

39. Power dynamics, social variability, and perspectives on belief and religion in the context of genetic structuralism in the trilogy of *Dağın Öte Yüzü* by Yaşar Kemal and *The Spider's House* by Paul Bowles

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APA: Akman Kaplan, T. (2022). Power dynamics, social variability, and perspectives on belief and religion in the context of genetic structuralism in the trilogy of *Dağın Öte Yüzü* by Yaşar Kemal and *The Spider's House* by Paul Bowles. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (Ö11), 559-575. DOI: 10.29000/rumelide.1146724.

Abstract

This paper examines the colonization of the communities in Yaşar Kemal's *Dağın Öte Yüzü* trilogy and Paul Bowles' *The Spider House* by their own legal and societal systems through Lucien Goldmann's genetic structuralist method within postcolonial theory. In Bowles' piece, the self-colonization process occurs during the community's decolonization period while the self-colonization in Kemal's trilogy takes place as a result of the direct consequences of the feudal system in the 1950s Republic period. Most of the researches that have been conducted on these works focus on the character analysis or the independence process. This study aims to highlight the distortion in a community during the independence period as well as inconsistent relations and contradictions in a community that has not been literally colonized. The elements of self-colonization in the communities include discriminatory points of view in power relations, social variables as well as belief and religion perspectives. The early years of both writers coincide with their countries' transition periods. The intellectuals that they have been inspired by enables Kemal and Bowles to merge in terms of their world-view and ideology they use in literary languages. It is observed that both authors use writing as a means of reaction to mirror their periods' main issues.

Keywords: Yaşar Kemal, Paul Bowles, Goldmann, genetic structuralism, self-colonization

Oluşumsal yapısalılık bağlamında Yaşar Kemal'in *Dağın Öte Yüzü* üçlemesi ve Paul Bowles'un *The Spider's House* eserlerinde güç kavgaları, sosyal değişkenlikler ve inanç ve din açıları

Öz

Yaşar Kemal'in *Dağın Öte Yüzü* üçlemesi ve Paul Bowles'un *The Spider's House* (*Örümceğin Evi*) adlı eserlerindeki toplumların kendi legal ve toplumsal sistemleri tarafından sömürgeleştirilmeleri Lucien Goldmann'ın oluşumsal yapısalılık yönteminin postkolonyel çerçevede incelenmesi ile ele alınacaktır. 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'lerin Cumhuriyet dönemindeki feodal sistemin direk sonucunda oluşmuştur. Bu eserler üzerine yapılan araştırmaların çoğu karakter analizleri ya da bağımsızlık sürecine odaklanırken, bu çalışma, bağımsızlık süreci boyunca yaşanan toplumdaki çarpıklıkları ve gerçek anlamda başka bir ülke tarafından sömürge altına alınmamış olan bir toplumdaki değişken ilişkileri ve çelişkilerin açıklanması amaçlanmaktadır. Açıklama yaparken kendi

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kendilerini sömürgeleştirmelerinin elementleri olarak: güç kavgaları, sosyal değişkenlikler ve inanç ve din açılarından ayrımcı görüş açıları unsurları kullanılacaktır. İki yazarın da yaşamlarının ilk yılları yazdıkları ülkelerin geçiş dönemlerine denk gelmektedir. Esinlenmiş oldukları düşünürler, Yaşar Kemal ve Paul Bowles'un dünya görüşü ve yazın dilinde de kullandıkları ideolojide birleşmelerine olanak tanımıştır. Her iki yazarın görüşlerinde Marksist, komünist ve otoriteye karşı bir ideoloji benimsedikleri gözlemlenmektedir. Kemal ve Bowles yaşadıkları dönemin etkisiyle yazıyı bir tepki aracı olarak kullanmış ve eserlerinde o dönemin sorunlarına ayna tutmuşlardır.

Anahtar kelimeler: Yaşar Kemal, Paul Bowles, Goldmann, oluşumsal yapısalılık, kendi kendini sömürgeleştirme

Introduction

Due to the vast area of research, the studies on postcolonial theory demonstrate great diversity. In this sense, the connections between the authors show significance when the literary works are analyzed and evaluated. Many factors have played a role in choosing the authors that were included in this study. Even though Yaşar Kemal and Paul Bowles are two writers with different cultures, religions, languages and races, the existential, questioning and subjective discourse that is common in their writings played an important role in their becoming global writers. The fact that both writers traveled, experienced and tried to earn a living in different professions had a great impact on the shaping of their writings. Among their most important commonalities is the fact that they have written about ordinary people and the middle-low class, despite coming from different backgrounds. Focusing on the individual efforts of people, the authors deal with the oppression of the more powerful on the less fortunate ordinary people. As a result of the oppression of power accepted without questioning leads to the emergence of common people's self-colonialization.

The authors, who shared the same time period, also engaged in writings to raise awareness of humanity in terms of the oppressive administrations as well as to raise awareness for humanity itself or for another community that is voiceless. Their aim was to guide people into questioning. In addition, the protest spirit of Yaşar Kemal and Paul Bowles played a role in actively defending their political ideas. The effects of their political perspectives are clearly observed in the characters that the authors reflect their perspectives on and the cause-effect relationships they establish.

In the light of these reasons for choosing the authors, in this study, the colonization of societies by their own legal and social systems in *Dağın Öte Yüzü* trilogy and *The Spider's House* will be discussed with Lucien Goldmann's genetic structuralism method. In Paul Bowles' work, the self-colonialization process of the society is also in the process of gaining the independence of the colonial society, while in Yaşar Kemal's trilogy, the self-colonialization process was formed as a direct result of the feudal system in the 1950s Republican period. While most of the research on these works focuses on character analyzes or the independence process, this study aims to explain the distortions in the society during the independence process and the variable relations and contradictions in a society that has not been truly colonized by another country. In following the argument, elements of the self-colonialization including power struggles, social variability, and discriminatory viewpoints in terms of belief and religion will be used.

As one of our writers trying to convey these messages in his writings, Yaşar Kemal was born in the Hemite village of Kadırlı district of Osmaniye, in the first years of the Turkish Republic (1923 or 1926). The fact that he worked in many jobs after leaving secondary school—including, working as a capstan

head, tractor driver and controller in a paddy field—played a significant role in the formation of the subjects of the author's works. The fact that he was prosecuted many times for his writings and political activities made his writings more popular and especially *İnce Memed*, published in 1955, became his most translated work. In his writing, Yařar Kemal takes the role of the spokesperson for the people whose voices are not or cannot be heard. From this perspective, he is believed to resemble Homer as a distinct storyteller. The works of Yařar Kemal are infused with "existential questions that humanity constantly faces" (Tharaud, 2017:1). These struggles involve "questions about what it means to be human, which ultimately push us to engage in struggles that cannot be won but must be done" (Ibid.). With his surprising imagination, understanding of the depths of the human soul, and poeticity of his expression, Yařar Kemal—who is one of the leading names not only in Turkish novel but also in world literature—deals with various problems of Anatolian people with a realistic approach in his works.

In *Dağın Öte Yüzü* trilogy, he focuses on class hierarchy, economic problems, and the administrative and judicial system of the semi-feudal order. He uses the poor and suppressed people of Yalak village to portray the life, relationships and value judgments of the Anatolian people. Although there are many disagreements and arguments, the problems that befall on the villagers help them to establish common values and strong communication means. However, it should be noted that the same villagers also create obstacles and difficult situations for themselves as well as their communities as a result of their own actions.

The other writer we discuss in this paper, Paul Bowles, was born on December 30, 1910 in New York. Similar to Yařar Kemal, Bowles is more than just a mere writer. He was a musician and poet before becoming a writer, but his wandering spirit and life prompted him to start writing eventually. Combining his versatile personality with his life experiences, he has captured an existential line in his novels and brings existential questions to the fore in his works like Yařar Kemal. As someone who has spent more than 50 years of his life in Morocco, Bowles describes the American period with contempt. At the end of the Second World War, he goes back to Morocco for a second time in 1947 for a novel. Alongside three other works—*Let it Come* (1952), *The Spider's House* (1951) and *A Distant Episode* (1947)—that gained global recognition, he published his bestselling novel *The Sheltering Sky* following a large-scale tour of North Africa. Almost all of these works can be seen as a result of Moroccan life. As a person who lived in Morocco for a long time and knew those people sincerely, Bowles had the chance to use both foreign and local eyes in his works.

Paul Bowles' novel *The Spider's House* depicts two very different characters dealing with Morocco and Moroccans: John Stenham, a former communist who finds his life completely absurd and unreal, and Amar, the Muslim son of an illiterate healer. These two characters meet in the city of Fez in 1956, during the uprisings that resulted in the independence of Morocco. Bowles describes people, as well as the distrust and racist approaches among people. He emphasizes that no matter how well-intentioned a person may be, he can be racist and have stereotypical thoughts without being aware. Using the violent conflicts between the French and Moroccans, he examines the cultural misunderstandings, legal system, religious fanaticism and tradition that stood against progress in Morocco's decolonization process.

This study, which deals with the self-colonization process of people comparatively, includes the analysis of *Dağın Öte Yüzü* and *The Spider's House* with the genetic structuralism method. Lucien Goldmann, who added new research to the previous studies in the field of sociology and literary sociology and said that the sociological analysis of the author's work reveals more accurate findings than other traditional

methods, developed the method of literary sociology, which he called genetic structuralism in the 1950s-70s.

Influenced by the views of Marx, Lukacs and Piaget, Goldmann argues that the socio-economic and political conditions of the society in which the writer lives in should be taken into account, rather than the author's inner world/spiritual state. He argues:

The problem of a sociology of the novel has always preoccupied sociologists of literature, though, as yet, no decisive step towards its elucidation has so far been attempted. Basically, the novel, for the first part of its history, was a biography and a social chronicle and so it has always been possible to show that the social chronicle reflected to a greater or lesser degree the society of the period- and one does not have to be a sociologist to see that. (Goldmann, 1975: 6)

According to Goldmann, meaningful structures formed by social, economic and political values directly affect the author's work. In this context, in order to analyze a text, it is necessary to examine the literary in a certain integrity. This integrity is the reproduced form of the transformation of the social and political problematics of the era in which the text was written and passed into writing. In this sense, the researcher/critic has many possibilities to determine the immanent and transcendent multiple semantic connections of the text.

Goldmann's Marxian literature/novel sociology method consists of understanding and explanation stages. In this method, on the one hand, the text is analyzed using a structuralist approach, while on the other, historical and social factors are focused on its analysis. Structuralism in Europe in the early 1900s was developed, firstly, by Ferdinand de Saussure's structural linguistics, "Course in General Linguistics," and later, in the language schools of Prague, Moscow and Copenhagen. In sociology, anthropology, and linguistics, structuralism is a method of understanding the elements of human culture, in which they relate to each other in the light of a larger system. It aims to explain the reasons for all the structures that people do, think, perceive and feel. As the philosopher Simon Blackburn has summarized, structuralism makes sense through the way people relate to one another. It is these relations that make up the structures (Lahey, 2016). The interactions of these experiences with each other form the structure. When applied to literature, structuralism argues that each text has its own structure and that this structure of the text can be understood by perceiving.

The argument on which the genetic structuralist literary/novel sociology analysis method—inspired by the Marxian theorist Georges Lukacs—developed on is based on the notion that the work is the expression of the society, not the individual, as it thought to be in common belief/thought. According to Goldmann, there are very strict structural homogeneities between the capitalist social/economic structure and the structure of novel type. In his work *Pour une Sociologie du Roman*, Goldmann accepts the novel as a tool in the formation of a certain search and values that need to be renewed. According to him, "the novel is the history of a quest that has rotted, degraded, lost its level and value. It is the quest for uncorrupted values in a rotten world that has advanced and acquired another form, not on a line that needs to be advanced" (Goldmann, 1964: 11). In this context, the novel appears as "a life story, a list of historical and social events written daily" (Ibid.). Therefore, the area on which genetic structuralism falls is more related to how is on the text can be understood in relation to social classes. The questioning occurs through analyzing the text in two stages: understanding and explanation. In this method, the stage of understanding based on the text aims to analyze the essence and internal consistency of the work, which consists of narrative locations, narrative practices, and social structure and relations. In the explanation phase, it takes on the task of revealing a holistic worldview with meaningful structures that

transcend and surround the work with its external social, economic and political connections, and explaining how the internal consistency of the novel is formed.

Reflecting the social structure of the period, the cruel and oppressive system of exploitation and the dominant worldview in a certain dialectic in his work, Yaşar Kemal focuses on how the order of exploitation is reproduced through social and economic relations. The individual, in a way, colonizes himself in this network of relations. Similarly, in the work of Bowles, in the decolonization process of Morocco, individuals continue the exploitation order with the effect of the socio-economic and political conditions of the period. Therefore, in both works, the concept of “self-colonization” appears before us. This concept constitutes the main problematic of our study.

The concept of “self-colonization”, which expresses the state of the individual consisting of distortions in the social system, was first mentioned in the article “The Self Colonizing Cultures” published in 1999 by Bulgarian cultural researcher Alexander Kiossev. In his article, Kiossev talked about societies that colonized themselves in order to realize their “imagined community” ideas/ideals that they associate with European/Western ideals. According to his study, such cultures transfer their alien values and civilization models to their own cultures and colonize their authenticity through these foreign models. The reason for doing this is the morbid consciousness under the influence of absence (Kiossev: 115). In reality, individuals may or may not be aware that they are self-colonizing. From these perspectives, self-colonization can gain different dimensions with the method of genetic structuralism.

In some ways, genetic structuralism studies the relationship of the part to the whole. The author reflects the common social consciousness as a common subject in the text. The text, which is the production of this consciousness, is undoubtedly a narrative of the society. İrfan Atalay and Professor Dr. Ayten Er states in the article: “The meaningful relationship that exists between the literary text and the important aspects of social and historical content is found in the intellectual categories that shape the possible consciousness of the social group to which the creative writer/artist belongs to” (2013: 28-29). People’s experiences contain certain patterns, and in order to better understand these experiences, it is necessary to recognize and analyze these patterns by breaking them into smaller structures. When this method is used, we can gain meaning by examining how the characters in the texts suppressed and colonized themselves and their relations with other characters.

It is seen that similar views play an important role in the examination of the decolonization process with the genetic structuralism method. According to Sevim Akten, genetic structuralism is “a dialectic-dynamic method that reveals and explains the world view of a social group, and analyzes social symbols, based on social change, development and contradictions” (1999, 162). For example, when we take the issue of violence as a basis, evaluating the attitudes and mentality of the characters both in colonizing themselves and in the decolonization process in the light of other characters and social structure offers completely different angles to the reasons for resorting to violence. One of the most important and well-known works of the decolonization process is Frantz Fanon’s *The Wretched of the Earth*. Particularly, the chapter “On National Culture” is in harmony with both the self-colonization process in Kemal’s *Dağın Öte Yüzü* trilogy and the decolonization movement in Bowles’ book *The Spider's House*. In his work, in which he directs the colonized societies to take action, Fanon emphasizes that the colonizers distorted their past by using the culture and intellectuals of the colonizers, as well as the economy and politics, and in this way, the colonies needed colonial states to develop and advance. In both works that are discussed, the argument will follow the self-colonizing elements of how the power struggles, socio-economic factors, as well as religion and beliefs in the societies of Turkish villagers and Moroccan

individuals are used by the dominant powers for the continuation of the colonial order, by emphasizing the dilemmas and distortions in the social structure.

Social structure and relationships

Power dynamics

In the Introduction, it is stated that the self-colonizing elements that characters in the works use include: power dynamics, socio-economic factors, belief and religious issues. These elements are carried to different dimensions by the periods in which the societies are in and the authors reflecting their own ideologies on the works. Goldmann also points out: “The first problem that a sociology of the novel should have confronted is that of the relation between the novel form itself and the structure of the social environment in which it developed, that is to say, between the novel as a literary genre and individualistic modern society” (Goldmann, 1975: 6). Therefore, it is observed that the political, socio-economic conditions of the societies in which the writers gained their experiences in, and the influence and reactions they received from other people were effective in the formation of the works, especially in Kemal’s *Dağın Öte Yüzü* trilogy and Bowles’ *The Spider’s House*.

The unjust distribution of rank/power and power dynamics mentioned in the works have an important place in the self-colonization of societies. In Paul Bowles’ book *The Spider’s House*, the power struggle between the French and the İstıqlal National Party takes place in the main axis of the book. In the example in which the İstıqlal Party bans the slaughter of sacrifices, the main purpose is to create more chaos in community to be able to manipulate individuals with ease. The group does not discriminate among Muslims, and as long as it suits its purposes, it uses everyone for its own benefit:

The friends of freedom don’t want the festival, and they’ll stop it anyway, all by themselves. Don’t you think the French know that? But the French can’t afford to let them stop it. Then everyone would know how strong the İstıqlal is. If someone is going to do something, the French have got to be the ones to do it. They want just what the İstıqlal wants, but they want the credit...They’re all working together against us [Moroccans]. (Bowles, 2002: 639)

As seen in the example above, both İstıqlal and the French do not hesitate to manipulate the people of Fez in order to protect their own power and interests. The desires of both powers are common, but their paths are different. In the middle of these power dynamics is a suppressed, excluded and manipulated people of Morocco.

American tourist Stenham is unaware that the French are trying to make Fez a backward Middle Eastern city in order to control it better. If Fez becomes a backward city without making progress as they wish, it will be much easier to manipulate and control the ignorant people in it. İstıqlal Party actually thinks along the same lines and are easily willing to manipulate its own people for the benefit of the party. This is expressed by Stenham towards the end of the novel as:

We might be seeing the wrong kind of native. Like the kid [Amar] upstairs, who’d never join 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 and admire. Those are the dangerous ones—not the joiners...The only natives under control are the few thousand party members. The other nine million fanatics are anybody’s guess. (Bowles, 2002: 787).

Because of desires for power and prestige, society can be easily manipulated to exploit itself and one another. The existence of divergent interests is one of the dangers of the decolonization movement.

The power dynamics/struggle appears in a different version in Yaşar Kemal's *Ortadirek*. From time to time, Muhtar Sefer connects religion and politics and uses his power relations with the government to suppress the villagers who think about revolting. He calls out to the villager:

It says in our book [Quran] that you will not oppose Allah, and you will not associate partners with him. Who is Allah? Repent, repent! Allah is our elder, whose orders are inescapable, and who is his deputy on earth? Our government, our ironclad. Who are the government's deputies in the town? With the District Governor, our Gödeci Tevfik Efendi. Who is the deputy of the district governor in the village? Our mukhtar. Who is our mukhtar? I. So what does it mean to oppose me? (*Ortadirek*, 243)

In order to increase his power and pressure against the villagers, Muhtar Sefer makes reference to the dominant power elements in the society, such as the district governor, gendarmerie and Demirgırat (Democrat) political party. In the example, he shows his power against the ignorant and poor peasants with the discourses of "God's deputy" and "the deputy of the District Governor", and he wants the people to bow down in the face of injustices with the rhetoric "what does it mean to oppose me."

Muhtar Sefer does not hesitate to emphasize religion as well as dominant power elements in order to protect his own power. The headman does not hesitate to use religion to persuade Ökkeş, who is on the side of Taşbaş, who is starting to gain power in the eyes of the people:

They call you Ökkeş, the mountain wolf. You are a holy man...All the fools of this village work for this world, you work for your mansion up in heaven. On top, they also despise you...We look for an easy field with a lot of profit, whereas you look for a difficult field with a fair gain. When you collect cotton in bountiful cotton fields and earn money easily, it comes to mean a wall of your mansion in heaven is demolished. You need to earn the money to go to Hajj harder than others, so that you will be different from the others in the sight of Allah. (Ibid.: 244)

Muhtar Sefer makes statements like the one above as a cover for making the villagers work in barren lands. The mukhtar, who knows everyone's sensitive point, uses people's weaknesses to increase his own power. The villagers who are unaware of their weaknesses, on the other hand, are fooled by his rhetoric and mediate the continuation of the exploitation order.

In *Yer Demir Gök Bakır*, the economic pressure of Adil Efendi on the villagers is also stated as follows:

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)

In Kemal's novels, the opposing power is usually the landlords, police, gendarme or government officials. Although the opinion of the majority of the villagers is the same, no one reacts to this oppression by resorting to the legal system because, as stated in the previous example, the people have already been intimidated by talking about the legal system. It is for this reason that the villagers turn to bandits for help in difficult times. (Kaya, 2014: 207-8)

Bandits are the only hope of the villagers to avoid the rich landlords and their oppression. In the first book of the *Dağın Öte Yüzü* trilogy, it is stated that İbrahim and Elder Halil were former gang members:

Come on, İbrahim, what kind of a thing is this? There is no work left for you or me in the village, except to sit or lie down. I heard something. Below, near Kozan, an agha named Aslan Agha appeared. He set up a gang, holding all Anatolia. Whoever has a beautiful horse in this Ottoman land, Aslan Agha has his gang steal it and sell it to Arabia, Gavur İzmir, Kurdistan. He sells what he steals from İzmir in Trabzon, from Kars in Aleppo, and from Aleppo in Kayseri. You and I know the road to

Aleppo well. There is no job left for us in the village. Let's go and join [Aslan] Agha's gang. Shall we.....

A few days later, two friends, Halil in the front and İbrahim in the back, came to Aslan Agha's village. They explained how the situation is. All Aslan Agha's gang was deserters, fugitives from Yemen. He immediately added them into the gang on the spot. (*Ortadirek*, 229).

At that time, we witness gang-like structures in Anatolia. Such illegal structures use their members for their own interests as well as to protect them. Again, the inadequacy of the legal system, the individuals' fear of civil servants and bureaucrats, and poverty lead the way to such illegal formations.

In *The Spider's House*, it is seen that politics is used to manipulate the public. The previously exploited section of society, after accumulating the power that comes with money, uses the same method, this time itself as the colonial power, to exploit the rest of the society. While the Istiqlal Independence Party, mentioned in the book, claims to provide unity by using the religious beliefs and national feelings of the Moroccan people, it actually tends to exploit its own people like the French in order to gain political and economic power. Having a power struggle with the French, Istiqlal is after its own authority and power rather than the socio-economic welfare of the people.

You know what politique is? It is the French word for a lie. Kdoub! Politique! When you hear the French say: our politique, you know they mean: our lies. And when you hear the Moslems, the Friends of Independence, say: our politique, you know they mean: our lies. All lies are sins. And so, which displeases Allah more, a lie told by a Nazarene, who doesn't know the true faith from the false, or a lie told by a Moslem, who does?"
(Bowles, 2002: 554)

As stated in the example, both the French and all Muslim groups claiming to fight for freedom do not hesitate to deceive to protect their own power and interests. And in general, the tool they all use is politics. Their policies are a cover for their misconduct.

Similarly in *Dağın Öte Yüzü* trilogy, Muhtar Sefer does not hesitate to lead his own people to be colonized even though he belongs to the same society as the villagers. As African writer Ngugi wa Thiong'o states in his book *Devil on the Cross*, the headman (Muhtar Sefer) is, so to speak, the "watchdog" of the exploited society. In the book, the term "watchdog" is used for individuals who were colonized but still serve Europeans for their own interests even after exploitation (Ogude, 1997: 101). Such people take the land of the villagers away from them and sell them back the same land, and for this reason they have become much more hated than the colonizers. Muhtar Sefer, also known as Yaşar Kemal's "watchdog", takes bribes from the landlords and makes the villagers work in the most barren and unproductive fields, condemning them to constant debt and poverty. Öksüz Duran explains this situation to the villager as follows:

We must choose two people among us. They should reach Muhtar and say, "Muhtar" means the village's own father... However, you become one with Delice Bekir who has a prostitute wife. You act together and cut bread to the blood of the villagers. You place our fellow villagers into the worst fields of Çukurova, the most unproductive fields where there is not even a cocoon in a branch, by taking bribes. (*Ortadirek*, 30)

In this example, the villager's rebellion is because the headman, instead of being in league with his own villagers and his relatives, cooperates with the wealthy Çukurova landlords and makes them a colony by cutting "bread to the blood" of his own people.

In *The Spider's House*, the French hire a group of native Arabs named *Mokhazni* to work with them, promote French values, and spy on other Arabs. In the book, the *Mokhazni* are viewed by Muslims as traitors. They are “watchdogs”.

“What do you think's going on here, a game? Don't you know it's a war? Why do you think they killed Hamidou, that fat one, the *mokhazni*, last week? Do you think it was for fun? And the thirty-one others here in Fez, this month alone? Or did you never hear about them?... It's a war, boy, remember that. A war! (Bowles, 2002: 577)

The French use all their power to suppress the Moroccans and their culture, and they want Moroccans to return to the French values they imposed by force during the colonial period. That's why they use the *Mokhazni*. The Istiqlal Party, which is disturbed by this situation, punishes the *Mokhazni* with death sentence in order to take this power of the French away from them, and the people of Fez do not react to this.

Both works emphasize the division of society. Both the Çukurova villagers and the Moroccan people cannot maintain their unity and integrity between power dynamics and conflicts of interest, which makes them vulnerable to exploitation, so that the society cannot stand up to injustice in unity. They succumb to oppression and persecution. In both works, Muhtar Sefer and *Mokhazni*, who are individuals that came out and are a part of society, do not hesitate to betray their own society for the sake of power and profit. These people, described as “watchdogs,” exploit their loved ones, neighbors and relatives for their own benefit. The ignorant and peasant people also submit to power and oppression due to their lack of education, and the colonial order continues as it is.

Dilemmas

The works of Yaşar Kemal and Paul Bowles clearly reveal the dilemmas in the societies of the authors and present them to the readers' interpretations. Goldmann states: “[O]ne can detect no analogous structure at the level of the collective consciousness that seemed hitherto to be the indispensable intermediary link to realize either the homology or an intelligible, significant relation between the different aspects of social existence” (Goldmann, 1975: 10). He argues that due to mainly the economic inequalities, the dilemmas within the portrayed communities arise. The most obvious dilemma in Yaşar Kemal's works is the oppression of the peasant people by the landlords, the anger felt towards it, and also the helplessness experienced due to the state of neediness they are in. This dilemma is stated in the dialogue between Taşbaşıoğlu and Koca Halil as follows:

Halil Emmi, if not this year, next year, I will crash him [Muhtar]. But the villagers are afraid. Since he intimidated the village, they are all with me from his behind... but when it comes to face him, they always follow him. They can't open their mouths against him... He has his back to the party. When he says 'I will hang you, I will have you hanged, I will declare mobilization, they believe it. I couldn't teach, I couldn't explain that those times have passed, Halil Emmi! Look, even you are afraid, you are trembling. (Ortadirek, 2005: 211)

As can be seen in the above excerpt, Taşbaşıoğlu emphasizes the dilemma of the villagers and states that the villagers' discourse about the headman and their practices do not match. It is seen that the villagers bow to the threats of Muhtar with the words “back to the party”, “will hang”, “declare mobilization” and their anger turn into fear. Taşbaşıoğlu wants to organize the villagers. However, the villagers always leave Taşbaşıoğlu alone because they are afraid of Muhtar Sefer. Taşbaşıoğlu reproaches the villagers as follows:

I'm tired of you. When it comes to my face, you will unite with me, curse Sefer, and say you'd get divorce instead of following his path. Then he says two words, and you slide towards him without thinking twice. Now you've been waiting here idly for days. First, he took us out of the village late. Long after the other villagers set out. He then blamed it on Big Halil's back. That poor man. (Ibid.: 265)

In this example, the author emphasizes the dilemma experienced by the villagers. He states that the villagers are angry with Muhtar, and in these moments of anger, they stand by Taşbaşoğlu against the headman. However, they change sides each time as a result of the Muhtar's threats and political statements. In the above discourse, the anger of the villagers against the headman is expressed with the words "curse Sefer" and "get divorce instead of following his path". It is seen that the peasants continue to be exploited due to both their lack of education and their fears, and in a way the villagers end up colonizing themselves.

The most obvious dilemma in Bowles's *The Spider's House*, which deals with a society that is really under exploitation, is the dilemma of the colonized Moroccan indigenous people with the National Party of Istiqlal. An example of this in the book occurs when the Istiqlal Party that the Muslim Moroccans support to gain independence bans a religious holiday, Eid al-Kebir. This issue is mentioned in the conversation between the American Stenham and his cleaner lady Rhaissa:

"Feast? What feast?" He had quite forgotten the advent of the Aid el Kebir.

"Why, the Feast of the Sheep, the great feast!... The Moslems [The Istiqlal]. The friends of freedom. They say anyone who sacrifices his sheep is a traitor to the Sultan."...

One more step toward death, he thought bitterly. Whether the rumor were true or not, the fact that they were saying such things, that such an inconceivable heresy should even occur to them, was indicative of the direction in which they were moving.... (Bowles, 2002: 719).

The woman is aware of the gravity of the situation and this shocks her. While the man is thinking, he utters: "I suppose everyone is going to listen to them and obey them? Politics is more important than religion? Allal al Fassi is greater than Allah? Why don't they call him Allah el Fassi and have done with it?" (Ibid.) The woman becomes enraged with such statement. He asks the woman: "Are you going to sacrifice your sheep or not?" in which the woman replies: "It's forbidden." (Ibid.) The man gets frustrated and shouts: "It's not forbidden!... On the contrary, it is forbidden not to! Allah demands it. Has there ever been a year when there was no sacrifice?" (Ibid.) This prohibition makes the individuals uneasy within themselves. How can a party that is a "friend of Islam" forbid an order of Islam, which includes a sacrifice of an animal? This dialogue between the American Stenham and his Moroccan cleaner Rhaissa shows that the Istiqlal Party has established a dominance of fear over the individuals and those who do not obey the rules will be accused of treason and executed. Because of the strength of the Istiqlal Party and the people's need of the group, they do not even dare to revolt.

Even though they have good intentions, it is seen that the foreigners in the city cannot empathize much with the dilemmas that Moroccans experience. One of the best examples of this is can be seen in the part where Madam Veyron gives all her money to Amar to buy a gun:

I simply gave him all the money in my purse, and told him to go and buy a gun. And the important thing is, he took it. What he does with it's immaterial... The boy wanted action. At his age he has to have it. This is the crucial point of his whole life. He'd never have forgiven himself later if he'd sat around moping now. (Ibid.: 850)

Amar is in a dilemma about what to do, and Madam Veyron's solution is to encourage him to arm himself. This behavior of Madam Veyron can also be considered as a way of colonization. By giving

money to Amar, she supports him to fight against both the French and the Muslims. Although he will decide for himself whether to buy a gun or not, the deep dilemma that Amar is in during these events is very effective in his decision making process to buy a gun or not. His divisive perspective leads him to develop an instinct for self-defense against individuals at all levels of society.

The dichotomy of “us” and “others” is an important part of the processes of self-colonization and decolonization. Different perspectives, situations and behaviors can be interpreted in different ways in society and affect social restrictions, rules and realities that people face. And over time, individuals' combined reactions can turn into real oppression, leading to the phenomenon of “us” and “others” in society. The case of Uzunca Ali in *Ölmez Otu* is a good example of this. Since Ali left his mother in the village, the rumors of the villagers turn into stories about how Ali killed his mother Meryemce:

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)

In the excerpt, it is emphasized how the villagers fuel gossip instead of questioning or investigating the truth. The stories become exaggerated, and start to question not only about the fact he killed his mother but also about what torture methods he used. The whole village “others” Ali without questioning or confirming the origin of the stories. The extend of the gossip can be seen when even his son Hasan is involved in the gossips and believes of his father's evil deeds for a while.

A similar incident happens to Taşbaşıoğlu, Ali's close friend, in the second book. In *Yer Demir Gök Bakır*, the villagers glorify Taşbaşıoğlu as a result of poverty and difficulties. So much so that in time, even Taşbaşıoğlu himself begins to question his state of holiness. This situation causes Taşbaşıoğlu to realize the power of discourse:

The villagers 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 book *Ölmez Otu*, Taşbaşıoğlu's above-mentioned prediction becomes the reality. When the villagers are no longer in need of him, they discredit Taşbaşıoğlu, whom they glorified with the help of words. In two examples, the segregationist attitude of the villagers is observed. This discriminatory approach increases dilemmas in society by promoting discriminatory awareness between “us” and “others”.

In both works, we see how the individuals, who could not maintain their unity and solidarity, and who could easily be manipulated by other forces such as Muhtar and Istiqlal Party, yielded to the power. Although both Yalak villagers and Moroccan individuals get angry from time to time against oppressive and improper practices, they continue to live in an exploitation system due to their poverty and lack of education. In this way, they colonize themselves.

Concepts of religion and belief

The concepts of religion and belief are among the important factors in shaping the world views of individuals and societies. According to Goldman, the loss of faith, sacredness, or religious doctrine

emerge from not only the lack of education within communities but also because of the bourgeois ideology:

...man can be authentic only in so far as he conceives himself or feels himself as part of a developing whole and situates himself in a historical or transcendent trans-individual dimension. But bourgeois ideology, bound up like bourgeois society itself with the existence of economic activity, is precisely the first ideology in history that is both radically profane and ahistorical; the first ideology whose tendency is to deny anything sacred, whether the otherworldly sacredness of the transcendent religions or the immanent sacredness of the historical future.

Goldmann believes since individuals fail to position themselves in a community within bourgeois ideology, the denial of sacred entities also follow along among others. Based on this fact, both Yaşar Kemal and Paul Bowles strikingly depict how religious feelings are abused by power groups in Turkish and Moroccan societies in their works. Therefore, religion and beliefs are among the items that individuals use for their own interests, and they are among the important problematics of the self-colonization process.

In *The Spider's House*, during the years when the Moroccans are fighting for independence, the only thing that the residents of the city of Fez hold on to is religion. This issue can be analyzed in detail through Amar and his family who are "Chorfa, descendant of the prophet" (Bowles, 2002: 546). Amar and his family, like most Moroccans, put religion first:

If his family had not been Chorfa, descendants of the Prophet, his [Amar's] life no doubt would have been easier. There would not have been his father's fierce insistence on teaching him the laws of their religion, or his constant dwelling on the necessity for strict obedience. But the old man had determined that if his son were to be illiterate (which in itself was no great handicap), at least he was not going to be ignorant of the moral precepts of Islam. (Ibid.)

Being a descendant of the Prophet puts great responsibilities on Amar and his father reminds him of this responsibility at every opportunity.

"It is worse for a Moslem to lie," resumed his father. "And who among all the Moslems commits the greatest sin if he lies or steals? A Cherif. And thanks to Allah you are a Cherif..."

"Hamdoul'lah," murmured Amar, obediently but with feeling. "Thanks to Allah."

"Not only Hamdoul'lah, Hamdoul'lah! No! You must become a man and be a Cherif. The Cherif lives for his people. I Would rather see you dead than growing to be like the carrion you talk with in the street. Dead! Do you understand?" The old man's voice rose. "There will be no more Moslems unless every young Cherif obeys the laws of Allah." (Ibid.: 555)

As can be seen from the example given above, Si Driss, who is a strict religious person, shapes Amar's worldview according to his own belief. The father insists that it is better to be a dead Muslim than to mingle with the corrupt foreign community. Amar, who remained ignorant because he refused to go to school, shows that he accepts the situation by saying "Thanks to Allah".

In another example, it is seen that Amar, as an uneducated, illiterate individual, shaped most of his thoughts on religion and life according to the information he received from his father:

"Never!" cried Amar, his eyes blazing. "You're a Nazarene, a Christian. That's why you talk that way. If you were a Moslem and said such things, you'd be killed or struck blind here, this minute. Christians have good hearts, but they don't know anything. They think they can change what has been written. They're afraid to die because they don't understand what death is for. And if you're afraid to die, then you don't know what life is for. How can you live?" (Ibid., 832)

With his limited worldview, Amar sees everything in black and white. According to him, everything forbidden by religion is bad and the words of a non-Muslim should not be respected. Amar can be described as a disinterested individual who isolated his worldview and value judgment within the laws of the Qur'an. As crises within society escalate and resistance increase stronger, awareness gradually begins to grow. Upon meeting Stenham and Lee, Amar shifts from his previous outlook into their space and interpretation, and gives them the opportunity to observe Amar's feelings and thoughts.

Amar, who is experiencing ebbs and flows within himself, realizes that what both the French and Istiqlal really want is power, and therefore he does not support either of them. In this way, he understands that both sides only think of their own interests and that this war is not fought in the name of Allah or Muslims. Now religion has become only a tool—an ideology—used to direct the Moroccan people in war. In the conversation between Amar and the potter Said, the reader clearly sees this fact: “The potter glared at him [Amar]. “Sin! Sin!” he cried. ‘Is there any sin worse than living without our Sultan? Like dogs? Like heathens, kaffirine? There are no sins any more, I tell you! It doesn't matter what anyone does now. Sins are finished!’” (Bowles, 2002: 633). Amar accepts the comments of potter Said, but avoids expressing them openly. In fact, like some Muslims, Amar now interprets Islam strictly and wants to raise the standard of living in this world as well as caring about the eternal world, but he cannot express his thoughts freely.

From the beginning of the narrative, the author has made it clear that people, especially Moroccans, do not share their true thoughts with other members of the society. Likewise, Amar cannot share his true feelings and thoughts with his family, friends or boss. Like him, all other Muslims experience the same uneasiness. In fact, their silence in this uneasiness causes an integration and unification between them. Since the individuals in the society do not trust each other, they do not want to stand out among the community. People are aware that no one engages in good deeds without their having personal gains or benefit. In the last part, the narrator explains the situation as: “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” (Ibid.: 840). These lines describe the oppressive Moroccan society that colonized each other rather than being united against their common enemy.

The point that they have come emphasizes how segregated the society actually is. The comment reveals that people trust a foreigner who belongs to a completely different religion, rather than trusting other members of the society who belong to the same religion. It is stated that the uniting feature of religion has lost its functionality in Moroccan society. This point is important because at the beginning of the book, the author emphasized that “dichotomy of belief and behavior was the cornerstone of the Moslem world” through Stenham and states the importance of religion throughout the book with examples from both Amar and Stanham (Ibid.: 837).

Similarly, in *Dağın Öte Yüzü*, we witness the exploitation of the religious feelings of the village people by the power centers. Muhtar, who wants to attract Ökkeş, who is known as a religious person, to his side and thus to continue the oppression and exploitation order in the village, does not hesitate to use religion to cover his persecution and injustices. In the dialogue between Ökkeş and Muhtar Sefer, this fact is expressed in the words of Muhtar:

Why did I buy your bed when you didn't pay while I was releasing a raft? So that you can sleep on dry ground. Why did I take your food? For you to stay hungry. Why did I sell your cow? For the fare. So that worldly material goods do not deviate you from your path. If you realize, I helped you a lot on your way. (*Ortadirek*, 243)

In this example, Muhtar, who uses Ökçeş's devotion to religion, supports his oppression on the people with religious discourse. He even tries to justify his own exploitation of condemning the people to poverty which is clearly demonstrated by the statements "sell your cow", "take your food away". He tries to justify himself, in a way, by making up religious disguises. Of course, here, the naive, ignorant villager, who is influenced by the headman's discourse, also unintentionally and unknowingly mediates the exploitation order and colonizes himself in a way.

It is seen that beliefs and customs play an important role as religion in the Anatolian society described by Yaşar Kemal. When society faces difficulties and obstacles, they resort to their own beliefs for solutions, again in difficult times. Because of their lack of education and lack of scientific facts, the only references they rely on when deciding what is true and valuable are their own beliefs. In Yalak Village, neither beliefs nor religion conflict with each other. Religion is the common denominator among believers. Although religion means different things to each of the villagers, this does not cause conflict between them. Ali believes that the Visiting Tree can help him get out of his difficult situation. Like most people in the village, Ali does not worship regularly, but when he is in trouble and life gets difficult, he immediately turns to religion and prayer: "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). According to the old Turkish belief, the walnut tree is regarded as sacred and he believes that worshiping under it will help him and his family (Baran, 2013: 8). Similarly, when they realize that it will rain, the whole village decides to pray: "Now bend your knees, turn your direction to the moving clouds, open your hands to the air, recite all the prayers you know quietly. Those who do not know any prayers just say Allah stop this rain, send that cloud back to the behind of the mountains" (*Ölmez Otu*, 250). In the religion of Islam, there is collective worship, but the systematically known worship is not like the one depicted here. It is possible to encounter such behaviors in the name of worship without proper education and hearsay. When the villagers combine ancient Shamanic rituals with Islamic beliefs, the combination depicted in the book emerges.

Society creates new beliefs for new situations. Sometimes these beliefs arise to console themselves or as a result of false beliefs, and sometimes they are formed to escape responsibilities or deceive the villagers. *Dağın Öte Yüzü*, the sacrificing of Taşbaş, the exaltation of Ziyaret Ağacı (the Visiting Tree), and the importance given to the dreams of the Zalaca Woman are examples of distorted beliefs. In the words of Muhtar Sefer, Kemal explains the reason for these distorted and false beliefs: "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).

Readers see that, in times of prosperity, the villagers don't care about or pay any attention to Taşbaş at all. The situation of Zalaca Woman, who is an important figure in the village with her dreams, and her attitude towards her dreams are very similar to Taşbaş. The only reason why people like Muhtar Sefer pretend to respect Zalaca Woman's dreams is because they believe they can take advantage of her. This reality is expressed in the language of the headman in the following lines:

The villagers have bloated you. They've stacked you up against me. I bought that book, the dream book, just for you, so that your beautiful dreams wouldn't go to waste. The one who brought it brought it all the way from the Kaaba. That book was touched by the hand of the Prophet. If a dream book has not been touched by the Prophet's hand, that book cannot interpret any dream successfully. The villagers say that the headman is robbed you and turned you into a bulb. You believe them, too. You know, I bought that book for ten yellow gold. In return, you give two eggs, a little oil, a few pennies but... You save your life, too. If I hadn't interpreted your dream correctly that snow year, wouldn't you set off and be under the snow like the others? (*Ortadirek*, 301)

In this example, Muhtar Sefer catches Zalaca Woman at her weakest point, and uses religion and superstitions that have no place in religion to lure her to his side.

In both *Dağın Öte Yüzü* and *The Spider's House*, it is clearly seen that uneducated individuals who are blindly attached to religion are easily manipulated. The forces that do not hesitate to use the religious feelings of the people and see religion as a tool to continue their exploitation and oppression—these are the landlords and the leaders of the İstiqlal Party—do not hesitate to apply these views on their own people. While individuals in both societies resort to religious and superstitious beliefs with the desire to have a better life, the power centers that benefit from their feelings continue with the exploitation order.

Conclusion

As for the result, the first years of the lives of both authors coincide with the transition periods of the countries they wrote about. Famous thinkers and intellectuals such as Emerson, Nietzsche, Gide and Sartre, whom they were inspired by, allowed Yařar Kemal and Paul Bowles to unite in the ideology they used in their worldview and literary language (Tharaud, 2017: 8). It is observed that both writers adopted a Marxist, communist and anti-authoritarian ideology in their views. Kemal and Bowles used writing as a reaction tool under the influence of the period they lived in, and they mirrored the problems of that period in their works.

The proclamation of the new form of government, the Republic, the poverty and political imbalances in the country come to life in Kemal's critical style. When we look at the society in which Kemal lived, it is observed that the politics of the period were quite effective in the formation of his writing and the formation of his characters. So much so that the Turkish society, which has never been colonized by foreign powers and has never experienced such an experience, witness self-colonization, that is, the self-colonization of individuals, sometimes stemming from religion, tradition-custom, sometimes political and economic tyranny. Due to the society's religious belief, social rules and political views that are not fully adopted, people's perception of the different as bad or wrong has occurred in the work. Thus, unity and solidarity could not be achieved against injustices, and this allowed the continuation of the exploitation order.

Paul Bowles' intense interest in Morocco, as well as his trips to different countries from an early age, eventually led him to settle there. The years Bowles was interested in Morocco coincided with the years when Morocco was trying to gain its independence, similar to the new authoritative style Kemal experienced in his own country. Therefore, due to both the similarities of their lives and their particular worldviews, their works were influenced by the society in which they lived.

In this study that comparatively examine the works of Bowles and Kemal, the main reason for using genetic structuralism as a method is the social reality in both works. According to genetic structuralism, literary work is not just an individual production, but a social production that provides data on which social structures and relations can be observed. Therefore, *Dağın Öte Yüzü* trilogy and *The Spider's House* that bear traces of the political, economic and cultural realities of the period in which they were written, appear as social products that give messages to every period, beyond being purely artistic products. Using their social and personal experiences as a background, Kemal and Bowles emphasize the importance of individual freedom by giving place to the phenomena of oppression, exploitation and violence in their works. Their message is to protect freedom against oppression and violence. In both works, it is emphasized that individuals colonized themselves as a result of the political, socio-economic

conditions of the period and their lack of education. They stress on a form of unified struggle in which individuals gather under a single roof that includes all segments of society. Authors, who give this message in their works, approach the conflicts of interest in society, divisions stemming from gossip and competition with a critical language.

Yaşar Kemal and Paul Bowles describe the lives of ordinary people in society from different perspectives with their own unique styles. Even though the writers focus on individual problems, the facts that they present include the basis of what constitutes the sense of society among individuals such as social causes and results, and the behaviors of the individuals that can be interpreted into the whole segments of the society. In both works, the lack of social cohesion, the division of society due to individual interests and power struggles are the main factors in the defeat of people who sometimes rebel against injustice.

While social relations and problems are handled in Kemal's works through the hardships of the rural people in Çukurova, in Bowles' book, Moroccans living in the city and going through the decolonization process are depicted vividly. The problems in *Dağın Öte Yüzü* trilogy and *The Spider's House* are interconnected and intertwined. Power struggles, economic problems, injustices in society, oppression and lack of education push people to engage in behaviors that eventually lead to self-colonization. As it is known, uneducated individuals can be easily manipulated at any time, and false statements and gossip can easily be spread. This causes separations, conflicts of interest and ruptures in the social structure. In this way, power centers can easily manipulate the society in line with their own interests.

While both authors describe the social structure and relations of the period through specific characters, they emphasize that the problems encountered are not local but also universal. The main emphasis is on the failures and problems experienced by societies that do not collectively resist injustice and oppression. Considering the fact that, currently, oppression and exploitation are constantly confronting us with new identities, it is observed that the social problems, lack of education and divisions in the society in the 1950s and 60s are still valid today. Based on the discourse of the authors giving universal messages—although social problems are handled through the people of Turkey and Morocco—it is quite possible to encounter similar experiences around the world. Moreover, the solution is the same on a global scale. There is need for more social peace, justice and unity. Kemal's words in the work, "If you take a piece of garbage and try to break it, you will break it easily, but you cannot break them all at once. If you bring two hundred pieces of garbage together, you will never be able to break it" presents this reality to the reader (*Ortadirek*, 220).

In the works, the absence of an effective justice system and legal system originating from the transition periods is also shared with the reader between the lines. Concocted stories, gossip, and religious fanaticism along with thugs, radical groups, and "criminal" organizations all reflect a corrupt or inadequate legal system and the search for effective legal administration. The absence of an intellectual segment that will bring people together and show the big picture for independence is evident in the works of both authors. The end point is that the absence of intellectual and educated people in the society, the division of society, political-economic injustices lead to deficiencies and failures in the journey of individuals towards their emancipation. Power centers that take advantage of this situation and personal weaknesses continue their own exploitation and oppression, condemning individuals to despair.

Both works appear as social products that have the effect of raising awareness and orientation on individuals from a sociological perspective. The fact that a work of art is a social product also allows us

to consider it as a political, socio-economic and cultural indicator. In this respect, the literary work turns into a form that requires interdisciplinary studies such as sociology, politics, economy and history. However, with an interdisciplinary study, the essence and internal consistency of the work can be reached, and a holistic world view with the social, political and economic connections surrounding the work can be revealed. After all, isn't every literary work a defender of a worldview, an ideology in terms of social awareness? In this respect, *Dağın Öte yüzü* trilogy and *The Spider's House* novels can be considered beyond being purely literary works, as products that bring together different disciplines, give social messages and have an ideological dimension.

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