough to oppose the system. They try to find solutions even though they are individualistic or temporary.

Paul Bowles uses almost the same structure in his novel. The force that people believe in, however, is a political party called the *Istiqlal*. Although the *Istiqlal* seems to be trying to get rid of the French, they are pitiless to their own people. In various places in the book, Bowles describes the brutality of the *Istiqlal* to their own people. The *Istiqlal*'s leaders want their people to be hungry and unhappy so that they will revolt against the French. The *Istiqlal* tries to stop the sacrifices for the Eid. However, stopping the sacrifice is not their primary concern:

The *Istiqlal* agents could never succeed in preventing all the people from killing their sheep; that wasn't the purpose, in any case. They would manage just well enough to see that the elements of confusion, uncertainty and suspicion were injected into the proceedings, in such a way to divide the people among themselves and ruin any sense of satisfaction... (Bowles, 843)

Their purpose is to cause further chaos and make people even more furious than they already are. Out of this chaos, they want people to be caught in the middle. The group doesn't seem to discriminate among Moslems; they can use anyone as long as it suits their purposes.

Another issue that both writers stress is the unfair distribution of rank and class within the societies. In his works, Kemal talks about village people as oppressed by landlords and administrators who are part of a neo-feudal system. In the second book, the landlord Adil Efendi's economic oppression of the

villagers is described:

This Adil is horrible, he said to himself. The village went to the Çukurova in the middle of winter in order to pay its debt. They were not going to come back until they were able to pay their debts. What jobs are there in Çukurova during the winter? What income? He needed to tell Adil that he has to stop this cruelty to the villagers. He needs to behave more humanely, softer. (*Yer Demir Gök Bakır*, 72)

Of course, the characters will not act through the legal system, because they do not have any faith in it. In Kemal's novels, the opposing power is usually the landlords, police, gendarme or government officials. That is the main reason why people turn into bandits to solve problems. (Kaya, 207-8)

Social instability pushes individuals to search for justice. When the system cannot provide social justice, people start looking for individual justice. After that, banditry and gangs appear. Because of their need for justice, the villagers protect and support the bandits to some extent. Whether or not bandits are liked or disliked depends on the way they practice justice. The bandits who oppose class distinctions in Anatolia are always supported by the villagers. These bandits also provide for society's safety and well-being. Those who support the class system are not supported by the people and the villagers. Thus the writer ridicules the system and its administrators. Right or wrong, a lot of people go to the mountains, become bandits, and set up a living for themselves because of the corrupt system. This is even more visible in Yaşar Kemal's *İnce Memed* trilogy. Yağmur Ağa's band of horse thieves is very different from traditional definition of bandits.

In Bowles' book, on the other hand, the system is more complicated. Because of the colonization by France, the former Sultan of Morocco was overthrown and a false monarch was installed whom the French can control. The Moroccans believe the French aim is to kill as many Moslems as possible. They send the Berbers to fight against the Moroccans. The Berbers don't believe in the French- they fight "just for those few francs a day they give them" (Bowles, 767). So, the Moslems hate the Berbers, who are also Moslems, more than they hate the French. The French also use *mokhazni*, Moroccans who spy on their own people. They have uniforms and think they are in a better place than the rest of the people in Fez. Of course, people dislike them, too. After

.....

seeing two *mokhaznia* executed in the street, Amar doesn't even feel pity for them. He thinks they must have done something to deserve this kind of treatment. Later, he feels bad for them for just a little while. What angers him is that all of this is mainly the Moroccans' fault. At first they thought they could learn something from the French, but they couldn't learn anything at all. Now, they want the French out, but the French think the land is theirs (Bowles, 782). So now it is a war of Moslems against Moslems. The French also use other methods, such as banning *kif* so that Moslems would start drinking alcohol. With this, the revenue of the government would be enormous. In Bowles' decolonization story, social differences and instability cause the people of Fez to turn against each other and have different interests. In both writers' works, as Fanon repeatedly stresses, the lack of intellectuals who can gather and unite people to see the bigger picture for independence is visible. Without a proper leadership neither decolonization nor getting over self-colonization is possible.

In the first book of Kemal's trilogy, İbrahim and Old Halil used to be in a gang that exploited them but also protected them. "The landlord used to give them money annually. It wasn't even enough to make their stomachs full. But he was treating everyone equally in the gang. Then why did these men work in the gang? They were all fugitives. Most of them escaped execution. There was a secret unity in the gang, it was a way of protection. Aslan Ağa protected his men, too" (*Ortadirek*, 229). The contradictions within the gang's structure also form a complicated bandit perception of the society. The bandits come from a society but continue their life away from it. They are both a part of society and a foreigner to it. That's why there is no stable relationship between the villagers and the bandits. When they need the bandits, the villagers praise them; when they don't need them, the villagers despise them. In the first book, the villagers talk about the beloved bandit, İnce Memed. He looks after the villagers and protects their rights. However, in the second book, Muhtar Sefer looks for a bandit who is the opposite of İnce Memed in order to get out of the situation that he is in: "There should be a gang of bandits, one night they should go into the village and set the toes of those villagers on fire" (*Yer Demir Gök Bakır*, 205). He is pitiless toward the villagers just because they do not act in his interest.

In *The Spider's House*, Moulay Ali is thought to be a non-Moslem because he drinks alcohol and doesn't sacrifice. In the narrator, there is nothing that ties Moulay Ali to the customs or traditions of the Moroccan people. He

drinks, and Amar is pretty sure that he does not pray at all. He and his friends act as if they are outsiders. They are against the French, but not to preserve Moslem tradition: they are opposed because they want to gain power for themselves. Toward the end, Amar realizes that he has been trapped and left most likely to be killed in Moulay Ali's house. However, he doesn't get angry because he believes that the government and the laws that they would built wouldn't last even one night because they are selfish and only think about themselves and power. He says it is not Allah's will.

Another aspect of self-colonization and decolonization movements is the creation of the Other within their own society. In Yaşar Kemal's trilogy, the villagers are tightly bound together and are easily affected by whatever the others say and do. A dominant character's mood or word or action can affect the whole village. This strong interaction is almost exactly the same in Bowles' work. However, in both works it brings social restraints along with it (Yardım, 2010). Different points of view, different situations and behavior, are interpreted differently by the people and exaggerated, as does the dangerous effect of rumor among the common people. The danger is that it can decide social restraints, rules, and the reality that the people face. With time, the unified reactions of the people turn into real repression. The disapproval of thought and behavior begins in the minds of people and spreads with words and leads to much bigger damages. Rumors can harm people's relationships and can divide a society into "us" and the "others."

In *The Undying Grass*, the last book of the trilogy, Uzunca Ali is a good example of this. He is severely judged when he leaves his mother alone in the village and goes to the Çukurova with his family. The negative judgments of the villagers increase day by day and eventually turn into stories about how Ali killed Meryemce, his mother:

The grudge the villagers had toward him was increasing day by day. Whenever the topic was about Meryemce—which was always—even the ones who hated Meryemce as much as they hated Satan started to cry their eyes out. How and with what kinds of tortures did Ali kill Meryemce? Many different rumors came to Ali's ears. (*Ölmez Otu*, 124)

The whole village turns its back on Ali without any questioning. Even his son Hasan believes the rumors for a while.

Similar things happen to Ali's close friend Taşbaş in the second book. In the first book, *Ortadirek*, Taşbaş is a character who is responsible, rational, and rebellious when necessary. However, in the second book, *Yer Demir Gök Bakır*, the readers see that with the desperation from poverty and other difficulties, he begins to be regarded as a saint by the villagers (Baran, 7-8). With time, even Taşbaş himself starts to wonder whether he is a saint or not. This situation helps Taşbaş realize the power of words:

The village people are like monsters. They can exalt a person and put him on equal terms with God one minute, and in the next they can mire him down when he doesn't suit their interests... Would a person stop following his saint with one or two words after exalting him to the sky with masses of light! (*Yer Demir Gök Bakır*, 302)

And in the third book, *Ölmez Otu*, this prophecy comes true. After Taşbaş returns to the villagers in the Çukurova, looking completely desperate and weak, the villagers pretend not to know or recognize him because they do not need him anymore and also they do not want to ruin their image of Taşbaş from their memories. In both cases, whether positively or negatively, the villagers separate themselves by drawing differences between themselves and Uzunca Ali and Taşbaş. Their own differentiation causes them to see the characters from totally different aspects.

In Bowles, the writer makes it clear from the start that people, especially the Moroccans, do not tell what is really on their minds. Amar can not reflect what he truly feels and thinks to his family, friends, or boss. Other Moslems are also afraid to talk openly about what is on their minds. By doing this, they are creating a sense of unity. They don't want to be the one who has opposing or conflicting ideas. Since no one trusts the others, people do not want to show their real colors explicitly. People are aware that if one is acting nice, there must be some benefit for him later on. In the last chapter, the narrator describes the situation: "No one could afford to be honest or generous or merciful because every one of them distrusted all the others; often they had more confidence in a Christian they were meeting for the first time than in a Moslem they had known for years" (Bowles, 840). These lines describe the oppressive Moroccan society in which people colonize one another instead of uniting against the common enemy.

Both examples show how the repressions caused by society's morals can

hurt the individual. The purpose of this public repression is to ensure and continue the social order. The people are in search of a system on which they can base their value judgment, order, and traditions, because the legal system that the government offers is inadequate. However, they form rules with their instincts and emotions because they are ignorant and illiterate. Thus, the public finds its own truth by itself, without scientific truths.

Religion and belief are other issues in self-colonization as well as in decolonization. During those difficult times the people of Fez hold on tightly to one thing: religion. Stenham says: “dichotomy of belief and behavior was the cornerstone of the Moslem world” (Bowles, 837). Throughout the book, Bowles describes the importance of religion both through Amar and Stenham. From the first chapter, readers understand that Amar’s family is “*Chorfa*, descendants of the Prophet” (Bowles, 546). This gives him a lot of religious responsibilities. His father is a religious man, and since Amar is uneducated and illiterate, most of his ideas about religion and life come from his father. That is why Amar thinks in terms of black and white on every occasion. To him, anything that is banned by religion is bad, and anyone who is not Moslem should not be followed. Amar continuously struggles with his thoughts throughout the book. When he earns money, first he thinks it is his money; then he corrects himself and says that his possession of it was written by Allah. He keeps reminding himself that everything is written by Allah. It wouldn’t happen if Allah didn’t write it. In a review in *Kirkus Reviews*, Amar is described as incurious, “in a deep freeze of isolation of his Koranic laws; he awakens slowly as crisis mounts and resistance strengthens; his meeting with Stenham and Lee takes him out of his quarters to theirs, and their prying into his feelings and opinions.”

Amar fantasizes about being powerful and prestigious. However, he also realizes that both the French and the Istiqlal want power, and that is why Amar sides with neither of them. He believes they do not try to win this war in the name of Allah. They think about themselves only. And he still believes in vengeance. In a metaphor, he says that “injustice can only be redeemed by successful retaliation” (Bowles, 653). It is suggested in some parts of the work that since Moslems are frustrated because of their powerlessness, they need to be patient. Amar finds himself in the middle of the war and he is not sure what to do. He stays at the hotel with Stenham and Madam Veyron, an American tourist, in order to get away from the fighting. However, Madam Veyron gives

.....

Amar a lot of money to buy a gun. She believes that he would want to fight for his country. When Stenham asks why she did that, she replies, “The boy wanted action. At his age, he has to have it... He’d never have forgiven himself later if he’d sit around moping now” (Bowles, 850). This is also an act of colonization. By giving him the money, she guides Amar to fight against the French as well as his Moslem brothers. He has to decide whether or not he will buy a gun. As Amar becomes more and more comfortable with the extreme views of the jihadists—who believe in fighting in the name of Allah—the reader, too, becomes familiar with the dichotomy between the strict interpretations of Islam by some, and the desire of many Moslem residents to improve their lives on earth while also being observant Moslems.

When we consider Yaşar Kemal’s Anatolian society, beliefs and customs are more important than religion. The society consults beliefs that they create during difficult times to cope with the hardship and obstacles that they face. With their lack of education and scientific facts, the only source they can trust is their beliefs as they determine their rights, values, and decisions. There are no contrasting beliefs or religions in Yalak village. Religion is a common denominator among people. Each individual puts religion in different parts of his life, but this does not cause any contradiction among the villagers. In the book there is no systematic religious practice among the people: “If I am a little bit better, if I feel better, I will pray five times under this tree... These people like praying. Maybe some pleasantness will come to the heart of that tree and it will help us” (*Ortadirek*, 120). Ali believes that the Ziyaret Ağacı [Visiting Tree] might help him get out of his difficult situation. Ali, like most people in the village, does not pray or practice religion regularly. However, he immediately turns to prayer in desperate times. As in old Turkish beliefs, he gives the walnut tree a holy essence and believes that praying under the tree will help him and his family through difficult times (Lokman, 8). In the last book, the whole village decides to pray when they realize it is going to rain: “Now bend your knees, turn your direction to the moving clouds, open your hands to the air, recite all the prayers you know quietly” (*Ölmez Otu*, 250). In Islam, there is group praying, but not quite similar to this. However, without proper religious education, this kind of behavior is possible. The villagers mix old Turkish shamanic rituals with Islamic beliefs and the combination turns out as represented in the book.

It is interesting that the society creates new beliefs for new situations.

Sometimes these can be created through false beliefs or for comfort, and sometimes they are created to avoid responsibilities or to trick the villagers. “The actualization of moral tensions within the narrative, which are formed around humanist-socialist social values, serve the liberating ends of the author by allowing him to convey an ethical stance that is necessary for a notion of liberation (Bico). Taşbaş’s being a saint, the holiness of the Ziyaret Ağacı, and the importance given to Zalaca Kadın’s dreams are all examples of these false beliefs. Kemal describes the reasons for these false beliefs with Muhtar Sefer’s speech: “All saints are created in droughts, epidemics, conflicts.... Brother Taşbaş, these days are the difficult and important days for the villagers. They are holding on to you as their last resource” (*Yer Demir Gök Bakır*, 212). The reader sees that the villagers do not care about Taşbaş anymore since they are doing much better in their lives in the last book. The changing attitude toward Zalaca Kadın and her dreams is quite similar:

Zalaca Woman saw dreams day and night. For fifty years she has been telling her dreams and expecting interpretations from anyone she sees. In order to benefit from this, Muhtar bought a blubbering dream book. He made the literate scrivener, Yanık Kahya, help him to memorize the whole book from top to bottom. Whenever Zalaca Woman comes for an interpretation, she brings him a couple of eggs, a little money, a chunk of butter and some yogurt.... (*Ortadirek*, 286)

It is clear that people, like Muhtar Sefer, also act as if they respect her dreams with the thought that they may benefit from her. The search for a better life has an important part in their beliefs. The villagers devote their whole lives to work, but they never receive any real reward.

Yaşar Kemal and Paul Bowles describe the lives of ordinary people from various perspectives with their distinctive styles. While the works of Kemal describe the difficulties of the countryside and the resistance to those problems by self-colonized people, Bowles’ book describes city life and its current problems during the decolonization movement. All of the problems in the *Dağın Öte Yüzü* trilogy and *The Spider’s House* are connected and intertwined with one another. Power struggles, economic crises, injustice, class oppression, and lack of education lead people to act in ways that eventually colonize themselves. Individuals can easily be manipulated, and false

statements and gossip can easily spread. The negative consequences can reflect social interdependence in both positive and negative ways. Both authors use certain characters to talk about social relationships from different perspectives. Social structure is described through the eyes and actions of these characters to show that the things they face are both local and universal. The gangs, political parties, groups and “criminal” organizations, as well as the made-up stories, gossip and religious fanaticism reflect a corrupt or inadequate legal system and a search for an effective legal administration. Of course, the lack of intellectuals in the society, as Fanon stresses, is a big deficiency in the societies during their journeys toward freedom.

WORKS CITED

- Baran, Lokman. "Yaşar Kemal'in Dağın Öte Yüzü Üçlemesinde Mitos Yaratılış Süreci Ve Gelişimi." *Dede Korkut Türk Dili Ve Edebiyatı Araştırmaları Dergisi* 2.3 (2013): 5-18. TÜBİTAK ULAKBİM. Web. 26 Mar. 2015.
- Bico, Cem. "Liberating Narratives of Yasar Kemal: *The Other Face of the Mountain Trilogy*". 2006. Unpublished master's thesis, retrieved from <http://ata.boun.edu.tr/cem-bico-liberating-narratives-yasar-kemal-other-face-mountain-trilogy>
- Bowles, Paul. *The Spider's House*. In *The Sheltering Sky; Let It Come Down; The Spider's House*. Ed. Daniel Halpern. New York: The Library of America, 2002.
- Edwards, Brian T. "Sheltering Screens: Paul Bowles and Foreign Relations." *American Literary History* 17.2 (2005): 307-34. Print.
- Fanon, Frantz. *The Wretched of the Earth*. New York: Grove, 1965. Print.
- Kaya, Muharrem. *Türk Romanında Destan Etkisi*. Ankara: T.C. Kültür Ve Turizm Bakanlığı Yayınları, 2014. Print.
- Kemal, Yaşar. *Ortadirek, Dağın Öte Yüzü 1*. İstanbul: Yapı Kredi Yayınları, 2005.
- — — —. *Yer Demir Gök Bakır, Dağın Öte Yüzü 2*. İstanbul: Yapı Kredi Yayınları, 2005.
- — — —. *Ölmez Otu, Dağın Öte Yüzü 3*. İstanbul: Yapı Kredi Yayınları, 2005.

- Kiossev, Alexander. "Notes on the Self-colonising Cultures." B. Pejic, D. Elliott, eds. *Art and Culture in post-Communist Europe*. Stockholm: Moderna Museet.(1999): 114-118.
- Ogude, James A. "Ngugi's Concept of History and the Post-Colonial Discourses." *Canadian Journal of African Studies / Revue Canadienne Des Études Africaines* 31.1 (1997): 86-112. Print.
- Rolo, Charles J. "Tension in Morocco." *The New York Times* on The Web. *The New York Times*, 6 November 1955. Web. 18 Apr. 2015.
- "The Spider's House." Kirkus Reviews. Random House, 4 Nov. 1955. Web. 21 Apr. 2015.
- Whipple, Mary. "Paul Bowles- The Spider's House." [Http://marywhiplereviews.com/paul-bowles-the-spiders-house-morocco/](http://marywhiplereviews.com/paul-bowles-the-spiders-house-morocco/). 12 Apr. 2011. Web. 31 Mar. 2015.
- Yardım, Burak. "Yaşar Kemal'in *Dağın Öte Yüzü* (*Ortadirek, Yer Demir Gök Bakır, Ölmez Otu*) Üçlemesinde Yapı, Tema ve Anlatım Özellikleri". 2010. Unpublished master's thesis, retrieved from <http://irep.emu.edu.tr:8080/jspui/bitstream/11129/273/1/Yardim.pdf>