Dislocation and "Finding One's Self" in the Leftist Novel: Özdamar's and Baldwin's Literary Representations of the 1950s and 1960s Cultural Revolution

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Abstract: This thesis project considers minor literature representation of the Western cultural revolution around the 1960s in Özdamar’s semi-autobiographical novel *Haliçli Köprü* and Baldwin’s *Giovanni’s Room*. Their minor expressions and ‘the multiple (observational) dimensions’ gained from dislocation enable both Özdamar and Baldwin to engage in global matters like identity politics, that designate Western nation’s historical and social context in the late 1950s, 1960s and 1970s. This article will show how Baldwin’s and Özdamar’s novels communicate with their era’s changing attitude towards sexuality and gender identity. Moreover, it will consider the representations of community and collective in the homeland and immigrated land, reflecting on novels. The discussion will focus more on Özdamar’s representational strategy and how *Haliçli Köprü* politicizes the collective and community exposed through the associations of Turkish guest workers. In addition, English language, and American cultural imperialism’s impact on the youth culture, in the 1960s, will be discussed via its artistic and literary representations. Finally, the thesis project considers the impact having minor subjectivity against national language and culture, in the politicization of “finding one’s self” as an artist. These are central to Özdamar’s and Baldwin’s presentation of migration as a political act containing the incentive of realizing sexual emancipation.

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Introduction

The cultural revolution of the 1960s contained a certain globalism. In an attempt to pinpoint the geographic dissemination of this youth culture, one could draw a map stretching from the Western nations, including the United States, to Turkey and Greece. The cultural imperialism of the US affected how the youth of other Western nations identified with universal values and broke ties with their national identities. Cosmopolitan idealism regarding the "freedom" of all and class equality best exemplifies the spirit of Western youth in the 1960s (Hobsbawm 334). The cultural revolution's ideological mainstream, however, was strongly influenced by socialist countries' models. A generation that adopted socialist idealism, supported Maoist goals of living in an "equal" and "democratic" society, and read the same Marxist texts distributed all around the world was furnished with global attitudes (331). The belief in the socialist ideals these youth adopted was bound to inspire global discourse by its universalism, despite cultural specificities granting it relativistic features in different nations. For instance, some student uprisings attested for a "sexual revolution;" while other worker/student movements remained conservative on the matter of sexuality. On a more abstract level, Marxist lines of thought had a mobilizing influence, especially on beliefs about class and gender equality. In a sense, Marxist universalism integrated with the identity politics infused by American neo-liberalist thought (342).

Novels written by marginalized authors and thus subjected to "minor expression," in Deleuze's conceptual framework, represented the cosmopolitan ideologies and political internationalism of the 1960s. Emine Sevgi Özdamar's *Haliçli Köprü* (1998) and James Baldwin's *Giovanni's Room* (1956) engage with "the cultural revolution," framed by Eric Hobsbawm, and its representation in a historical and social sense. Both novels express minor subjectivity from two different continents. *Haliçli Köprü* was originally written and published in German while *Giovanni's Room* was written in American English. Özdamar's narrative

demonstrates both the marginalized Turkish-Greek experience in Germany and Kurdish expression in Turkey. If Bakhtin's thesis about the novel being composed of a sort of "unitary utterance" (486) is accepted to an extent, *Haliçli Köprü* stands as a rich novel thanks to its containment of ethnic and minor *heteroglossia*.

Neither *Haliçli Köprü* nor *Giovanni's Room* is about being marginalized in the homeland. They are about dislocation and the influence of geography in the realization of universal ideals. Dislocation and relocation allow emigrants a comparative approach. If a generational approach were to be applied to the 1960s student uprisings, cultural and social revolutions, it would be best directed at novels with transnational features. Authors who have lived in multiple places gain the experience to represent and compare their attitudes. *Giovanni's Room* presents the gay culture of Paris from a white American male's perspective, despite Baldwin's marginalized status as an African American. Not only does he observe the Parisian queer scene as an outsider; he also represents the American or Italian approach to homosexuality in the 1960s through one of the characters, giving insight into these nations' cultural and social stance on the subject. *Haliçli Köprü* represents the globalism of the 1960s although it was written and published in the late 1990s by telling the story of a young Turkish emigrant in Germany trying to make sense of the world with socialism while discovering her sexuality.

This project intends to trace the global perspectives of the late 1950s and 1960s as presented in literature. The two novels function as counterparts on a global political scale. Both Özdamar and Baldwin engage in the representation of a certain sexual self-discovery. The cultural and social transformations that took place starting in the late 1950s ended around the late 1970s, and these global phenomena resulted in the formation of an independent youth generation over those two decades. Özdamar who witnesses at least two different, mainstream, approaches to socialism particular to their territories. Who better to offer a

comparative historical perspective than authors who have experienced and recorded this revolution in different parts of the world?

Turkish-German literature is no longer regarded as a body of binary oppositions and epistemic discrepancies in engaging with the sense of home. Academics such as Monika Shafi, Leslie A. Adelson, and Azade Seyhan move beyond the discussion revolving around the sense of "home." Adelson and Shafi highlight the historical perspective "non-natives" provide to the study of national history. These scholars compare the historical perspective given by the non-native to native authors to prove their point. In connection to Özdamar's transnational identity, Boa regards the politics behind Özdamar's autobiographical strategy. Özdamar's Leftist identity, like her nameless protagonist's, shapes her observations of German and Turkish society. Contextually, Boa engages with the political strategy Özdamar builds by questioning the authenticity of the autobiographical features in her novels. Shafi demonstrates the '68 generation's relativism by regarding the different representational elements in German and foreign authors' work. As a complementary argument to Shafi, Ghaussy determines the universal position Özdamar takes in liminal "spaces," producing feminine writing infused with German and Turkish idioms. All give an extensive assessment of the transnationalism of Özdamar's narratives that I intend to build on, emphasizing a different angle through a close reading of the ideologies *Haliçli Köprü* is in dialogue with.

Schoenfield discusses Özdamar's position in the middle of Turkey and Germany's transnational histories. He highlights the commonality of police violence in both Turkey and Germany, student deaths (and the mourning thereof) situating Özdamar in a transnational Left identity and her writing as growing from this historical commonality. However, Schoenfield disregards Özdamar's awareness of the changes to gender identity in the West. Özdamar, both as a female subject of the 1960s and an author, engages in the newly developed feminism and integrates the debates around it into her narrative. Meanwhile,

Reisoğlu argues that literary narratives can only become memorabilia or archival work by temporal disentanglement, an argument that applies to Özdamar's narratives. I aim to demonstrate *Haliçli Köprü*'s globalism via its representation of Leftist communities, transnational and ultimately global identities and ideologies, and its engagement with the intellectual, sexual, and gender identity revolutions which thematically intersect with the Anglophone literature. Both novels reveal a political message regarding a fight for emancipation and sense of "being true to one's own" in light of the era's cosmopolitan ideals.

Haliçli Köprü's protagonist, supposedly 'the semi-autobiographic reflection' of Özdamar, is aware of worldly developments and identifies herself through cosmopolitan ideals. These ideals are shaped by socialism that is guided by youth culture. Consequently, the best strategy to assess the cosmopolitanism and "deterritorialization" in Özdamar's narrative is to read it within a Marxist conceptual framework giving it historical specificity. Eric Hobsbawm provides a relevant, Marxist, perspective concerning the 1960s cultural and social revolutions." Reading *Haliçli Köprü*'s politically and ideologically rich narrative side-by-side with Eric Hobsbawm's *The Short Twentieth Century* provides us with a sociological depth matching that of the narrative. Both *Haliçli Köprü* and *Giovanni's Room* tell a tale about the detachment from home and the minor community attached to it. To replace what's left behind, their protagonists immigrate to a land in which they can redefine their identities through cosmopolitan ideals.

Nevertheless, the protagonists' journeys of "finding themselves" do not disguise the narratives' cultural and linguistic transcendence exposing a minor utterance. Seyhan asked, "what happens when the domain of national language is occupied by writers whose language is occupied by nonnative writers whose native, mother, home or community language is not the one they write in?" (8). Özdamar received an Ingeborg-Bachmann-Prize in 1991 for the third novel of her autobiographical trilogy, *Mutterzunge,* recognizing her contributions to the

German language and cultural memory. She was the first Turkish-German author to receive this prize. In addition, Zafer Şenocak, Feridun Zaimoğlu, and Aras Ören are the pioneer authors and poets who produced "transnational" poems and novels.

These authors' and poets' narratives remain popular among scholars working on transnationalism. The near-infinite academic papers on Zafer Şenocak's narratives in academic databases are proof of it. First-generation Turkish–German authors' popularity amongst German scholars lies with their political writings. Their narratives' bilingual, bicultural expressions remain secondary literary features compared with the assessments that have already been made. Many of this generation's emigrant authors were and remain political fugitives fleeing Turkey's 1960s state violence. The Marxism, Trotskyism, and Maoism spreading amongst the youth were also popular amongst first-generation Turkish–German authors. These authors conceived writing and literature as works of political responsibility. Therefore, the transnationality and displacement of first-generation Turkish–German authors should be considered in their Leftist stances.

Özdamar remains "the unaffected observer" of the socialist movements in Istanbul, Berlin, and Paris through her authorial position in *Haliçli Köprü*. Beyond providing an observational scope engaging with a comparative history between Turkey's and Germany's Leftist uprisings, she experiences life as a *Gastarbeiter* of the 1950s, 1960s, and 1970s in Germany. This experience shapes the narrative features of most of her late literary works and allows her to become the voice of Germany's minor expression, making her an acclaimed author nationwide and more known in Germany than in Turkey. Her work serves as a national archive of the reality of the *Gastarbeiter* from the immigrant's perspective.

Thus, Özdamar's marginalized perspective and expression are relevant to this thesis project. Özdamar chooses to produce in the German language as a political and ideological response to the ongoing state violence in Turkey. *Haliçli Köprü* will be closely read in the

context of its engagement with the community, with minority populations, and with global ideology to understand Özdamar's third-space, dislocated literary utterance.

Grasping this perspective requires engagement with Deleuze and Guattari's chapter "What is Minor Literature?" in their work dedicated to Kafka. Deleuze and Guattari propose a theoretical framework that attributes three characteristics to minor literature: "Deterritorialization of the language," "collective assemblage of enunciation," and "politicization of the individual experience" (17–18). The minor subject is faced with a failure of expression in the major language, thus rendering their text political and their voice that of the collective (16). They reach a point at which the "improbability of expression" in the major language is solved "by the revolutionary conditions" presented by the minor subject (18). Deleuze and Guattari's case study revolves around Kafka, an Austro–Hungarian Jew whose native language was Czech. It is only a coincidence that both Deleuze and Guattari's subject, Kafka, and Özdamar produce their minor discourse in German.

This thesis project bridges the evolving movements and ideologies in the Anglophone world to Turkish-German literature. The 1960s Western sexual revolution is inclusive of and even defined by the fight for the recognition of homosexual identity. *Giovanni's Room* addresses this issue as well as the political and cultural implications of happiness being exclusive to the white, American, heteronormative community. The theme of "finding one's self" influenced by neorealist cinematic expression and in an intellectual dialogue with dislocation is at the center of these two novels. Both Baldwin and Özdamar leave their homelands to relocate themselves in Europe. This is represented in their respective semi-autobiographical novels; Özdamar's more than Baldwin's, as a desire to "find themselves" and to establish a personal revolution or liberation that is prohibited or socially unacceptable in their homelands. I discuss the roots of this dislocation and the global identity of the 1960s in the next chapters, focusing on on bot Özdamar's and Baldwin's narratives while centering

the discussion around *Haliçli Köprü*, to determine the extent of the role played by ideology in the political nature of these two novels.

The questions I seek to answer emphasizing on the meaning behind "running away" in *Giovanni's Room* and *Haliçli Köprü* are: How much does minor subjectivity of the author, and the experience tied to it, influence and shape the representational strategies that are taken and applied in these novels? Or in contrast, does intellectual knowledgeability, the sense of being a "world citizen," have more impact on these two novels' multiculturally and politically conscious discourse?

1)Representations of 1960s Globalism

1960s and 1970s Eurasian and American youth acted as an intellectual global minority. Yet the generational approach to the cultural revolution has remained controversial. Scholars like Shafi and Schoenfield have raised their concern with this categorization due to the relativism student movements presented in different geographies. A generational approach to 1968 is a "myth" infused by the media to nourish "cultural hegemony," according to Shafi (204). Similar refutations against generational approaches center around the ideological beliefs and cultural influences over the movements themselves. To assess the validity of a generational approach to 1960s demands leaving the content of the student movements aside and focusing on the individual practices of the "Leftist" youth. The concept of a global or international minority centers around the individual practices shared across borders.

The individualistic traits that resemble one another transnationally do so because they are detached from their cultural and traditional bonds. Thus, the definitive characteristics of a shared youth culture eligible to constitute an informal global "minority" should be oriented towards the common individualistic practices. After all, the cultural revolution which was cultivated in the 1950s and reached its peak in the late 1960s was "the triumph of the individual over society" (Hobsbawm 334).

In Hobsbawm's words, the individual practices that constituted a global community of intellectually engaged rebellious youth were the result of neoliberalism (326). The consumer goods inclusive of books and intellectual knowledge had a market value and influence over societies. Hobsbawm points out two distinct elements – rock music and blue jeans – that became youth's global consumer goods in the 1960s (327). In period movies or TV series representing the 1960s youth culture, blue jeans and rock music are issued in reflection of

American imperialism, since imperialism of the US is both attested against and absorbed in the meantime.

In that regard, looking at representations of the 1960s in cinema and TV may provide a perspective on what a generational approach to 1968 looks like. Reasonably, the most comprehensive 1960s-themed Turkish-made TV series, *Hatırla Sevgili* (2006), includes a line from student activist leader Deniz Gezmiş, portrayed in the series by Berk Hakman, "Americans are imperialists, but they know how to produce good blue jeans." (Hatırla Sevgilim Deniz). This line from the script is a great example demonstrating American consumer good's replacement of national products. *Hatırla Sevgili*, translated as "remember my lover," portrays the youth mobilization in Turkey over a 20-year period between 1960 and 1980.

Deniz Gezmiş remains one of the student activist leaders often represented in period movies and novels. In the historical frame, he was a significant name regarding the student and workers mobilization in the late 1960s and 1970s. However, his posthumous legacy was amplified compared to position as an activist leader, overshadowing his compatriots like Mihri Belli, Mahir Çayan, Hüseyin Inan's posthumous legacy. There are several reasons why Deniz Gezmiş became the face and the grandest memorabilia of the 1970s student mobilization in the 2000s. While this remains out of the scope of this project, *Haliçli Köprü* fictionalizes Deniz Gezmiş's posthumous legacy referring to him as "Deniz" and associating him with the resistance against neoliberalist economy's invasion of national economy in the 1970s.

Rock music can be considered as a factor that plays a role in English language's current internationalism. English-language rock lyrics "was not even translated" (Hobsbawm 335). American cultural imperialism became a great apparatus engaging the youth culture in a certain lifestyle, introducing the youth into a drug culture. Jimi Hendrix, Janis Joplin, and Jim

Morrison became antinomian heroes whose “life and youth ended together” (Hobsbawm 324). Mass consumption of music records, concert tickets in the late 1950s and 1960s (in addition to television and radio) universalized the English language. Another movie that is a great example of the dissemination of the English language is Bernardo Bertolucci’s *The Dreamers* (2003).

The movie narrates the 1968 generation of Paris regarding the events that caused May ’68 over an almost-ménage à trois between two Parisian siblings and an American exchange student. The American student’s entanglement with the Parisian siblings is central to the main plot in comparison to May 68’ which remains as a backdrop. Bertolucci adopts an approach that romanticizes 1960s Paris and its people, rather than focusing on representing a reality. In addition, he cultivates a film d’auteur style, defined as cinematic production reflecting on an artist’s personality, of making interpictorial connections between 1950s Hollywood movies and French cinema while remaining loyal to the historical facts. This remains a good representation of the “international movie language” spoken among a diverse youth while being uninhibitedly fictional. The two main actors playing the French siblings, Eva Green and Louis Garrell, communicate in impeccable English with the American exchange student, portrayed by Michael Pitt, whom they welcome into their houses and their lives. Cultural differences play a role in their eventual separation. The French siblings’ fluency in English and their familiarity with American jazz and rock musicians is proof of higher education’s impact on accessibility to the global world in 1960s Paris. Similarly, Pitt’s character, a university student from Harvard, is knowledgeable in French New Wave cinema and neorealist Italian directors. Bertolucci captures the ’68 generation’s socialist and intellectual language, which spans across the borders of states and nations. Mirroring the film’s name, *The Dreamers*, Bertolucci does not seek to replicate historical or social accuracy, instead creating a “dreamlike” community of 1960s Paris.

From our contemporary perspective, the ability to communicate English is indispensable to most areas in life. The roots of English language's internationalism were released in the mid 1950s. The movies and TV series that are thematic of the evolving movements and ideologies amongst the youth in the 1960s best represent the era's social and cultural reality. Novels, on the other hand, expose English language's transforming power of the national discourse. When she first arrives in Berlin, *Haliçli Köprü*'s protagonist, born and raised in a small village in Turkey, communicates in her English obtained from the lyrics of the Rolling Stones' "(I Can't Get No) Satisfaction" (Özdamar 15). People are divided into English speakers who can pronounce the lyrics of "Satisfaction" and people who can't. In the part where the protagonist travels to Paris, she encounters a diverse group of people who use English in reciting poems and discussing movies with one another. A female escort going on a car ride with a German man is no longer looked down upon by the Turkish male guestworkers, who are portrayed as shaming any unmarried "promiscuous" women, since being able to speak English provides a person with adequate social status (65). If the universalization of the English language is to be traced in history, one must consider the American cultural imperialism of the 1960s.

Literary and artistic representations are essential to grasping an idea corresponding to reality. The specialness of the 1960s era in relation to representation is that the youth who lived through it were engaged in arts, music and cinema that rendered the period through dense use of intertextual and interpictorial connections. *Haliçli Köprü*'s protagonist watches Elizabeth Taylor's movies (19), reads Tennessee Williams's plays (23), and idealizes an American director and a British theatre playwright (Jerry Lewis and Harold Pinter respectively) (17). She even makes a comparison between Hollywood stars Zsa Zsa Gabor, Liz Taylor, and French actresses (65). All these movies help frame the era's globalism, as

well as the cosmopolitan ideals *Haliçli Köprü*'s protagonist engages with throughout the novel.

Özdamar's narrative demonstrates the influence that the US's cultural imperialism, as well as the dissemination and impact of Western cinema, have over the engagement and unification of the youth. *Haliçli Köprü* tells the story of different communities using the format of a *Bildungsroman,* with the protagonist being a young Turkish woman immigrating to Germany. These representative communities become a reflection of the communities that existed in the 1960s and 1970s. They turn into areas where the protagonist enters, finds herself, gets socially, sexually, and ideologically involved, and forges an existence. In addition, since *Haliçli Köprü* takes place in three different cities (Paris, Istanbul, Berlin). Thus, it is also a novel about mobility. The protagonist immigrates to Germany as a factory worker, travels to Paris to meet with the aim of falling in love. She returns to Istanbul to study theater, stays in Istanbul for five-six years, then leaves Istanbul for good after Franco's death. On the other hand, she falls in love with a Spanish man called Jordi, then with a Turkish activist, Kerim. She maintains her position as an engaged yet "unaffected observer" of the student movements in each country (Shafi 324). In addition, Özdamar is certainly influenced by neorealist cinema, which emerged in Italy to portray the reality of the working-class post-WWII.

Regarding *Haliçli Köprü*'s area of representation, its subjectivity in reproducing archival information and memorabilia is relevant in understanding the neorealist genre. *Haliçli Köprü* produced archival information on the Turkish, Greek *Gastarbeiter* reality in Germany in the late 1960s and 1970s. In addition, it fictionalized the student resistance in Turkey from a distance. Italian Neo-Realist cinema had a tendency to center their movie plots around the everyday life of working class, producing art on themes such as hunger, poverty, and fellowship. In *Haliçli Köprü*'s narrative, Özdamar refers to Pasolini's, Eisentein's,

Tarkovsky's movies, explicitly demonstrating her source of influence in her depictions of communist workers organizations.

In consequence, *Haliçli Köprü* is concerned with collective enunciation. The novels and movies written/made during the period operated as memorabilia of the student and worker movement(s) and the individuals killed by police or state violence. Carlos Fuentes in Latin American literature, Günter Grass and Aras Ören in German literature, and Sevgi Soysal and Erdal Öz in Turkish literature are some of the authors who produced narratives considered as archival works of the movements in the 1960s and 1970s. In Cinema, Godard, Bergman, Eisenstein and Pasolini are some of the known Marxist directors. Moreover, *Haliçli Köprü* offers a reality of the communalization or diasporization of the first-generation guest workers in Berlin. The novel is rich in its artistic engagement and representation of various social realities. By centering its plot around a female character who is exposed to Marxist ideologies, workers and activists while having a sexual revolution of her own and hanging on to her passions for lovemaking and theater in between Berlin, Istanbul, and Paris, Özdamar allows the text to be read through the lens of transnationalism.

Haliçli Köprü's protagonist connects to both the world and herself by empathizing with women of her own status. A female community forms among the female guest workers who share a living space. The narrative begins with a train journey from Istanbul to Munich. From where she left off in *Hayat Bir Kervansaray*, the previous auto fictional novel that supposedly narrates Özdamar's childhood, the narrator takes on an observational tone. The monologue on leaving Turkey, which is interrupted by a different moment's depiction, creates a dreamlike narrative interminglement. Her voyeurism towards the women on the train and her experience with the bread in Berlin all reflect on her desire to make sense of the world: "O tarihte 1966, Stresemann Caddesi'nde, bir ekmekçi dükkanı vardı, yaşlı bir kadın ekmek satardı o dükkanda. (…) O ekmekçiye gitmek hoşuma giderdi, çünkü ekmek

kelimesini söylemeye gerek kalmazdı, parmakla işaret etmek yeterdi" (15). ["During 1966, On Stresemann Street, there stood a bread shop, in which an old woman used to sell breads. (…) Entering that bread shop would please me, because uttering the word 'bread' was not mandatory, pointing out to it remained sufficient."] At that point, the 'warmth of the bread' and the women traveling from back home are the two things that constitute a sense of familiarity for the protagonist since she does not know German, or Germany, yet.

The women depicted here are presumably from Turkey's rural areas, going to Germany to work for a year. The narrator depicts their manner of wearing their socks rolled down to show their naked knees (18). From the socks rolled under the knees, the long skirts and bare feet, the narrator observes that Europe is still afar, and they are not even close to it (18). She has an image of Europe shaped by Brecht's plays, Godard's, and Eisenstein's movies. Whether working-class women from Anatolia can fit into her imagined European is not immediately clear.

Özdamar is an author with a Marxist line of thought. The protagonist, who is supposedly a fictional reflection of Özdamar's young adult self, renounces her socialist identity. Therefore, gender inequality should be thought of as a class issue, as interdependent with other social issues in interpreting *Haliçli Köprü*'s conception of gender identity. The image of women taking off their shoes on a train and having swollen feet should be associated with working-class women (19). In 1960s Turkey, no bourgeois woman or woman of wealth would take their shoes off as it would be deemed an "Anatolian" behavior, unacceptable by a certain type of elite. Despite her previous comment about Europe being afar, the protagonist relates to and finds her compatriots among the working-class women and carries some of these Anatolian traits to Berlin. The most evident one is the urge to live and socialize in a group, a community. Scholars such as Shafi, Boa and Schoenfeld, who have

studied the transnational identity established by Özdamar's narratives, describe the nature of these communities as presenting a bridge between the West and the East.

In the construction of a new identity and finding a suitable community, a detachment from the homeland is necessary. *Haliçli Köprü*'s protagonist is in a quarrel with her mother in the first chapters of the novel. Resonating Hobsbawm's words on a generation of intellectual youth who left school to become artists, as 'Jerry Lewis and Harold Pinter,' the protagonist quits studying in university to go to Germany and become an actress there. It is her mother who sheds tears, claims theater ruined her daughter's life and chain smokes (16). For the protagonist, going against the mother's "constraints" is the initial act of resistance. Homeland is equivalent to the symbolic, umbilical cord she has with her mother, thus an emotional detachment from the mother becomes a requisite. She carries out a similar psychoanalytic observation of the women of *wonaym* as they replaced the mothers, they left behind, with each other (20).

In short, the protagonist goes through rebellion, separation and feeling abandoned by her mother depicting the separation as "a painful experience" (17). On the surface, these reactions are directed towards her real mother, but represent the language, traditions, culture, and religion of her homeland. Contextually, migration gains a double layer, of leaving the mother as well as the homeland. As a consolation, the protagonist connects and associates herself with the different women she encounters in Berlin (35).

Consequently, *wonaym* plays a big role in the protagonist's formation of identity and the sense of belonging. The female guest workers dormitory, referred to as *wonaym*, acts as an alternative space where she can be far from Berlin's reality but closer to her own. The German word for women's dormitory is *Frauenwohnheim,* which the women then abbreviate to *wonaym*, which is their pronunciation of the abbreviation *wohnheim*. The fact that the guest workers use a Turkish variant of the German abbreviation suggests a certain

displacement, of never feeling quite at home in the Deleuzian sense of the ethnic minority adopting the major langauge. The female role models she encounters in Brecht's and Shakespeare's theater plays and in the French New Wave movies are nowhere to be found in Anatolia. Only in Europe can she find women of different nations, prostitutes, and lesbians; only then will she be able to find herself.

The women in the community to which she migrates are tied to each other as female guest workers. This is a strong base for the formation of a minority group in a foreign land, especially as they are left in the margins even as workers. However, the ideal community the protagonist has in her mind is a group of females connected by their urge to discover their sexualities and autonomies. Her dorm companion Reyhan gets in touch with her homosexuality in reading *The Portrait of Dorian Gray* (36). In addition, there are two female cousins having sexual intercourse by her bedside (26). Intellectual exchange and knowledge enhance the bonds and connections that the deterritorialized worker women forge with one another.

When their male dormitory manager Herr Schering, a.k.a. "the Communist" arrives, the unity among "the sisters" is interrupted (37). Until then the *wonaym* was exclusively female, run by female dormitory manager. The female identity or community the protagonist imagines is nourished by the connections between nations, language, and culture.

In contrast to Reyhan's interest in narratives on homosexuality, the protagonist reads Maxim Gorky's *Mother* to find a suitable fictional character that relates to her rebellious yet autonomous character (56). At the middle of the first half of the novel, the protagonist goes back to Turkey as her annual worker contract expires, only to be sent back to Germany by her father so she could learn German. During her second time, she stays in a building where prostitutes live and connects with them on the grounds of being sexually autonomous (56). In context, in a viewing in Berlin she discovers Jean Luc Godard's *La Chinoise*, Godard's most

watched and internationally distributed movie to date (75). The female revolutionary movie character becomes her fictional alter-ego, compelling her to watch the movie repeatedly in different parts of Eurasia while assessing its level of Maoism in a self-reflective manner (23). Fictional characters strengthen the foundations of her female community, creating an imbalance between idealism and reality.

Fictional or real, the protagonist's community's distinctive quality is that it remains working class and socialist. The status of being a guest worker takes precedence ahead of nationality and language in the formation of their community. The protagonist befriends the Greek Madame Gutsio and learns about the Greek Junta of the late 1960s (43). She relates to the Greek exiles, referring to them as "chickens kümeslerinden çıkmış" (25). ["chickens who got out of their hen."] The word "chicken" is used to refer to all political exiles and criminalized socialists that cannot go back to their homeland, Greek and Turkish alike. She learns sexuality and communism in *wonaym* and takes them to her subsequent destinations.

A similar sense of unity is to be found amongst the compatriots of the Turkish (Male) Workers Association. However, since the protagonist is not a part of this union, she takes an observer's stance. In consequence, the depiction takes a picaresque form, almost as if the reader is observing a movie scene. "Karla kaplanmış bir tek bıyık yerine üç bıyık daha iyi yürür" [The snow falling on their moustaches, walking together in groups of three to protect themselves from the snow since three is stronger than one] (45). This depiction relegates the workers from one of Eisenstein's (*Oktober*) movie scenes. After all, the movies directed by Left or socialist directors strengthen the grounds of a sense of unity as these movies emphasize the qualities of unity and equality in keeping with their directors' ideologies or beliefs. In contrast to the Turkish men who talk using the group pronoun "we" instead of "I," the German dormitory manager is comfortable and secure in his individualism (45). This contrast indicates that the sense of unity built among the Turkish guest workers is reliant on

their emigrant status more than on their ideologies, since the dormitory manager embraces communism as well. From a different angle, this further points out to a lack of compatriotism amongst the German communists and Turkish guestworker. In theory, it would be expected from the Marxist locals to build a community or ease communication with guestworkers who constitute "the proletariat" but Özdamar portrays it otherwise.

Deterritorialization plays the greatest role in the formation of communities amongst the guest workers in Berlin. Yet the community formed in *wonaym* has a different foundation that renders it more inclusive than the community of the Turkish Workers Association. The solidarity in the Turkish Workers Association has a nationalist foundation. This group of Turkish-speaking workers in West Germany is comparatively less concerned with gender identity, to an extent that a comrade disclaims socialist leaders such as Trotsky, Mao, Lenin, and Castro against Mustafa Kemal Atatürk, the founder of the Turkish Republic (78). While gender and sexuality remain of minor importance amongst the solidarity of male guest workers, the protagonist's *wonaym* is a space in which women deviate from their national gender roles. Although, identity politics related to "female emancipation" remained a Western phenomenon which emerge towards the end of 1950s, it reached the shores of *wonaym* in the late 1960s. The novel implies that being deterritorialized, either for political reasons or willingly, is a ground for establishing unity based on political stance.

For *Haliçli Köprü's* protagonist, mourning acts as a communal and global experience. The last part of the novel intersects geographies, culturally relativist experiences randomly. The protagonist is situated in Istanbul, in the last part of the novel, learning theater, dwelling on building a romantic relationship with Kerim and experiencing 1968 student uprisings in Turkey.

While 1968 had different significance for France, the US, Germany, and Turkey, a sense of mourning and loss was shared globally. A participant of the West Berlin student

movement Benno Ohnesorg got murdered in 1967, and Rudi Dutschke the face of the movement, almost gets murdered fueling the student movement in West Berlin. Martin Luther King, the leader of the civil rights movement, gets assassinated on April 4, 1968. May 68' in Paris is a protest against de Gaulle's administration, capitalism and anti-imperialism - and mostly against the privatization of universities and the poor condition of the working class. It is not a coincidence that in her older ages, the protagonist vividly depicts scenes in which murder and grieving take place. She mentions Martin Luther King's wife grieving at her husband's funeral (230), a photo of Jacqueline Kennedy in tears (233). She emphasizes with the wives, the woman grieving imagining the moment of their grief as it was of her own.

However, it is not just about her emphasis on losing the loved one, but grief and mourning. In closer proximity, a student Vedat Demircioğlu is thrown out of a classroom window by the police which eventually kills him, after suffering for long days (234). Özdamar commemorates his death by narrating an instance in which student leaders carry an empty coffin over the Haliçli Köprü (the bridge in Istanbul which gives the name to the novel) (235). The "bridging" of the remembrance of political deaths between nations reflects on the initial point on Özdamar's association with 1960s and 1970s globalism. Political killings are evaluated and mourned on a global scale in the protagonist's ideological vision of the world. *Haliçli Köprü*'s protagonist and her lover Kerim, who is also a political activist, bear the potential to be murdered by the state or police due to their Marxist ideologies plus their minority status as Kurds. Eventually, both characters face custody creating a cohesion amongst people who suffer from state or police violence in the narrative flow. The political discourse of the narrative become overpowering towards the end of the novel.

Özdamar's narrative's transnationalism steps in at that point. *Haliçli Köprü*'s narrative plays a role in connecting pain and loss across nations. While this points out to the narratives politicalness, it also supports Schoenfield's idea of *Haliçli Köprü* being a product

of the transnational history between nations (specified as Turkey and Germany). Influenced by the events happening in Paris and Berlin, student mobilization in Istanbul reached its peak in 1968 leading to demise and criminalization of student leaders like Deniz Gezmiş, Mahir Çayan and Hüseyin İnan in the following years. John F. Kennedy was assassinated on June 5, 1968. Özdamar represents all these events, integrating them to one another into a memory. An example from the novel would be Özdamar's appropriation of Deniz Gezmiş's story. Anyone affiliated with contemporary Turkish history recognizes the name Deniz in association with "Turkish Left" (of any sorts). Özdamar has been proven to be the only author who has integrated his memorabilia in a novel without romanticizing his significance or appropriating his political stance out of ideological agendas. Instead, she tells a story in which he endures a degree of police violence and in which he gets his death sentence.

Representation of violence, torture, and trauma (including the losses of the loved ones) in relation to the literature reflecting on the 1960 student uprisings has been addressed by Reisoğlu. He regards Özdamar's dislocated authorial status as an advantage in maintaining observational integrity and capacity due to not being physically or emotionally affected by police brutality (435). Özdamar, in his opinion, is one of the only (engaged) authors that can produce an archival oeuvre. *Haliçli Köprü*'s protagonist reads these assassinations from newspaper headlines. This section stands as a memory and remembrance of 1968, emphasizing the painful and violent moments and mourning of the dead.

These are implications pointing out *Haliçli* Köprü's politicalness. Being political and having a content concerned with collective enunciation ticks two of the three characteristics that define "minor literature" according to the Deleuze and Guattari theory. This will be discussed in the following chapter. The other two novels in Özdamar's auto fictional trilogy (*Hayat Bir Kervansaray*, *Mutterzunge*) contain autobiographical features, as one is Özdamar's retrospective depiction of her own childhood in Anatolia and Istanbul, while the

other focuses on the everyday lives of Turkish citizens and guest workers in West Germany. In her categorization of Turkish guest workers, a large group of other ethnicities like Kurdish, Laz and Armenian are included, as Özdamar herself is also a Kurd, and since there isn't a compound word in the English language that signifies "people from Turkey," corresponding to the Turkish word "Türkiyeli," which is inclusive of several different ethnicities. "Türkiyeli" is a political term that has the intention to reduce connotations of nationalism. That noted, *Haliçli Köprü*'s could be considered in relation to Deleuze and Guattari's theory of minor literature.

2)From a Minor Expression to a Cosmopolitan Identity

Up to this point, *Haliçli Köprü'*s relation to the transformation of identity and belonging politics as a reflection of the 1960s cultural revolution has been discussed. Identity is at the center of *Haliçli Köprü*. However, the limits of this identity ought to be considered. In the previous sections, I have discussed whether 1960s well-educated, Western youth had conscious agency in establishing a cosmopolitan community. The internationalism of the 1960s cultural revolution might create the illusion that identity can be reconfigured independently of cultural specificity. This idea seems particularly germane in the context of Emine Sevgi Özdamar, an author who speaks fluent Turkish and German as well as some English and Arabic, travels to multiple cities, and lives both in Germany and Turkey. If the term "world citizen" means anything, Özdamar may well be an example of it. However, thinking about language and literature in a manner in which their relation to territory is removed from the equation strips it off of the meaning that postmodernists might ascribe to the comprehension of language.

As a matter of fact, a representative writer such as Özdamar cannot be evaluated separately from the contexts of language, culture, and history. Shafi argues that situating literary analysis within the framework of specific urban regions and their multicultural associations helps to "circumvent the ambivalence of minority and majority literature" (199). In agreement with Shafi's argument, I'll expand the discussion towards how history and the 1960s cultural revolution impacted Özdamar's minor discursive expression. Therefore, the running discussion in this section will focus on the interaction between (minor) expressions and territory.

Considering Özdamar's minor subjectivity in relation to territory strengthens scholars' interpretations of transnational identity in Özdamar's narratives. Littler points out to the impact Özdamar's flexible subjectivity has on her narrative allowing her to create

multilingual dialogue and political narrative (54). In both her homeland and her adopted country, Özdamar has an oppressed ethnic identity. In Turkey, Özdamar is a Kurdish subject deprived of the means to engage with her Kurdish heritage. In Germany, Özdamar is a guest worker on the margins of German society. In terms of language, both Kurdish and Turkish are marginalized languages, unrecognized within the national scope of their respective territories. Özdamar's Kurdish linguistic expression, whether she has one or if it has been suppressed, has not yet been discussed by scholars. The Kurdish language, which has been systematically oppressed and almost exterminated in the aftermath of the 1980 coup d'état carried out by the Turkish Armed Forces, remained illegal until 1991. By many of the educated, wealthy, and middle-class Kurds it remained a rural language notwithstanding the times it has been picked up for political reasons. While current minister Erdoğan's "moderate" approach to the Kurdish language and education during the mid 2000s has eased the way for the recognition of the Kurdish language, three generations born between the 1940s and the 1990s was deprived of learning the language.

Thus, Özdamar turns to Arabic and Ottoman instead of Kurdish. The Ottoman language is conceived as the deterritorialized Turkish, remaining as the native language of the old people of her time no longer spoken in their native land. After Mustafa Kemal Atatürk's language reforms, which established the modern Turkish language and replaced the Ottoman with the Latin alphabet, many Arabic and Farsi expressions disappeared from the major dialect. In both *Mutterzunge* and *Haliçli Köprü*, Özdamar includes instances where she demonstrates her interest in learning Arabic. In *Hayat Bir Kervansaray*, the novel reflecting her childhood, the protagonist engages in Quranic Arabic due to her grandmother introducing her to Islamic religion during her childhood. Expression and its improbability in the minor languages reflect on a social or political problem of the associated territory. This results in

new expressions of the minor subject in the major language, which prompts us “to reconsider the tenacious hold between nation, literature and identity” (Shafi 196).

Minor literature is produced in the major language, in a deterritorialized language by subject pushed to the margins of society. This allows us to categorize literatures produced by different minor groups with subsequent emphasis. Consequently, linguistic associations as well as cultural connotations constitute a part of minor literary subjectivity. This linguistic property distinguishes minor literature from other sub-categories such as ethnic literature. Although they intersect in many instances, ethnic literature is categorized as literature exclusively produced by diasporic subjects (Seyhan 9). While minor language and its expression are defined by the trait of being oppressed, diasporic language expands and is not necessarily confined to the status of “being improbable”. The example of Kafka, whose minor subjective features lie in his cultural and religious traits and the religious aspect of his society, is not affiliated with linguistic issues related to an ethnic subjectivity.

The existence of a global youth minority can be debated in association with the previous chapter. A shared inclination to support socialist economy, to resist the privatization of higher education, the acclaim of blue jeans and American rock music designate the features of the 1960s Western youth generation cross-culturally. Hypothetically, if the existence of a global youth culture was accepted, could the youth language, steeped in Marxist jargon and American expressions, be considered as deterritorialized from major languages contextually? Can the improbability of expression be considered in a cross-cultural context regarding the youth generation of the 1960s?

It is fallacious to mention the existence of a minor discourse stripped off of its territorial and historical context. The intellectual and Marxist language generated by and secluded to the global youth minority does not correspond to a particular territory. If it did, it would be Soviet Russia or Castro’s Cuba (or any country which was affiliated with

communism or socialism at some point in history). Even then, this youth, whose language is filtered through higher educational vocation and lacking Russian linguistic expression, cannot be re-territorialized to their pertinent lands to develop into minor expressions decontextualized of Soviet (or Latin American) expression. This is proof that the cultural revolution of the 1960s was bound to cultural specificity and linguistic expression.

On a different matter, Litter argues that "cosmopolitanism" should be regarded as "a fundamental transformation of people's values and sensibilities" (62). Minor expression, merged with the globalism of the 1960s, constitutes Özdamar's transnational identity. Being a Kurdish subject in Turkey, being Turkish in Germany, travelling to Paris with her urge to find a community, and meeting and communicating with socialists enable her to get in touch with different expressions and languages. Özdamar obtains a transnational linguistic expression constituted by Turkish, German, Arabic and English. This allows her to be autonomous and self-sufficient in territory, whether she is a citizen or a traveller.

Like Özdamar herself, her protagonist develops a multilinguistic expression through encounters with emigrants in the traveled lands. This flexibility in character allows *Haliçli Köprü*'s protagonist to overcome the obstacles related to communication in German, French and with her lover Jordi, Spanish. When buying groceries, the language barrier is dealt with through the usage of onomatopoeia and hand gestures (22). For example, "shak shak" to describe sugar, "eee" to reach out for salt, and for eggs, "gak gak" as in the sound a chicken makes are all onomatopoeic words in the Turkish language. Communicating in Turkish sounds with a German seller becomes a transformative process for both parties as they find grounds to communicate and as their languages evolve.

Perhaps amongst the "international" youth of the 1960s and 1970s, minor and major, immigrant and national expressions were exchanged amongst Marxists, students, and workers. In the novel, the communist German dormitory manager plays Turkish songs, and

sings them in German on his reed (37). In reality, the Federal Republic of Germany, a country which has welcomed over 2.7 million Turkish guest workers between 1955 and the mid-1980s, did not allow Turkish expressions to infiltrate the contemporary German language. In fact, Turkish linguistic expression was marginalized to the extent that it evolved into a diasporic language called *Kanak Sprak*, unfamiliar to the national subjects of Germany. Unlike in the Netherlands, where the government took active role in recognizing the Islamic emigrants/guestworkers as "minorities" reinforcing them to learn Dutch and allowing them to have mosques, or associations; Germany treated their guestworkers as guests. Many Turkish guestworkers of first generation did not bother themselves with learning a single word of German since the government refused to introduce any assimilation or integration policies.

Germany's systematic lack of integration or "living in harmony" policies towards the guest workers, leading to a diasporic Turkish community, is an intricate subject which is outside the scope of this paper. However, in the context of *Haliçli Köprü* and *Mutterzunge*, two novels which address the problem of linguistic expression, the genesis of the Kanake language (German mixed with Arabic, Turkish, and Croatian expressions) today spoken amongst the ethnic German communities can be tracked.

Expanding the boundaries of our forms of expression while, if necessary, deconstructing the familiar, is a prerequisite to forming bonds in a foreign country as an immigrant. In *Haliçli Köprü*, the lack of communication amongst the (Greek, Turkish, Croatian, etc.) guest workers is presented as a problem: "işçilerin memleketi yoktur. İş neredeyse, memleketin orasıdır" (46). ["Workers do not have a homeland. Your homeland is wherever the work presents itself."] The Leftist workers believe that the Marxist ideal of internationalism can be the grounds for building an international community. This statement is later contradicted by the same individual in compliance with his collective, the Turkish Workers Association, who adhere to a platform of ethnocentric nationalism and insist on

limiting their associations to their fellow Turks. Their minority status tied to their non-Western ethnicities and being a "guest" worker in Germany is not as negligible against Marxist internationalism.

On the other hand, the protagonist's parents, who put European values on a pedestal, send her to a language school in Bodensee to learn German (101). Up until the 1980s, "being Anatolian" was not an identity trait favored amongst many secular-educated Turkish citizens. The significance of being Anatolian was equivalent to being uneducated, poor, and underdeveloped. Learning a European language, or how to speak in Istanbul's dialect, was a way to conceal the ethnic roots (Kurdish, Arabic, Yezidi, Armenian, etc). Up to the point that *Haliçli Köprü*'s protagonist gains fluency in the German language, her association with it is limited to newspaper headlines and the titles of Brecht's plays (16). She refuses to interact with Germans unless necessary. Instead, her engagement with the language is limited to minority speakers: Greeks, and Turks to whom German is a second language.

By learning to speak German on an advanced level, the protagonist hopes to strip herself of the minority status she maintains in both Turkey and Germany. The only instance she talks to a German in the German language is when she meets one in Paris, where German is no longer regarded as a national language (116). There is no possibility for the protagonist to associate herself with nationalist traits, even when she returns to Istanbul. Ideology, identity, and language become situations of intercultural encounters "enmeshed in power differentials and center margin dichotomies" (Shafi 193). Learning German allows her to read the works of the authors associated with the cultural revolution, such as Marx, Engels, and Nietzsche, in their native language. The ability to read German helps her get in touch with ideologies that have internationalistic ideals, as an emancipatory act of detaching from territory.

Nonetheless, Özdamar is aware that while identity and belonging present as entities that can be reconstructed and redefined, language operates independently of territorial and cultural associations. German continues to mimic Turkish sounds and meanings for the protagonist. The protagonist creates wordplays by referring to the Anhalter train station, situated in West Berlin, as *Küskün Istasyon* ["offended train station"] because in Turkish, "offended," and "resentful," and "broken" all use the same word (17). The female dormitory, *Wohnheim*, is written as *wonaym* by Özdamar to demonstrate the Turkish pronunciation exchanged among the guest workers (19). Herr Schering, the dormitory manager, is referred to as *Herşer*, which in Turkish becomes a compound word meaning "every sin" (20), while the street called *Kurfürstendamm* in Berlin evokes the word *küfür* in Turkish, meaning "swearing" (88). The minor subject perceives the language differently from the native speaker.

Communication is portrayed both as national and transnational, mostly Turkish-German and German-Greek, issues in the novel. Özdamar mentions the difficulty the minor groups of Turkey face in communicating with one another due to their unrelated dialects. "Geleneksel Karagöz oyununa benzerdi bunlar. Oyunda sahneye birtakım tipler gelir, her biri kendi şivesiyle konuşurdu, Türk Rumları, Türk Ermenileri, Türk Yahudileri, (…) hepsi birbirini yanlış anlar ama konuşmaya ve oynamaya devam ederlerdi(…)" (30). ["It resembled the traditional Karagöz play. During the play, different individuals came up to the stage and they would talk in their own dialect. Turkish Greeks, Turkish Armenians, Turkish Jews, (…) they would misunderstand each other but would continue to talk and to act."] Even in the Germany, an incompatibility between the minor expressions, deterritorialized from the major language of Turkish, exists amongst the guest workers. By choosing to represent this issue, Özdamar demonstrates an awareness of the subjectivity of a language dependent on region and politics. Therefore, learning the national language, German, but limiting its usage to her

minor community and intellectual exchange is a political act. Having obtained the means to do linguistic assessment, Özdamar is a cosmopolitan author expressed through her narrative with its multifaceted and intricate linguistic plays. It is not a coincidence that the fictional character she creates to represent her is flexible enough to engage with individuals from different cultures.

Haliçli Köprü tells the tale of emancipation from national and cultural ties. Constructing an intercultural and international form of expression allows the novel's protagonist to do so. It is reasonable to say that it is an ideological decision to be able to engage with the era's sexual revolution, gender identity reconstructions which cannot be fully explored in Turkey. It has been stated many times that Özdamar migrates to the West to build herself a different identity, to realize her rebellious act of leaving the overpowering patriarchal rule of her homeland to become an autonomous subject in contact with her sexuality.

This reflects the era's inclination towards the promotion of sexual exploration and emancipation amongst Left communities. *Haliçli Köprü*'s, as a product of its era, represents and engages with the exploration of sexuality. Ghaussy reads Özdamar's narratives as "Feminine writing," a theory put forward by French philosopher Hélène Cixous in the late 1960s against Lacan reducing language to a phallogocentric frame. Özdamar's nomadic lifestyle leading to a "nomadic writing" allows her writing to be feminine as it is subtracted from territorial relevance (Ghaussy 5). I would like to build on Ghaussy's argument but putting the emphasis on sexual emancipation rather than language on being nomadic. The next chapter will consist of an analysis of the narrative in relation to the 1960s identity politics and sexual revolution that rose in Western countries.

3)"Finding One's Self": Sexual Revolution and Identity Politics in the 1960s

Hobsbawm discusses the roots of the social revolution which, starting from the late 1950s, progressed in tandem with the cultural revolution. Structural changes occurred within the nuclear family dynamics post-WWII because of the dead fathers, brothers, and bosses (321). Some women became the head of the household, as well as becoming a driving force in the economy and taking over leadership roles in the workforce (310). Youth became a "self-conscious" group as they developed the incentive of becoming an autonomous body (310). The interplay between neo-liberalism, capitalist economics and women's gaining of institutional power was the major force giving rise to new identity politics in the Western nations and the US (319). Although, Hobsbawm limits this to middle-class women from capitalist countries that had access to education. Women in Eastern European countries under Soviet rule were full participants in the labor force but mostly lacked the means to concern themselves with identity politics or equality (315). Marxism's gender-blind ideology was never aligned with identity politics, allowing all women to work in socialist countries without having their gender be an issue of contention. On the other hand, in Western countries, especially in France and the US, equal rights were a pressing issue for the women who dominated portions of the labor market, especially those who were hired to do men's jobs.

This cultural difference imposed by capitalist and Soviet economies designated the frame of communalizing versus individuation respectively. Besides the shift in the labor market, the approach to marriage also shifted in the 1960s. This was a result of individuation politics. WWII had a big impact on the rising of divorce rates (323). Divorce became socially acceptable in Western Europe and North America. In Turkey's urbanized areas, not forgiving a cheating husband or wife and divorcing them in the aftermath became accepted by the Turkish middle class in the 1960s (Mater 360). In the same decade, contraceptive pills and other birth control methods were manufactured and introduced into the market. Even in

Haliçli Köprü it is mentioned that the "new birth control methods" were most effective in enhancing extramarital sexual activity in society (172). Thus, women gained more autonomy, both within the marriage unit and over their own bodies. The ideas concerning women's dependency on men and husbands shattered as many women did not engage in a second marriage after their husbands were lost in the war. As a side note, the stigma of being a spinster was not attached to widows and society became more relaxed about the custom of mourning in Western Nations.

Hobsbawm's observational scope can be expanded to the feminization of the Western artistic and philosophical circles in the 1960s. Certainly, female philosophers or intellectuals faced many challenges; some were subjected to exclusion and harsh criticism. In the past, female authors, artists, and philosophers were forced to produce their work under pseudonyms in the male-dominated intellectual and artistic areas. In contrast, in the 1960s, well-educated white European female philosophers such as Simone de Beauvoir, Hélène Cixous, and Luce Irigaray produced philosophy without being called "hysterical" or "queer" publicly by their Western audiences. Not all of them had an even journey. Cixous was alienated from the psychoanalytic society by Lacan due to her criticisms of the French language's phallogocentric nature. Sartre overshadowing Beauvoir remains a topic of discussion among continental philosophers and in gender studies. Notwithstanding, Western female philosophers and intellectuals had an immense impact on the theorization of feminism and identity politics.

Along with the politics of gender equality, the decriminalization of homosexual acts and the civil rights movement of that decade took place as the result of the hype of identity politics. Identity politics that rose in the 1960s are regarded as "the triumph of the individual over society" by Hobsbawm (336). Individuation required a response and a resistance to the

cultural and social, and in many cases, the rejection of the traditional. From the Western perspective, sexual revolution was a major factor in the individuation process.

In reference to the 1960s youth movement in Western Europe, Hobsbawm argues that "making love and making revolution could not be separated" (Hobsbawm 333). When he made the claim, "The 1960s demonstrated the triumph of the individual over society," he gave examples of specific societies and cultures where tradition held sway. The purpose of his contestation was to prove that the sexual revolution did not cross borders and remained limited to the Western nations and the US. *Haliçli Köprü*'s protagonist is invested in creating herself a space in which to be able to experiment sexually. For that reason, dislocation seems like a possibility and acts as resistance. Realization of "one's self" is limited by geography, since it was left unachievable in the homeland. The question is to be asked, then, is this: Does one "find themselves" in the land of one's migration? Especially the protagonist, who "runs away" from Turkey to a dormitory full of Turkish guest workers in West Germany.

This section will consider dislocation's impact on gender identity and sexual emancipation, in reference to social spaces and geographies. *Haliçli Köprü* adopts the idea of individuation and emancipation over identity politics. The content of women's philosophical and artistic production during the mid-1960s was revolutionary. In fact, the auto fictional character representing Özdamar's youth embodies the era's ideology to such an extent that it raises questions about the narrative's authenticity. Sexual revolution manifests in the shape of an artistic, intellectual and romantic entity in the second part of the novel (located in Istanbul). On the other hand, in the first part of the novel, where the plot is mostly situated in Berlin and Paris, sexuality and sexual liberation are reduced to virginity and the meaning conveyed by its loss.

Conceptually, to avoid faulty analogies, gender identity or "female emancipation" will be considered as a major historical development in relation to the sexual revolution. The

association regarding gender identity and sexuality can be contested by contemporary criticism provided by gender studies. However, in in the case of Özdamar and *Haliçli Köprü*, given that more progressive intersectionalist/queer feminisms came after the 1960s, understanding sexuality and gender identity in conjunction will provide a more comprehensive reading of the novel.

The rallying slogan of student movements and second-wave feminism in the late 1960s was "the personal is political." Leaving these discussions aside, the conclusion I aim to reach is to demonstrate that sexual liberation is predominantly social rather than individual.

4)An Ideological and Political Interpretation of Sexuality in *Haliçli Köprü* and *Giovanni's Room*

Three decades ago, Judith Butler discussed gender identity's inevitable bond to culture in *Gender Trouble* (1990). Culture plays a major role in how *Haliçli Köprü*'s protagonist and the dislocated people relate to their nationalistic traits. The protagonist immigrates to Germany to realize her identity as a global subject and become an actress, under the supposition that neither can be done in the homeland. She aims to "find herself," a concept that she defines as being free to experiment sexually. When she is back in Turkey in the second part of the novel, it becomes clear that the conditions of her homeland will not allow her to be as autonomous and outspoken about her sexuality as in West Germany, even within the Left circles she encounters back in Turkey.

The novel reflects on women's "modern" position in the nuclear family, as well as their rejection of it if necessary. The protagonist's social relations are limited to Turkish and Greek guest workers in the first section of the novel, fellow occupants of *wonaym*, which also comes to represent the closest thing to a home life (63). Between the 1960s and 1970s, many young women went to Germany under the *Gastarbeiter* agreement to work and help support their families back home, especially if their parents were old and unfit for the labor market (Mater 322). The novel mentions some unmarried women who were grateful for not having a husband to prevent them from working (63). The single and widowed women alike of *wonaym* consider themselves lucky in the sense that they have no wifely duties (64). The freedom to have messy hair, burn food in the oven, and sing with their horrible voices (64) allows them to redefine themselves outside of traditional cultural codes. Not being a part of the family establishment is a liberating factor for some Turkish women, giving them freedom of will in choosing to work. Beyond that, for the families whose senior members are too old

to be accepted as workers, sending their daughters to earn money in Germany to bring back is the only option.

A portion of the female guest workers who identify as communists regard virginity, referred to as "elmas" [diamond], to be an obstacle in the process of individuation (53). The other half, as a reaction to the deviation from the traditional ways, call out the female guest workers who frequent the male guest workers' *wonaym* as "whores" (42). Elizabeth Boa, one of the scholars who has worked on the transnationalism in Özdamar's narratives, distinguishes "the desire to lose her virginity" as one of *Haliçli Köprü*'s themes that is also a constituent element of the *Bildung* (535). For the people of *wonaym*, virginity has an unbreakable tie with the homeland and is a component of national identity. On the matter of "honor," a conflict of interest exists between adopting a communist identity versus maintaining the national one.

The protagonist's urge to lose her virginity is a reaction to the Islamic tradition and nation, according to Boa (536). In the cultural scope of a displaced Turkish community bearing witness to the German people's different approach to sexuality, Turkish women's honor is defined by the preservation of their bodies from promiscuity. The Turkish male community decides to presumably slaughter a Turkish woman, or at least beat her up, after she is seen making out with a random man (105). "Onların fikrince, yalnız yaşayan kadınların bazıları, Berlin'de Türklük namusunu elbise çıkarır gibi çıkarmışlardı üstünden ve erkekler bu elbiseyi onlara tekrar giydirmek istiyorlardı" (105). ["In their opinion, some of the women who lived alone in Berlin, stripped off their Turkish honor as they would take off a dress and these men wanted to clothe them up again."]

The German men in *wonaym*'s social sphere suggest that women should "spend their diamonds like one would spend coins" (78). Becoming a real communist demands the loss of virginity, according to Herr Schering (57). The "diamond" should no longer be a commodity,

a valued female object, as it is not in the interest of socialist thought. Neither does it align with the culturally packed, intellectual life longed for by men such as Herr Schering or Ataman. Herr Schering further recommends the girls in *wonaym* who want to become actresses to sleep with directors (85). As a director himself, he believes that this is the only way to find success in the theater industry. The suggestions imposed upon the girls by the communist German men are ideological. To become a part of the global community is to resist the gender roles assigned by nation and culture.

Peer pressure is a driving factor in making the protagonist feel uncomfortable about being a virgin. The rebellious act of defying national and traditional gender roles is less of a driving force than is the desire to be socially accepted. It comes to a point where the protagonist starts to perceive her life in terms of "before" and "after" the loss of virginity (186). In the rural areas of Turkey where women's lives are measured by their virginity, politicizing its loss is an act of emancipation for the protagonist.

It is possible to reflect here on Hobsbawm's point regarding the uniformity of the youth culture in the 1960s: "Everyone was to do their own thing with minimal outside restraint, although in practice peer pressure and fashion actually imposed as much uniformity as before, at least within peer groups and subculture" (330). *Wonaym*'s social environment stands as an example of how peer pressure works by means of giving ultimatums for earning social acceptance, excluding fashion as they are still members of the working class. The protagonist's journey of individuation is hindered by the German men who describe to her the predicates of communism. Even though her own desires align with the dominant view, the social strata appear no different than the conditions imposed on women's bodies back in Turkey.

The change of space allows the protagonist to reframe her attitude towards sexual experience. Virginity's social impact lessens in correlation with the spatial associations

throughout the novel. In her return to Berlin, not to *wonaym* but to Kreuzberg, the protagonist now speaks German, allowing her to communicate with people outside the *wonaym* circle. She lives among married couples, prostitutes and Greek exiles running away from the Junta (1967–1974). At this point, she becomes more concerned with finding love than with staying bound by the social and political implications of maintaining one's virginity. The interplay between social pressure and the influence of the movies defines her relationship with space.

Sexual emancipation remains an intellectual concept, not embodied during her time in *wonaym*. Peer pressure causes her to perceive sexual activity as a race in which she falls short in finding a lover to give her diamond to. After travelling to Paris, falling in love with the Spanish revolutionary Jordi, going back to Berlin and living in a building with Greeks and prostitutes, she has a sexual affair with a "limping socialist" who remains unnamed (145). In Paris, she has an out-of-body experience in her erotic encounter with Jordi, as she refers to herself in the third person (155). It is left rather vague and ambiguous as to whether she actually had a sexual encounter with Jordi; although she mentions that she lost her diamond to him back in Paris, perhaps she is speaking symbolically, given that it is known she lost her virginity to the limping socialist (148). She becomes pregnant from the limping socialist and debates to what extent her family would disown her (157).

The Left she encounters in Turkey is not as eager to associate communism with sexuality. In reality, Turkey's Left in the 1960s and 1970s intersected with the movement in Paris and Berlin on ideological matters. Socialism, Marxist revolution, and free education were cross-cultural beliefs shared by the Left of all three nations. However, Turkey's Islamic culture was deeply rooted, and even the Left remained mostly conservative towards a Western sense of sexual revolution. Besides a minor group consisting of intelligentsia, female authors, and artists, sexual revolution was never a topic among the Left. One of the revolutionary leaders of the era, Deniz Gezmiş, even stated that a sexual revolution would

create an obstacle in the projected socialist revolution. The protagonist encounters different crowds besides the mainstream Left, though. In Istanbul she starts studying theater after her sexual journey carries her there.

The surrealist group she meets remain unaware of the politicization of homosexuality and sexual identities outside the gender binary scope. A conversation among the surrealists demonstrates their ignorance, or perhaps their indifference, towards lesbianism. "'Eşcinsellik hakkında ne düşünüyorsun?' 'Hoş görülebilir diye düşünüyorum (…)' 'Ya iki kadın?' 'Kadınlardan birinin erkek, ötekinin kadın rolünü üstlendiğini düşünüyorum, ya da 69 pozisyonunu uyguluyorlardır.' 'Ben hayatımda hiç lezbiyen bir kadınla konuşmadım'" (178). ["'What are your thoughts on homosexuality?' 'I believe it can be accepted (…)' 'What about two women having sexual intercourse?' 'I guess one party takes on the male role and the other, the female, or maybe they are performing the sixty-nine position.' 'I have never talked to a lesbian in my life.'"] At the time, the visibility of homosexuality was limited to popular male Turkish classical musicians. The protagonist's encounter with the lesbian cousins and their sexual affairs approved by authority (52), in addition to reading *The Picture of Dorian Gray* back in *wonaym*, create a contrast. Turkish surrealists adopt French surrealism's stance on family, tradition, love, culture, and sex. Even so, they fall short on evaluating their own heterosexism and low-key misogyny in their conception of sexual activity and potential sexual partners. Later, the protagonist meets Kerim and has her first orgasm (212), which later becomes the defining moment of her life (as in "before orgasm and after orgasm") (248).

Sexuality is at the center of *Haliçli Köprü*'s narrative. The protagonist investigates the ideological and political implications of its embodiment, mostly under peer pressure. In Istanbul, she acknowledges a sexual liberation upon meeting possibly the most open-minded crowd in theater in Turkey. Approaches to sexuality remain separate and distinct between the Left in Germany and the Left in Turkey, considering that the surrealists she meets are more

open-minded than the mainstream Left. The conclusion to be drawn is that the individuation process depends on spatial relevancy. Cultural relativism determines the overarching social impact of virginity, sexuality, homosexuality, and marriage in relation to space. *Haliçli Köprü* provides a comparative geographical approach to sexuality. The drastic differences the protagonist encounters between the two nations' Left factions' thoughts on sexuality impute a political meaning to her dislocation.

"Running away" carries the hope for a reinstatement of a new life, a new self. In many cases, the desire to migrate does not always correlate with the reality of life in a foreign land. An initial expectation of finding a better life is a steppingstone in the process of migration. The euphoria caused by the realization of running away usually dies as the realities of one's new home sink in. I would like to bring another novel, written by an American author, into the discussion of "emigrating to find one's self." James Baldwin's *Giovanni's Room* centers around David, a white male protagonist who leaves the US and relocates to Paris to "find himself." Baldwin's and Özdamar's narratives intersect on many layers concerning individuation, spatial relevance, and movement. It is not a coincidence that both protagonists visit or locate themselves in Paris, regardless of the ten-year gap between the respective periods represented by Baldwin and Özdamar, as Paris is the Western city where the sexual and cultural revolutions originated. In terms of its representation in the novel, *Haliçli Köprü*'s protagonist's intention in leaving to "find herself," as stated by Baldwin's character David to be an American concept, progresses into a positive individuation process (Baldwin 44).

"Finding one's self" carries "a nagging suspicion that something has been misplaced," according to *Giovanni's Room*'s twenty-six-year-old protagonist, David (Baldwin 44). *Giovanni's Room* is a novel representative of Hobsbawm's "individual's triumph over society" historical interpretation of the 1960s cultural revolution. The novel reflects the

individualism of American culture and, represents the American identity politics about gender and sexuality which emerged in the 1950s. *Giovanni's Room* conveys individualism and American culture into a cosmopolitan setting, in sharp contrast to the provincial backdrop of *Haliçli Köprü*. In addition, it is a story about dislocation, similar to the premise of breaking away from tradition and nation proposed by *Haliçli Köprü*; David's personal journey is delivered within a representative portrayal of the Paris gay community in the late 1950s. However, unlike *Haliçli Köprü*'s protagonist, David reconciles with his culture and homeland at the end, but at the cost of losing his fiancée while his male lover is guillotined by the state.

Baldwin and Özdamar each occupy a minor ethnic and/or racial ground their respective societies. In the scope of their cognition regarding the specific "oppression" and "the improbability of expression(s)" (Deleuze, Guattari 16) they are subjected to and persecuted from, there exists an inclination towards concealment of the body and sexuality in their societal acceptance. This epistemic commonality regarding the body versus society and nation amongst these two authors render their narratives politically conscious on the performativity of sexuality and artistically contextualizing it.

James Baldwin was an openly gay, African American author who lived in the US during the peak of the Civil Rights Movement. Like Özdamar, Baldwin fled his home country in his youth, claiming that he "needed distance" both from the Civil Rights Movement's struggles and from American society's homophobia, as "the hatred became unbearable" (Baldwin). He lived in Paris and Istanbul alternately; his life and Özdamar's intersected in Istanbul in the early 1960s, where they simultaneously witnessed the execution of Deniz Gezmiş in 1972. Three years later, Özdamar left Istanbul for good.

Giovanni's Room is a story about running away on the premise of searching for an identity. In contrast to *Haliçli Köprü*, whose protagonist's migration reflects the historical and social reality of West Germany's *Gastarbeiter* program, David's migration journey is

individualistic and framed as a young, white, American male trying to come to terms with his sexuality, though the reflection of social reality can be seen in its representation of American society's intolerance of homosexuality in the 1950s. *Giovanni's Room* can be read as both an escape from systematic homophobia and the failure of realizing an escape. As a matter of fact, *Giovanni's Room* creates an opposite scenario for the escaping subject, rendering dislocation ineffectual and invalid in motivating the subject to break from national and traditional ties. Baldwin's protagonist is an anti-hero who succumbs to the central heterosexist discourse to deny his sexuality, which reinforces feelings of self-hatred in its minor subjects and their resignation to their state.

In terms of the narrative, escape holds a different motivation for David than for *Haliçli Köprü*'s protagonist, whose mission at stake, "finding herself," is grounded in becoming a sexually liberated actress. After having a love affair with Joey, who he describes as a young boy, David decides to "run away," but in Paris he discovers "the same self he ran away from" (48) and realizes he has not escaped, after all. Since David's consciousness is clouded by his own self-deception rendering his introspection is misguided by his lack of moral responsibility. David keeps his distance from the gay community surrounding him. He does not try to establish a life in Paris, remaining hostile to Parisians and abandoning his lover Giovanni in order to appear heterosexual; he also manipulates Hella, an American girl, to realize the American dream with him. However, all his efforts only confirm the truth of his homosexuality.

Baldwin certainly attributes heteronormative American happiness to its exclusively white subjects. On one level David's journey can be viewed as a white male relocating from a white, Western nation to another predominantly white, Western nation, although the extent of self-discovery David desires to achieve is clouded by his repressiveness towards his

homosexuality. The novel problematizes (dis)honesty and its cultural implications, sabotaging the concept of happiness.

Considering the massacres of Civil Rights Movement activists taking place in Harlem at the time, Baldwin certainly does not portray the American dream as being accessible to the African American community. This is a statement out of the novel's context. That being said, Baldwin's decision to portray a white male as the central protagonist, an act wholly in keeping with the premise of his criticism of American society, was ill-received by the African American community at the time, probably because Baldwin occupied himself with centering his plot around a white American in the time of the Civil Rights Movements, in the eyes of the activists (Jordin, "Giovanni's Room"). By writing in the voice of a white male, Baldwin adds a different performative dimension to the narrative. In phenomenology themed continental philosophy courses, it is highlighted that sexuality, while having the capacity to develop into a phenomenon, is still performative, unlike race or skin color. *Giovanni's Room* is about concealing, subverting, and "performing" in the gendered sense. The narrative investigates the cultural heritage behind denial, which is tied to white privilege. Consequently, if Baldwin had written a story on an African American's self-directed homophobia and emigration to Paris, it would have featured a different perspective and been a different story altogether.

In *Reflections on Exile*, Edward Said argued that being aware of at least two homes gives the exile "a plurality of vision" (148). Özdamar's and Baldwin's cultural and national consciousness is exposed through their respective narratives. Özdamar represents Turkish diaspora in Germany and the voices of Turkey's minorities in *Haliçli Köprü*. The narrative being set at various times across Germany, Turkey and France allows Özdamar to navigate her representational style between representing the Turkish minority in Germany, intellectual,

conservative, and Kurdish, conservative Islamicist (in the 1970s, Turkey's society had a different panorama) minorities in Turkey.

In *Giovanni's Room*, American culture is compared with the Parisian lifestyle plus Italian cultural expression. The authorial intention behind the criticism directed towards Parisians' "coldness" is left unclear. David's strongly negative feelings about Parisians' disconnectedness may or may not be a projection of his own self-hatred, or it may be a manifestation of Baldwin's own negative view on Parisians exposed through the narrative, stated in the interviews done with him on his departure from the USA.

The cosmopolitan intuition of the protagonists in *Haliçli Köprü* and *Giovanni's* Room, as informed by the multiple dislocations of both authors, provide thems with "an awareness of simultaneous dimensions" (Said 148). Nevertheless, putting the national and cultural at the center of their narratives indicates in both authors a politicalness nourished by their insights as minor subjects, rather than by their cosmopolitanism.

Baldwin encourages criticism of American culture's plasticity and repressive attitude towards emotional expression. Despite its poor reception by the African American community at the time of publication, *Giovanni's Room* was favored by literary circles and is still regarded as a canonical novel within the vast and voluminous American queer literary canon. The plot is mostly centered in Paris, although the story begins in San Francisco. First published in 1956, the novel includes autobiographical elements, according to major sources, particularly regarding David's escape to Paris, his lack of money during the journey, and his problematic relationship with an alcoholic father. Unlike Baldwin, though, David chooses to conceal his sexuality by getting engaged to an American girl, Hella; the misery this causes for his lover Giovanni ultimately leads to Giovanni's demise.

The narrative subverts time perception, opening with David standing at the window of the house he bought with Hella in Southern France (22). Americans' different sense of time is

something that comes up through the novel, perceived as ambitious and practical by David's Italian lover Giovanni. Rather than a collective, a communal, or a social time, David has his own time and time perception. It is crucial to interpret this differently from the modernist idea of conscious time perception, which is random and perhaps unwanted. David's time, the "American" time as framed by Giovanni, implies an autonomy over it can be established through buying. I use the word "buying" in reference to how Giovanni distinguishes it from his own time perception: "time always sounds like a parade *chez vous* (…) with enough time (…) everything will be settled, solved, (…) I mean all the serious, dreadful things, like pain and death and love, in which you Americans do not believe" (72). David's time perception represents the "capitalist time". Perhaps the understanding of self stands unique in David's being; he is both contemplative and self-aware of his willpower to resist discovering another side of himself. Like every aspect of David's life he has control over, it is self-determined, although it delivers the illusion that those who possess the means are the conductors of time.

Self-deception can be considered the driving factor subverting David's conception of time as he returns to the moments of guilt and unresolved issues: "(…) the very last time I saw her, as she was packing her bag, I told her that I loved her once and made myself believe in it. But I wonder if I had" (32). There comes a point where Hella starts questioning gender roles and realizes that she is not the "emancipated girl" she may once have desired to become (230). Being knocked up by a man and having kids is all she thinks she is good for now (231). Happiness, in 1950s America did not coexist with being true to one's own in Baldwin's vision. David and Hella are given "unhappy" endings in consequence. Both suffer from their failure to evolve or emancipate themselves in their land of migration, and in the end Hella goes back to the US.

Baldwin takes a quasi-satirical stance against the American conception of "happiness," understood as the obedience to heteronormative behaviors and culture.

Emotions, intimacy, and friendship are not to be "believed in by Americans" by Giovanni's conviction (72). David's observations about Parisians' disconnectedness serves as a projection of his own romantic associations with both Giovanni and Hella. In the moment when she is about to break up with David and return to the US, Hella claims, "Americans should never come to Europe (…) it means they could never be happy again. What's the good of an American who isn't happy? Happiness was all we had" as if the foundation of American society is a "happiness" that translates into self-deception and repressiveness (308). Most of all, David's sense of happiness cannot be substituted with community, or unity. This national conception of "happiness" tragically does not make David happy.

Happiness remains as a performative act for the Americans represented in the novel. It is so deeply rooted within the culture that when confronted with "emancipated women" in her own terms, Hella decides that she can only define herself through being "knocked up" by a man (231). Drinking, becoming an artist and failing, and her journey to emancipate herself in Spain become counterproductive forces in Hella's self-discovery, pushing her towards reattachment to traditional gender roles. The yearning for the homeland overpowers the emancipation that she associates with Europe. Nostalgia translates to having a heteronormative American family.

David's unmoderated homoerotic feelings distance him from the major American discourse, which is nourished by its homophobia and unfair gender bias. From the beginning it is obvious that his love for Giovanni will not be strong enough to make him feel grounded: "I did not want anyone to know me" (39). In the course of the novel, David falls in love with Giovanni, but remains essentially detached. For *Haliçli Köprü*'s protagonist, love is something to be celebrated; for David, it is something to be ashamed of. The nuanced difference between David and *Haliçli Köprü*'s protagonist is related to the perception of self.

Haliçli Köprü's protagonist makes sense of the world and of herself through a community. Communal feelings, habits, and approaches to relationships all designate her actions and shape her perception. Even her journey of individuation is built through collective conception. In instances where a political attitude and ideology become unfavorable, her immediate reaction is to search for another community. *Haliçli Köprü*'s *Bildung* relates to the discovery of sexuality; the realization of sexual emancipation is formed in relation to the Other, to the environment around her.

The narrative exposes David's Americanness and its distinctive ways of overwhelming individualism. Outside the scope of his love for Giovanni, David never searches for a community of his own, a group to provide him with fundamental elements like social acceptance. Jacques, an American-Belgian philanthropist, Guillaume the bar/restaurant owner, and Giovanni, his Italian lover who works at the same bar form a loose circle about him, which is the closest he comes to realizing the shared connections of community and his own identity as part of a group. David's unfamiliarity with any sort of collective consciousness makes him insecure and alienated in the face of not being able to choose. He claims, "people can't invent their friends (…) life gives it to them" (16), astonished by the fact that he is not the conductor of something.

Giovanni later menaces him of being disconnected, of having no feelings, of not knowing how to love (301). Sexual intimacy, as both a political and a personal element, as lovemaking is at the heart of *Haliçli Köprü*, and it is what Giovanni desires. David's desire to leave the US dictates his own actions; he does not at any point question whether he can find an environment or people who accept him so that he can learn to accept himself. Thence, David's perception of Paris, famously known as "the city of love," never evolves; Paris never becomes homelike but remains always a stranger. Love does not translate into home in David's world.

Haliçli Köprü's protagonist travels to Paris after she finds herself alone and idle in Berlin, her acquaintances having departed (141). Taking her Greek landlord Madame Gutsio's advice, she leaves for Paris with the incentive of "giving away her diamond" (145). Mainly providing a window into Parisian's Socialist Youth, the protagonist does not judge the peculiarities of Parisians, nor does she grow introspect about herself in relation to them, as she mainly passes her time with Jordi. The protagonist's depiction of her time in Paris evokes an erotic dream with a theme of a young female discovering her sexuality. She has an impression of the French as cigarette smokers, which she refers to multiple times in the narrative throughout. She engages with people, avoids judging others, and embraces love in Paris when it finds her.

David is resistant to the influence that Paris might have over him. He remains uninterested in making observational claims, other than judgmental ones. This becomes the case whenever he encounters transsexuals or transvestites in Guillaume's bar (in my opinion, their identities are deliberately left ambiguous by his disdain towards their demeanor.) "Then all the others closed in on this newcomer and they looked like a peacock garden and sounded like a barnyard. I always found it difficult to believe that they ever went to bed with anybody, for a man who wanted a woman would certainly rather have a real one (…)" (50). His judgment of transsexual women is one of the only instances where his emotions are exposed. Hatred is the only feeling through which he can connect to himself and others. But beyond that, the intimidation lies with his familiarity as victim of repression. He feels threatened by the transsexual or transvestite women in the same way he felt threatened by his aunt Ellen, hating her as well. Any display of authenticity, feminine autonomy, emotion, or self-belief that does not conform to the American way presents as a threat to David, especially when it comes from a woman, because sexual emancipation is something he strives to avoid in himself throughout.

In terms of representation, transforming conceptions of gender norms comes up in *Giovanni's Room*, in contrast to the deeply rooted American gender roles. Hella submits to, perhaps even represents, nation and tradition by deceiving herself that she desires marriage because having babies and being a wife is "all she is good for" (231). Despite her submission to nostalgia, it remains humiliating that women's sole existence is apparently defined by their codependency on men (307). Both Giovanni and David affirm this view on gender, whether or not infused by their disinterest in women, by claiming that women shouldn't think (151).

The narrative demonstrates an awareness of society's changing approach to women through these conversations among its characters. Women choosing an alternative to marriage was becoming acceptable in European nations around this time. David states his first impression of Hella as a fun person because she drinks and laughs. Giovanni refers to the "absurd women, running around, full of ideas and nonsense, and thinking they are equal to men" (231) as being unlike the wife he used to beat up back in his Italian village.

This indicates a conceptual shift on the global scale towards the place of women. However, women's intellectual production and the concurrent emancipatory culture were limited to certain European or Western spaces during this period. This is the reason for Hella's insecurity in the face of the emancipatory culture cultivating amongst the educated in Western societies. In the course of these conversations characters have regarding women's place in society, it becomes clear that Baldwin was aware of the feminist discourse of his era, specifically that of the French feminist philosophers. He issues these discussions to confront tradition and nation, two concepts particularly powerful for Giovanni, who comes from an Italian village. However, Hella, who cultivates her image as a French-speaking American expat artist in order to seem educated and emancipated, is given the tragic ending of falling in love with a homosexual man:

> "I've got you to put up with. From now on, I can have a wonderful time complaining about being a woman. But I won't be terrified that I'm not one. (…) I won't stop being intelligent. I'll read and argue and think and all that—and I'll make a great point of not thinking your thoughts—and you'll be pleased because I'm sure the resulting confusion will cause you to see that I've only got a finite woman's mind, after all" (202–203).

Baldwin most certainly takes a satirical tone in the delivery of this monologue as a self-centered conceptualization of American identity politics. Hella can only attain freedom by attaching herself to a man, but should also think so the men can love her; and this semi-autonomous form of relationship somehow constitutes the American conception of happiness. The second obvious connotation delivered in the monologue is the performativity of gender identity. Marriage liberates both parties from the obligation of proving themselves as a woman or a man. This is what David misses about America, of knowing the qualities and traits that constitute a performance of manhood. A woman like his aunt Ellen terrifies him, as she embraces the emancipatory calling of being true to herself and others.

Ellen represents the "modern," maverick woman who has opinions and takes pleasure in stating them. Her "nerve-wrecking" flirtations with men, penchant for reading books, criticism of her brother for being a bad role model to David (29), and flamboyant style of dress intimidate David to the point where he decides he hates her (27). Unlike how Hella is portrayed, Ellen represents the emancipated Westernized woman shattering the fragile gender norms that hold the American nation together (27). Clearly, it is David's fragile sense of self that feels threatened by expressions of feminism, as also demonstrated by his reaction to the transsexual women he encounters in Paris.

Haliçli Köprü's narrative also conceptualizes women's codependency on men when the protagonist reads two lines from Maxim Gorky's novel *Mother* and internalizes women's independence in the kitchen, in the work force and in the family. Both narratives are in dialogue with contemporary feminist discussions, as both authors are associated with

intellectual circles in cities, which were the heart of the feminist movements. Ellen's existence in *Giovanni's Room* points to the future, suggesting an optimism exists towards finding truth in one's self despite the Giovanni's execution, an escaped decriminalization of homosexuality via 1950s French legal act. David is left in a permanent feeling of guilt.

Haliçli Köprü and *Giovanni's Room* investigate the possibilities of self-discovery through dislocation and relocation to Europe where female emancipation and gay and/or transsexual communities are accessible. The novels represent their era, bringing themes related to sexuality and gender into discussion. As a narrative, *Giovanni's Room* convey a different ending, claiming that self-acceptance or detachment does not predicate dislocation. On a more intricate level, it points to American culture's overarching gender norms in the 1950s and how they cause each character misery, by rendering them either emotionally or physically unavailable or self-deceiving. *Haliçli Köprü*, on the other hand, does not build a conceptual framework over happiness, since being true to oneself may bear consequences that can make one unhappy but still true to themselves.

The global dialogue in which both novels and authors both participate is uncanny. There is no doubt that Baldwin's and Özdamar's minority status propelled them to flee their countries and provided them with a political and culturally conscious perception of society. Yet the fact that their narratives are both about "the discovery of self in a foreign, Western land" are indicative of the era's diverse intellectual community trying to find a space in which they can produce and be themselves.

5) Conclusion

Perhaps, the theme of "finding one's self" occurs in minor literature as a political stance, consciously executed, against the hegemony of major language. *Haliçli Köprü* and *Giovanni's Room* are political novels of minor literature. However, "minor expression," conceptualized by Deleuze, explains Baldwin's and Özdamar's narratives' politicalness only to an extent. Özdamar's and Baldwin's narratives indicate a certain globalism and draw its boundaries. They remain representative of their era's cosmopolitan ideals reflecting on Marxism, homosexuality, and the changing conceptualization of gender roles. Hence, in tracing the politicalness behind these two novels, both social and ideological associations need to be taken into consideration.

The period between 1950s and 1970s could be best described as the Western youth's transformation into becoming a single, self-determining, conscious group. In reasoning the formation of 1960s youth culture and the cultural revolution historically; Hobsbawm points out two distinct elements. The global distribution of consumer goods, inclusive of "leftist" novels and movies, and American imperialism's impact on Western nations, influence and determine the youth language formed across nations. Hobsbawm explains and historically frames the defeat of the cultural revolution. Western youth who resisted against American imperialism on the one hand, appropriated some of its features like rock music and blue jeans on the other (343). Nevertheless, the cosmopolitan ideals of the 1960s, consisting of Socialism, Marxism, and the gender equality resonated amongst the youth and moreover, it produced a generation of political authors and artists.

Regardless of the consciousness tied to their experiences as minorities, Özdamar and Baldwin produced novels that could be considered political on a global scale. This thesis intended to demonstrate David's and *Haliçli Köprü*'s protagonist's journey of (sexual) self-discovery to stand as political and social matters resonating the era's cosmopolitanism. In

their reflection of these cosmopolitan ideals, both novels reflect on social issues out of the scope of 1950s and 1960s globalism. *Haliçli Köprü* reflects on the Gastarbeiter reality and the police brutality in Turkey 1970s. *Giovanni's Room* reflect on American society's homophobia while delivering a sort of gay scene in Paris, in the 1950s. On the social level, the narratives depart on what they are representative of. Both narratives intersect on the central theme being about fleeing the oppressive homeland and relocating to Western Europe with the incentive of sexual emancipation.

Late 1950s and 1960s, represented through the minor novel, signal the changing conceptions on body and sexuality in the European Nations, besides the international student uprisings and politicization of the working class. A major feature of 1960s Western youth culture took stance against institution of marriage, traditional/heteronormative concepts of romance. It is no coincidence that well-educated, intellectual individuals and artists from Turkey or the USA emigrated to central Europe to get in touch with the era's emancipatory ideologies. However, Özdamar and Balwin remain particular amongst the artists who ran away from their countries to "find themselves" and produce art. Their struggles as an African American in times of the Civil Rights Movement and a Kurdish woman during Turkey's most oppressive decades towards ethnic minorities render their fleeing more intricate. Accordingly, their migration journeys, reflected through their semi-autobiographical novels, are the result of an ideological stance; but also, they indicate political stance against their homeland's oppressive cultures.

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