

## THE OTHER WOMAN'S CHOICE: AN ALTERNATIVE APPROACH TO OTHER SOCIETY'S WOMAN THROUGH THE ANALYSIS OF TWO HEROINES IN GREEK AND TURKISH LITERATURE

ABSTRACT: Turkey and Greece, in line with their national history telling, have won their independence at the end of battles they held against each other (Turkey, in 1922-23, against the Greek Army that arrived in Anatolia in 1919, and Greece in 1821). National identity has been defined over concept of "the other" in both countries. This article reviews two novels, both written about Crete and Turkish-Greek relations; one for the Turkish and one for the Greek reader: *From Crete to Cunda* by Ahmet Yorulmaz (2003) and *Captain Mibalis* by Nikos Kazantzakis (1953). The review interrogates whether there is a one to one relation between the national identities of both writers, and their visualization of "Crete, Turkish-Greek relations". The image of "Turkish woman" in Greek novel and that of "Greek woman" in Turkish novel hints the writers' aim to convey their messages on the body of "the other woman".

KEY WORDS: National identity; Crete; Turkish-Greek relations; *From Crete to Cunda*, Ahmet Yorulmaz; *Captain Mibalis*, Nikos Kazantzakis.

RESUMEN: De acuerdo con sus respectivos relatos históricos nacionales, Turquía y Grecia lograron su independencia al final de guerras que les enfrentaron mutuamente (Turquía, en 1922-23, contra el ejército griego que había desembarcado en Anatolia en 1919, y Grecia en 1821). La identidad nacional se ha definido, en ambos países, en torno al concepto del "otro". Este artículo analiza dos novelas, ambas sobre Creta y las relaciones turco-griegas, una para lectores turcos, otra, para griegos: *De Creta a Cunda*, de Ahmet Yorulmaz (2003) y *Capitán Mijalis*, de Nikos Kazantzakis (1953). El análisis plantea si hay una correspondencia punto por punto entre las identidades nacionales de los dos escritores y su visión de Creta

y las relaciones turco-griegas. La imagen de la mujer turca, en la novela griega, y de la griega, en la turca, apuntan la intención de los autores de transferir sus mensajes a la idea de “la otra mujer”.

PALABRAS CLAVE: Identidad nacional; Creta; relaciones turco-griegas; *De Creta a Cunda*, Ahmet Yorulmaz; *Capitán Mijalis*, Nikos Kazantzakis

## 1.- INTRODUCTION

It is not easy for many Turks to understand why the Greeks are so reactive against the Ottomans. Even when the Greeks / Rums come into question by a certain common opinion in the Republican era of Turkey, there is a common belief that the history of Ottomans was a period when “the Turks and Greeks lived together, in a brotherly manner,” or in the worst, “the Greeks / Rums were indulged”. National histories may not even see how their own interpretation of the past disturbs the opposite side! In return, the Greek narration (history, literature, cinema, etc.) expresses the disturbance against the encountered Ottoman / Turk / Muslim image<sup>1</sup>.

On the other hand, the Turkish narration is also abundant with “the other one” images which might disturb the opposite side. Yet, similar to any other societies, the owners of those narrations do not recognize that “other” image, which is shaped by their own narrations, as a natural extension of their identities. They do not suspect from its content; and do not feel a necessity to debate its truth (Oikonomou, 1992).

It is not a coincidence that the Turkish and Greek narrations are abundant with the other one image of each other. According to the transcribers of history, Greece was founded in 1821 as a result of the armed battle won against the “Turkocratia”<sup>2</sup>, while Turkey was founded (in 1923) as a result of the armed battle won (in 1922) against the Greek army who debarked on Anatolia in 1919. Briefly, Turk is Greek's and Greek is Turk's national “the other one”. For this reason, the narrations of both societies (history, literature,

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<sup>1</sup> Both in Turkish and in Greek, Turk / Ottoman / Muslim or Greek / Rum / Christian words sometimes refer to important distinctions in meaning and sometimes they are used as if they are synonyms. In this article, except for the quotations, these words will be used as synonyms, and for purposes of easy reading, the words Turk and Greek will be used.

<sup>2</sup> In Greek historiography, the word “Turkocratia” which means Turkish hegemony is used more frequently instead of the “Ottoman Empire”.

cinema, etc.) are abundant with “we and the other one” which are mostly corresponding to each other and, in a sense, complementing each other. It is doubtless that the most important element which closes up the nation to each other is the imaginary “the other one” rather than the imaginary similarities.

Two novels, both of which are narrating Crete and the Turk-Greek relations, but one is written for the Turkish readers while the other one is for the Greek readers are going to be examined in this article: *From Crete to Cunda* (2003) by Ahmet Yorulmaz and *Captain Mihalıs* (1953). Setting off from the novels, the perspective of each author towards Crete, the history of Crete and Turk-Greek relations, as well as which time period and what kind of events they opt to narrate with which kind of a language, are going to be examined. In this narration, each author's creating of the image for “the other woman” is going to be inspected and the deconstruction of the message they try to deliver to the reader through the relation between “I” and “the other woman” is going to be made.

Why woman? In image and identity studies, it is always the “man's” identity or image which is given more emphasis and examined primarily. In fact, this situation has certain rational explanations. First of all, in the narrations (history, literature, cinema, etc.) edited by men in general, the plot is abundant with male characters (Berktaş, 2003). Number of the female characters is lower, too. Besides, they are left at the place they should be! Moreover, “the other woman” has been constituted as a part of our identity, just similar to “the other”. Consequently, similar to our own identity, we do not suspect from its correctness and do not feel the necessity to open their content to discussion. In short, the woman is also seen less and examined less in the identity and image studies. It is marginal. On the other hand, the researches dealing with women studies are almost thoroughly like-minded that the woman, who enables the continuity of the nation through giving birth, also has a key role in the social life and national narration (Davis, 2003).

In this article, the roles given to “the other woman” is going to be examined setting off from two novels, one from the Turkish and the other from the Greek literature. Nevertheless, before that, referring to some pictures and illustrations in which the woman is identified with the motherland and the nation, a brief introduction is to be given regarding (a) the national narrations of each society, and (b) the “other one” images they shaped up through narrations against their national identities. Thanks to that, it will be easier to understand for the reader whether Crete, narrated in the works of both authors, one of whom is Turk and the other is Greek, and the Turk-Greek relations

have been reshaped in accordance with the national identities of the authors. Furthermore, the reader will automatically be able to decode the message the author desires to deliver through the image and role the other draw for “the other woman”.

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Two issues should not be forgotten while looking at the following pictures. The first one is the Turkish and Greek nationalism, and some evident discrepancies existing between the two nation states. Greek nation state was founded through a Revolution begun in Morea in 1821 against Muslim Turkocrazia under the wand of Orthodoxy. After its foundation, it experienced a continuous expansion. Whereas, the Republic of Turkey was founded as a nation state in conclusion of the battles given against both the Ottomans and Greece, which landed on Anatolia in 1919. Considering that it was founded in 1923, it is quite younger than the Greek state, which was founded in 1821. It is not an expansionist, but a resistencialist national movement.

The second issue is the relation of Turkish and Greek societies with painting. As it is known, although the Christian-Orthodox belief in Greece passed through the stage of iconoclast or iconomachia, pictures and icons hold a significant place in the Greek Culture. Painting is an important piece of religion and daily life. On the other hand, there are no paintings or icons in the religion of Islam. Therefore, Turkish society has dealt with painting less. Similar to nationalism, painting also entered to Turkish society with westernization. Both the delay in national awakening and the little space covered by painting in the social life leads the examples given from Turkey to be rather limited, unfortunately. In fact, the purpose of this section is not to show all the existing pictures in this regard. Arising from a few sample pictures, information is provided on Turkish and Greek historiographies and “the other one” formed against the national identities.

#### TURKEY:

(Fig. 1) “The Bairam Card” shows the deep impact of the lands lost by the Ottoman Empire in Balkan Wars on the Turkish nationalism. As can be explicitly seen on the picture, Edirne city, which comes forth with its mosque, is depicted with the headscarf wearing Ottoman woman. Edirne, woman and child are in the same chain. The given message is clear: “Do not Forget!”

(Fig. 2) In the picture, the Republic of Turkey and the Turkish nation are depicted by a young and healthy woman. The head of this woman is uncovered and the clothes are not conservative (unlike the first picture). The dress with moon and star (with the Turkish flag) reminds the dresses of Ancient Greek and Roman Empire, rather than the woman's dresses of that time. Under the feet of the woman, there is a pot broken into pieces with the signature, inked by the iron wrist of Ismet Pasha in Lausanne: that is, the Treaty of Sevres.

(Fig. 3) We see that the Republic of Turkey is represented by a young and healthy woman. Similar to the woman on the first picture, this woman is also covered with both Ancient Greek and Roman Empire dresses and the Turkish flag.

The young women in Fig. 2 and Fig. 3 symbolize a new period, that is, the Turkish Republic and the Turkish nation. These pictures with the woman as the main figure are like a brief summary of Turkish history. The words "The day we have reached the independence that we could not have for centuries" in *Cumhuriyet* paper dated 24 July give important clues on how the Ottoman Empire was perceived as the other one and foreign sovereignty in the early years of the Republic of Turkey<sup>3</sup>. Meanwhile, the woman is dressed in dresses reminding Ancient Rome or Ancient Greek in order to represent that Turks are a prolongation of ancient civilizations, and in symbols from the flag of the newly established Republic of Turkey. Another important thing is the non-existence of monumental and religion structures from the Ottomans or Islam in the pictures. May be, this non-existence speaks more than the symbols existing on the pictures: the denial of the Ottomans by the newly founded Republic of Turkey. In the backgrounds, there is either a blank place or a newly founded city, probably Ankara. The message desired to be delivered is obvious: we are also a continuity of the Ancient Civilizations, we are making a new beginning, we are civilized and we have the right to be a nation state!

#### GREECE:

(Fig. 4) In this table, the person who represents Greece is evident: the torn and exhausted woman on the ruins of Ancient Greece. This devastated woman, or Greece, is being set on foot by Rigas and Korais, both of whom have an important place in the national Greek movement, and both of whom issued

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<sup>3</sup> For a very brief but important article on this subject, see Hasan Bülent KAHRAMAN, «Who did we make the other one of us?», in: *Radikal newspaper* (20/02/2002), or Tanıl BORA, «Why was "Greek Hatred" Missing in Official Texts in the Foundation Period of the National Identity, where had it gone?», *Defter*, Metis Yayınları, İstanbul, 1998: 11, n° 32.

a constitution for the new order they dreamt of<sup>4</sup>. It is worth noticing that there is not even a single implication on the painting with regards to why the woman is torn. The woman is being set on foot on geography full of images from the Ancient Greece.

(Fig. 5) Ionian Islands are also depicted as a young woman. The phrase “freedom or death” on the Greek flag held by the Christian-Orthodox priests is drawing our attention. There are also crowns everywhere similar to that on the head of the Ionia Island. I think, these crowns indicate that there were other Greek lands, other women to be rescued in accordance with the Greek narration of the period.

(Fig. 6) The rescued Thessaly is again represented by a young and healthy woman, just like Greece, the angle that welcomed her and brought the freedom. There is another young woman next to Thessaly waiting to be rescued.

The importance of the pictures above is increasing further if we consider when and where they were printed. The last two of the pictures given under the title of Turkey pertain to a period when the newly founded Republic of Turkey turned towards full steam domestic structuring. They are printed in 1930, that is, the period when the process of creating the Contemporary Turkey by the Revolutions of Ataturk is at its most intense period, and when the Turkish Thesis of History was being developed. The place they were printed is again Cumhuriyet Newspaper of Yunus Nadi, who supported the Republic of Turkey and the Revolutions of Mustafa Kemal Ataturk. The sources on which the pictures of Greece were printed are also the sources in which the Greek historiography is expressed. The first one of these pictures is included in the encyclopedia *The History of the Greek Nation*, in the section explaining the foundation of the Greek State. The other two were printed in a special book published by the Greek Parliament in 2004 with the title *30 Years after 1975 Constitution*<sup>5</sup>.

<sup>4</sup> Looking at the picture, the person on the right-hand side is Velestinian Rigas (Thessaly 1757-Belgrade 1798). It is also possible to accept the *Declaration of Human Rights* and *Constitutional Principles* published by Rigas in 1797 as the first constitution of the Ottomans. Rigas was later re-discovered as the author of the Greek Constitution by the Greek historiography. The other person is Adamantios Korais (Izmir 1748-Paris 1833). The supporter of enlightenment Korais is one of the important philosophers of the Greek nationalism.

<sup>5</sup> The picture number one in: *Ιστορία του Ελληνικού Έθνους*, τ. ΙΑ, Αθήνα, Εκδοτική Αθηνών, 1975: p. 434. The other two pictures related with Greece are from: *30 Χρόνια από το Σύνταγμα του 1975*, Αθήνα: Βουλή των Ελλήνων, 2004, pp. 43, 47, 83.

## 2.- DIFFERENT NARRATIONS OF DIFFERENT PSYCHOLOGIES (STATE OF MINDS)

«And now, what will we do without those barbarians?  
Those people were also a solution».

(Kavafis)

Even just the few pictures given here above provide significant clues regarding the narration and identity created by the Greeks for themselves beginning from 1800's and provide important clues regarding the identity. Furthermore, when the Greeks are in question, it also indicates clearly how different it is from the narration developed by the Turkish common opinion today regarding the Greeks. Of course, it is possible to say that the Turkish woman on the pictures might evoke the same effect. Below, in accordance with the chronological order, for first Greek and then Turkish historiography, how each of them perceive the "other one" is going to be summarized.

2.1.- One of the most important slogans of the Greek Revolution which began in Morea on 25 March 1821 is "freedom or death". Greek revolution was rejected by the Patriarchate in Istanbul: «[Greek Revolution] was always perceived as a Western, that is an "undesired" development-declaration, or in fact an "excommunication" letter undersigned by the Patriarch Gregorios the Vth was communicated to all the prominent people of the society» (Millas, 1994: 143). Therefore, Greece, which was just founded in 1821, set up its own Church, the Church of Athens. In 1850s the relations of the Church of Athens with the Patriarchate ameliorated and both institutions mutually cognized each other. The formation of the Greek thesis of history by two historians coincides with the 1850s, when the relations with the Patriarchate were rectified. In 1850s, historian Spiridon Zampelios (1816-1881) and especially Konstantinos Paparrigopoulos (1815-1891)<sup>6</sup> determined and laid the foundation for how the Greek historiography should approach the past. According to this approach, Greek history is generally split into: i) Antiquity (Ancient Greece); ii) Middle (Christian and Greek Byzantium!)<sup>7</sup>, and iii) New (Modern Greek State). Whereas, Turkocratia is dismissed from this scheme of history created for the past and is not included among the periods of the Greek history (Koulouri, 1988). It is only narrated as a foreign sovereignty which ruled

<sup>6</sup> In that period Paparrigopoulos wrote his *Ἱστορία τοῦ Ἑλληνικοῦ Ἔθνους ἀπὸ τῶν ἀρχαιοτάτων χρόνων μέχρι τῶν καθ' ἡμᾶς*.

<sup>7</sup> Byzantium is not presented as an Empire, it is presented as a Greek state.

the Greeks (Koulouri, 1988). For this period, mostly the saying *τουρκικό ζυγό*, which means “under Turk’s yoke”, is used.

According to this narration, foreign hegemony took Greeks “under yoke” on their own lands. Those who were conquered or, looking from the perspective of the Greek narration, that were occupied, made long lasting battles in order to gain their independence against the conquerors / occupiers and finally ended this foreign hegemony with the Greek Revolution in 1821. The Greek Revolution of 1821 means a salvation from the recent history which affected Greece only negatively<sup>8</sup>. Consequently for Greece, the past which is described by Turks with good intentions as “we have lived together for many centuries” is only a past time remembered with its negative effects on Greece, loaded with negative images. Furthermore, it is also an issue of legitimation which requires being explained: “How could the grandsons of this country which grounds on the Ancient Greece, the Ancient Greece that created the Western civilization, go under the yoke of a foreign hegemony?” All these questions, problems and worries felt by the Greek side were influential in the creation of “the other one” image against the Greek identity since 1850s. In a narration covering all such worries, the discourse of “we had a common past and we are sort of brothers” existing in the Turkish narration is not something acceptable by a Greek.

“1922” or “the Asia Minor Disaster”, as it is called in Greece, played a major role in reinforcing the place of the Turk in Greek narration as “the other one”. Even, according to some researchers, Asia Minor Disaster in Greek history and social memory possesses an importance at least as much as 1821 Greek Revolution (Papailias, 2001). The fact that the opposite side against which a fight is given is the Turks both in 1821 and in 1922 has doubtlessly reinforced the place of the Turk in the Greek narration as “the other one” further.

2.2.- Turkish thesis of history does not have only one narration, as it is in the Greek thesis of history, because Turkey is in a nation-state type where first the state was founded and then the nation was created. Therefore, the thesis of history changes according to the needs of the created, the formed nation (Copeaux, 1998; Millas, 2001).

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<sup>8</sup> Examining the Greek school books in his book *Τί Είναι η Πατριδα Μας* (Αθήνα: Αλεξάνδρεια 1997), Frangudaki states that the Ottoman Empire is not regarded as a past time or a piece of the Greek history: when issues such as civilization or art are in question in the Greek school books, the Ottoman Empire is remembered the last, but when the negative influences on the Greek social life are in question, then it is the first thing that comes into mind.



M. Kemal Atatürk, the savior of the country on the battle fields, is also the possessor of the reforms to create the new Turkey. Therefore, the period between 1923 and 1939 is generally named as the “Atatürk era”. The most important “other one” of the Turkish history thesis, the foundations of which were laid in that period, is not the Greek, but similar to the Greek historiography, it is the recent past or the Ottoman Empire<sup>9</sup>. Where and when the societies start their own histories is exactly associated with the identity they foresee for themselves. The newly founded Republic should be basing on an old and well-rooted civilization. Therefore, the recent past was denied: Ottoman Empire was shown as the causer of the Turkish nation's falling apart and behind the other nations. The newly founded Republic was presented as an heir of the Hittites, Sumerians, Phrygians and Ionians. The given message was shaped according to the requirements and necessities of the period: “Turkish nation is also a continuation and an heir of the ancient civilizations, and therefore it has a right to be a nation state, that is to act on the stage of history”.

Turkish thesis of history has not been created for a single type of citizen, and it varies and is reconstructed according to the developments experienced by Turkey (Copeaux). Narration of the Ottoman Empire as a part of the Turkish history started only after the multi-party period (1950). The subject most emphasized by this new interpretation is the independence of Turks. In this period, unlike the Greek narration, the developing Turkish history boasts for having not entered under the hegemony of any foreign power and for having built many states throughout history. Even, although it is a bit far in terms of both time and geography, the states and their sovereignties far reaching China are narrated. Looking towards the recent past from the perspective of the latest version of this historiography, there are the ancestors who rode horses on three continents, a great empire, the Ottoman Empire. The owners of these narrations do not remember themselves as a nation or state ever “taken under a yoke”.

Similar to the Greek history, both 1821 and 1922 have very important places in the Turkish history. Of course, in antipodal terms. Looking from the perspective of Turkish historiography, Greeks were who “revolted”<sup>10</sup> against

<sup>9</sup> Of course, in the early years of the Turkish Republic, the Ottoman was “the other one” of Turkey. However, in certain sections of time and society, the interpretation regarding the Ottomans also changed. For further information see Tanıl BORA, «Milli Kimliğin Kuruluş Döneminde Resmi Metinlerde “Yunan Dü manlığı” Neden Eksikti, Nereye Gitmişti?», *Defter*, İstanbul: Metis Yayınları, 1998: 11, Sayı 32.

<sup>10</sup> Although the 1821 Greek Revolt / Rebellion was successful, this action is not still regarded as a Revolution by certain sections of the society and regarded as a Revolt or rebellion, in a rather humiliating manner.

the Ottoman Empire in 1821, and the Greeks took the first swing which prepared the collapse of a huge Empire / state. Those who took the first swing also landed on Anatolia in 1919, seeking to seize the last remaining livable lands from the Ottomans. Independence War, won under the leadership of Mustafa Kemal Atatürk, is the moment that Turkey gained right to survive. The comment of these two important events parallel to each other identifies and reinforces the place of Greek as “the other one” in the Turkish narration.

Millas sums up the transformation of Greeks into “the other one” in the Turkish thesis of history as follows: «...Greeks / Rums are one of the first “nations” in Ottoman state which “revolted” first and started the destruction of the state from inside; the Greeks later expanded their national borders further against the lands of the state with the slogan *Megali Idea*, and have been perceived as a threat for a century (with Crete Revolt, Balkan War, Occupation of Izmir, requests to annex Cyprus and other similar events). The more important is, at a period when the land demands were rather based on a “historical right” approach, the Greeks appeared as the “heirs” of Ionia and Byzantium with the claim of being the grandsons of Old Greek. They were perceived as a real threat against the Ottoman / Turkish society. Last but not least, in the official discourse the contemporary Turkish nation state was founded as a result of the independence war given and won against the “Greek”. Looking through this perspective, the Greek is classically an “enemy” and “the other one”» (Millas, 2002: 10).

### 3.- TWO NOVELS, TWO NARRATIONS AND “THE OTHER WOMAN”

In the following section, the novels of two authors, Nikos Kazantzakis and Ahmet Yorulmaz, who have important places in the Turkish and Greek literature, telling Crete and Turk-Greek relations –*Kaptan Mihalis* (Captain Mihalis) and *Girit'ten Cunda'ya* (From Crete to Cunda)– are going to be examined. Setting off from that examination, an evaluation is to be made to determine whether the national narrations existing in the two countries determined the subjects of both novels or not. Later, the image thought fit for “Turkish woman” in the Greek narration, and “Greek woman” in the Turkish narration will be inspected. The relation between that “the other woman” and the national narration will be explicated. Finding out the meaning of the message given through the created “the other woman” images in the fiction world is to be tried.

### 3.1. Nikos Kazantzakis' *Captain Mibalis. Freedom or Death*<sup>11</sup>.

«But», said old Mavrudis, "it is not Jesus who is crucified... oh, my God, ... it is a woman wearing a bandoleer and carrying a pistol. Crete, is the Crete itself, said Metropolyt..."» (167).

*Captain Mibalis* was first published in 1953. Influenced from philosophers such as Nietzsche and Bergson, this author explains in this novel that the fighting person is a super human (Betaon, 1996: 315). The result of the fight has no significance at all. The important thing is giving a fight<sup>12</sup>. But, Kazantzakis does not explain these concepts in an intangible way. He covers them with flesh and bones. The narration used by the author is a narration known by all individuals of the Greek society and which cannot be objected easily; in fact, it is a narration to be proud of: the glorious resistance and fight given by the Greeks and Greece against "Turkocratia".

*Captain Mibalis*' topic is an unsuccessful fight given by the Greeks for their independence against Turkocratia on Crete in 1889. Besides, Kazantzakis combines this topic with the most important narration of the Christianity, the crucifixion of Jesus, his sanctification as a result of the pains he suffered on the cross and his Resurrection. Jesus and Resurrection transform into a metaphor dominant throughout the book. The narration of the fight in Crete through identification with the Crucifixion and Resurrection of Jesus<sup>13</sup> makes the meaning loaded on the given fight and the roles of the two sides further. Crete and Cretans / Greeks fighting for their freedom are identified with the Crucified Jesus. According to the Christian belief, Jesus was sanctified as a result of the direful ordeals and gained right to born again, or resurrect. Crete

<sup>11</sup> The work is also translated into Turkish. The quotations used for the text are taken from Nevzat Hatko's translation, *Captain Mibalis*, Istanbul: Can Yayınları, 1993. In the remaining part of the work only the page numbers are written.

<sup>12</sup> «Captain Mihal said: "I'm leaving you my daughter in law and my grandson, I'm going up the mountain to rebel".

– "Farewell, captain Mihal! You have always been a brave boy since you were a little child; you are still like a boy".

– "I'll grow up when Crete is freed".

– "Oh, then", said grandfather joking, "then it is better so long as it is not freed! When you grow up, it doesn't matter whether you live or not, both are the same!"» (333).

<sup>13</sup> The crucifixion of Jesus and his resurrection as a result of his suffering is probably the most important element of the Christian-Orthodox belief. During the period which is named as the Eastern Week, the crucifixion and resurrection of Jesus Christ is remembered. This process is role-played at churches every year. Eastern ceremonies receive the highest number of participation among all ceremonies.

is also suffering from direful ordeals similar to Jesus. But finally, she will be sanctified thanks to the orders she is suffering, she will resurrect and gain her freedom. Throughout the novel, Crete is identified with Jesus: «It was the last days of April; Christians were entering to the Holy Week in awe. In none of the Christian societies the ordeal of the tortures Jesus Christ was subject to were felt so bloody, so much by the heart, and as deep as it was felt by the Cretans of those times. Because, in the heart of Cretans, Jesus and Crete are united, both of their tortures are united into one, Jesus was crucified by Jews and Crete by Ottomans...» (180). Crete and Cretans will also suffer just like Jesus; they will complete their sufferings and be sanctified from their sins and finally resurrect.

As it is also evident from the title of the book, the main hero of the novel is captain Mihalis. Something should be reminded at this point: the captain here is not the captain of a ship, but it is used in the meaning of a leader, a chief of a gang. The reader meets captain Mihalis, who turned into a monster due to his rage immediately on the first lines of the novel. Captain Mihalis is scary not only with his physical characteristics, but also with his psychological characteristics<sup>14</sup>.

Right on the first page of the novel, we learn that captain Mihalis' late brother's son is «married to a kike slut», while we will learn that she is a Jew in the latter pages of the book. Captain Mihalis interprets his nephew's marriage with the «kike slut» with these words: «Oh Kastaro my brother, my dear brother, your coy son mucked our generation's blood, impured it, you should know that» (5). The Crete Captain Mihalis sees is a Crete conquered by Turks: «Wasn't he a captive in Crete dressed in black?» (7). That makes him angry. He remembers his own grandfathers. He does not like himself compared to them: «Captain Mihal roared: «A stalwart person should be like them», luring his eyebrows, «a man, not the kiddos like us: so are their wives, monsters just like them! Oh my, oh! Damned humanity has gone cheaper, gone disgraced!»» (8).

Even on the first lines, the reader understands that what has made captain Mihalis angry and turned him into a monster even leading to his alienation from even his own society, but which has also led him to come forth as a leader, is captain Mihalis' «pain and rage against Turkocrazia's conquest» of Crete. There is only one pain which leaves a mark on the lives of all estee-

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<sup>14</sup> Because the Greek names have suffixes, varying according to the place they are used, their translation into another language is a complex issue. I did not touch the translator's writing as *Captain Mibal*. But I personally prefer to use Captain Mihalis for this name.

med Greek characters in the novel: living under the hegemony of Turkocra-  
tia. They have all devoted themselves to the fight they are giving to rescue  
Crete. Throughout the 544 pages, the novel narrates the fight given by Cre-  
tans / Greeks against the Turkocrazia for their freedom. Through the book,  
the author makes references to countless number of failed revolts, as well as  
the successful Greek Revolution in 1821.

On nowhere of the entire 544 pages of the book can we notice only the  
depiction of nature. Nowhere in the book is there a beautiful castle or sea  
view depiction. On the contrary: there is not even a single image that does  
not imagine the fight of the conqueror and the conquered. Even when the  
trees are in question, the reader does not see any ordinary tree, but the plane  
trees on the branches of which the conqueror executed the rebels. This is not  
only valid for the depictions of nature about also the characters of the novel  
who appear at once and get lost suddenly all the time. Meanwhile, on the  
Jesus icon designed by Cretans for themselves, Crete is a woman crucified in  
blood and waiting for Resurrection / Salvation (166-167-168). The positivity  
or negativity of the persons in the novel is related with their relation with  
Crete and their level of masculinity.

In the beginning of the novel, something which forms a controversy with  
all these feelings of Captain Mihalis against the "Turkocrazia" happens. He is  
invited to Nuri Bey's home. Nuri Bey is the leading person among the Turks  
living on Crete. From the sarcastic talks of the people around, we learn that  
Nuri Bey has a beautiful mare and a new wife as beautiful as his mare. Cap-  
tain Mihalis was detesting from the agent who invited him for these reasons:  
«He (sc. Ali agha) was his neighbor, he did not like him at all, he was detes-  
ting from him, cockroach, he was neither a man nor a woman, both a man  
and a woman, he would sit with the neighbor Rum women in the afternoon,  
knit socks, and chat feminine talk» (9). At just that time, captain Mihalis ca-  
resses Nuri Bey's horse, which is being exercised by a boy, just like caressing  
a woman: «The palm of Captain Mihal's heavy hand moved on the blue beads  
of the animal, then he caressed her neck, nose, forehead and wet mare with  
rapid movements, than quickly and with passion moved to its back and re-  
ached its crupper, and then passed to its stomach; it was not possible to satisfy  
that palm, which was burning to grasp the whole animal» (12).

This novel is the first novel in Greek literature that shows a Greek as a  
guest in a Turk's house<sup>15</sup>. However, this visit is not to bring nice outcomes.

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<sup>15</sup> In the novels printed between 1830-1880, known as the first period's novels of the  
Greek literature, and in the second and third periods, known as the Generations of 1930 and

On the contrary, the events to happen during that visit are the trigger, a small model of the events to be experienced during the fight for Crete. The trumps exchanged by these two men of Crete during this visit, their postures and finally the choice of Nuri Bey's wife is also in a sense describing the result of the fight for Crete.

After all, the issue that makes the book interesting in essence is the fight for potent described by the author through the mediation of "the other woman". In this sense, the key character of the novel is Emine hanım, that is, "the wife of the other one". The other woman, that is Emine Hanım here, decides who deserves to conquer her through the choice she makes. That is, she shows who is superior, who may rule or possess the potent and who should lose.

The thing that separates the two men from each other and makes them rivals is the way they want to have and see Crete. During the first encounter of Nuri Bey and captain Mihal, the author explains to the reader Nuri Bey's perception of Crete: «[Nuri Bey] stood up. He stood in front of the door. He was eating his heart out of anger, and he wasn't able to decide on what to do. He turned. Captain Mihal's impure barbed bear was shining under the light of the lamp. He had an oath not to cut his beard until Crete is rescued. Nuri Bey's eyes shined sarcastically. The bastard infidel should wait, as much as he wants. He would have to wait even until his beard grows by his knees, by the ground and even get under the earth and grow roods there, but Crete, no, never would be saved in the way he wanted! She would not be left. We had paid the price for it, in a very expensive way, with our blood. They shed our blood for the entire 25 years in front of the Big Castle, in the bays of Venetians, lost many lives until we got her, we won't leave her, and she wouldn't leave us, her flesh is our flesh, her blood is our blood» (22).

In the meantime, we also read Captain Mihal's opinions regarding Nuri Bey, Crete and Turkocratia. They are so different: «Captain Mihal turned and looked at the Turk. They were born in the same village; one of them was the son of the governor, the fruitful lands were his and the rest was belonging to the public. At that time, his father captain Sifaka was a sidewalk attendant. He did not even have a right to ride a horse and he would ride a donkey; when coming across to the Christianophobic Hanyali, Nuri's father, he had to get off his donkey and give way to him. However, one day in the after-

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1945 respectively, we cannot see a Turk / Ottoman / Muslim and a Greek / Rum / Christian visiting each others' houses. The places they meet are other places than homes, such as streets and the marketplace.

noon, captain Sifaka was in good mood, and he did not get off his donkey, and when Hanyali saw that, he lifted up his whip and hit on that unbowed head, and left it in blood. The old man did not even move a muscle, held his breath and waited; “Jesus is not Albanian, he is Christian Orthodox”, he said inside, “one day he will also give what I deserve!” One year had hardly passed that 1866 revolt broke out; Kostaros, the eldest one of his sons, trapped that blood shedding Hanyali outside of the Big Castle, laid his head on a piece of rock and slaughtered him just like a sheep. See now, his son has come and settled to Big Castle, he is eating, drinking, hugging women, enjoying himself in these gardens with those large mansions, fountains, and cages, and running his horse through the Rum quarters in afternoons when the weather is good...» (23). The author is narrating the psychologies of the conqueror / manager and the conquered / managed under the Turkish and Greek characters. This narration reproduces the Greek national narration, embodies it in order to proximate to the reader.

What makes these two representatives of Crete, captain Mihalis and Nuri Bey, equal to each other is their masculinity. Nobody has ever suspected about the masculinity of captain Mihalis. The author also shows Nuri Bey as a character equal to captain Mihalis in this regard. He presents this idea to the readers quiet skillfully, through the thoughts of captain Mihalis about Nuri Bey: «This guy is also a blade, so what if he is a Turkish blade, he is still someone Big Castle is proud of, he is perfect-forthright, rakish, handsome, kind, a real man, damn it!» (25).

On the other hand, the author enables Nuri Bey to lose first his wife, then his masculinity on physical terms, then his right to live and then his place in the fight against captain Mihal with the things experienced during the visit of captain Mihal. Along the whole fiction throughout the novel, it becomes apparent that the real man, who can keep on fighting is captain Mihalis as Nuri Bey loses his masculinity. The entire climax is reached at the moment when a Turk and a Greek are shown in the same house, Nuri Bey's house, for the first time in a novel when a Greek is visiting a Turk. Nuri Bey, in order to show his conversance to his blood brother captain Mihal, introduces him a Circassian girl, Emine. The different roots of Emine, her being a Circassian makes it easier to present her as a “more exotic feminine creature” compared to both Turkish and Greek women. This woman named Emine who belongs to Nuri Bey for the time being, is more beautiful and sexually attractive than any woman in Crete. However, captain Mihalis is married to a woman just like himself. She fights against the Turkokratia on the mountain tops. She only obeys to her husband, captain Mihalis. She gives births to chil-

dren in order to keep their generation continuing. Furthermore, their son is just like them. The sense of fight against the Turkocratia is also running in the veins of Trasaki, captain Mihalis' son (39). The motive of continuity of the fight in Crete with the children and its revival with the children of those who die is spread through the entire book.

By introducing his woman to captain Mihal, Nuri Bey makes a tragicomic mistake (üçbüç) that is to prepare his end, similar to those in the tragedies. The songs Emine sings in front of captain Mihalis, exhilarated captain Mihalis' nationalist emotions further. Furthermore, the woman and the captain desire each other. Captain Mihalis breaks the small raki glass with his two fingers. Emine wants Nuri Bey to break the glass in the same way. Nuri Bey can not. He is humiliated (33-34). When captain Mihalis leaves the house, Emine does not accept Nuri Bey to her room. With the rising sun, Nuri Bey is to find captain Mihalis covered in puke, struggling with himself in front of Emine's door. After this event, the author writes how Emine Hanım neighed like a mare and desired Captain Mihalis: «The Circassian woman could not sleep that night either, she went to the window half naked, extended her arms towards the Rum quarters, she was hot; she felt like seeing the hair, beard, big hands of captain Mihal in the dark, and she was neighing like a mare» (50).

The time Turkocratia loses the fight for Crete is implied at that moment between captain Mihalis and Nuri Bey. Nuri Bey's wife, Emine Hanım, chooses the Greek man, which puts forth the superior side in a clearer way. But the novel is long: captain Mihalis' passion for struggling does not let him to approach Emine, although he finds her attractive. So, once more, Captain Mihalis' passion for fight and freedom, his super human characteristics, are emphasized. So, being not able to reach captain Mihalis, Emine chooses another Greek man, captain Poliksingis (139). This second choice now leaves no doubt on who is superior.

Meanwhile, the representatives of Turkocratia and Crete are compared on various levels. There is a parallelism in the narration: Turkocratia's representatives are drawn as negative, while Crete's representatives are drawn as wise people. Pasha is a bribe-taker, superstitious, womanizer (172-176). But he is also old hand worn, just like the government he represents, therefore he cannot do everything he wants, and he cannot even make love with a Rum girl anytime he wants: «The bald pasha spoke to himself: "Untainted?"; "Yes, she is untainted because I'm old, I'm aged! It's over! Where is the fun of living now if I cannot tort, kill anybody I want or sleep with any bitch I like? What is the use of being a pasha now, damn it? Where are those old good days, those other Greek countries? I would send my jack ketch to any newly



weds, give him a handkerchief with an apple for the bride and a bullet for the bridegroom in it, they would choose whichever they want. Might they dare to choose the bullet? Of course not, so they would choose the apple immediately! Right at that night the bride would be on my presence, well-dressed and with tears on her eyes. They would not dare to come if wanted! But now it's over, I'm old. So as our state. And here, Crete, God damned place!» (125). Meanwhile, muezzin is a fanatic who is passionate for shedding blood, much more than being a religious person. Whereas, Crete appears as a character in this dilemma where sinister people live and harsh fights are made. Greeks, who make up the other face of this dilemma, are wise and cool. The metropolitan interprets the dreams of pasha and directs him in a way that is suitable for the benefits of Cretans / Greeks.

In the meantime, the only Turk who looks like positive is Mustafa Baba. A kind of physician practicing with plants, Mustafa Baba comes across by Nuri Bey who is going to fight with captain Mihalis' brother. Being a wise person, Mustafa Baba tells Nuri Bey that he is more good-looking and neat, and that he should not be so good-looking. Nuri Bey ignores him. Nuri Bey's masculinity, which ended in the social life with Emine's choice, will also end on physical terms. He will get a stab on his penis during the fight he has with captain Mihalis' brother. He loses his masculinity. The positivism of the character of Mustafa probably arises from his precursory! In the meantime, the affair of captain Poliksingis and Emine was going deeper. Emine is to become a Christian. Furthermore, she is pregnant. Emine warns Poliksingis that Nuri Bey's relatives would abduct her: «Be careful», said Emine once more, seeing that the captain did not respond, «a woman is like a castle, you can lose her with a sudden attack» (353).

A bloodbath arises after Nuri Bey dies and with the agitation of the evil muezzin. Cretans move on the mountains to fight. Now, captain Mihalis will also fight for Crete, which he is burning for. He is the sole hope of Crete. Meanwhile, his nephew Kosmas, who is married to a Jewish girl and therefore blamed by captain Mihalis as staining their noble blood, leaves his pregnant wife to his mother. The spirit of his father, who lived like a monster just like Mihalis, is wandering in the house. His Jewish wife is terrified. Crete's spirit also captures Kosmas. Kosmas even starts to suspect from his most beloved wife. Would this woman, who survived from many disasters, be able to give birth to children worth to carry his blood? Here, the author is anachronically referring to the Jewish Genocide which was experienced in recent past. Kosmas joins to the revolt with captain Mihalis, although he knows that the revolt would fail.

Captain Mihalis fights at the most important location of the battle, in front of the historical monastery. On the most critical point of the battle, he learns that Nuri Bey's relatives were to abduct Emine. He leaves the battle unattended and goes to the house where Emine is hiding. He kills Emine. So, he both prevents Turks from taking her back and he also prevents a marriage that he deters and does not find right, and the birth of a nameless child. In the meantime, the spirit of Kosmas' father in the house punches the stomach of his Jewish wife and causes the death of both the woman and the child. So their noble blood is freed from getting stained and mixed with the Jewish blood. The opposite side understands that captain Mihalis has left the fight and plunders the Monastery.

Kosmas is also killed thanks to the unattendance of captain Mihalis. The book ends with the following words: «Captain Mihal stretched his arm and caught the chopped off head [Kosmas' head] in the air from the hair, and held it up like a flag, his face shone, dreadful. Was this shining a unique, unusual pleasure, an honor, a divine resistance, or the negligence of death? Or was that the indication of the eternal love for Crete? Captain Mihalis held up the head that he was holding from the hair, he opened his mouth and roared: "Freedom, or..." His roaring was cut in the middle, a bullet went in through his open mouth, and another bullet went in from his right temple and came out from his left temple. Captain Mihal rolled down on his back, his brain smashed into pieces, and slicked on the rocks». The novel ends with the above words narrating Captain Mihalis' death for his fight. The super human is captain Mihalis.

*Captain Mihalis* was published in 1953 for the first time. That is a time, when the memory of the glorious resistance shown by Greece against the German Occupation, the Jewish Genocide and the Civil War happened in Greece after the II World War was quite fresh. However, the author does not narrate those important historical events of the recent past in his novel. He does not prefer to simplify the fight and the fighter he emphasizes through a fight given against Hitler. He prefers to emphasize and re-compose a stronger narration, which already exists in the Greek social memory: the fight given by Greeks against Turkokratia. He unites this narration with Jesus and makes it stronger, richer.

The subject is the fight for freedom given by Greeks / Cretans against Turkokratia, which is "the other one" of the Greek identity. The selection of the topic and the distribution of roles also determined the content of the characters. Is it possible for the Cretans / Greeks, who were suppressed and taken under a domination, to fight for their freedom against a nice "Turko-

cratia”? Therefore, in this book, none of “the other one” representing Turko-cratia could be represented as something positive.

In this fiction, Nuri Bey's position is misleading in the beginning. Nuri Bey is depicted with more humane values. But this is an illusion. As a matter of fact, in line with the events happened in Crete, he loses his masculinity on social and physical sense, and then he dies. Contrary to captain Mihalis, he may not even take part in the fight.

The place of the woman in this novel is, in fact, the most important metaphor that shows who is to win the fight and freedom. We may not see anything about the beauty or attraction of the Cretan woman who is fighting for her freedom. She has a gun in her hand. She continues the fight of Crete by giving birth to boys and raising them. The author does not even permit a Jewish woman to stain the purity of Cretan / Greek blood. Towards the end of the book, that woman and her unborn child are eliminated through being killed by a “ghost”, the Crete spirit of the father.

Ok but, how about the “other woman”? Here, the other woman is Emine Hanim. The beauty and attraction, in fact the exoticism that is not given to any woman on Crete is given to Emine Hanim. The choice of Emine Hanim between a Greek or a Turkish man is to show who is more masculine, superior and, therefore, deserves to keep the potent. For this reason Emine Hanim chooses a Cretan / Greek twice. Along with the choice of Emine Hanim, Nuri Bey loses both his masculinity both on social and sexual terms. This choice also gives clues regarding who deserves to win the fight for potency on Crete. The choice made indicates how masculine captain Mihalis and Poliksingis were, and therefore they could fight and even die for their fight. The risk of Emine Hanım's being taken back by Turks, or giving birth to a child from a Greek father and staining the blood is eliminated when captain Mihalis kills her. So, both Crete and the Greek generation are rescued.

### 3.2. Ahmet Yorulmaz's *From Crete to Cunda. The Anatomy of Love*

«[Grandpa Vladimiro to Ms. Marigo] Yes, my daughter! This is a children's play of touch and run between Turks and Greeks. We [Greeks] are expanding, and they [Turks] are running after. We start expelling them without any reason, then they start acting again and running after us... and this game, although I say that it is a game, it is in fact a historical and political drama which has been lasting throughout the history! Our politicians want to maintain their lives on those comfortable chairs of government by playing this game» (88).  
(...)

«[Haralambos, that is Hasan] also loved his mother [Kira Marigo] very much; however his father [Hasan] had a different place in his heart, and he was to stay here as his father's son. Almost all of the nations were patriarchal, therefore no one would find it strange» (202).

*From Crete to Cunda. The Anatomy of Love* was first published in 2003<sup>16</sup>. Although the population exchange, which has started being more dealt with in the Turkish novels, is not the main topic of this book, it still has an important place in its fiction. As it is apparent from the title, the story begins in Crete and ends in Cunda. The author goes to the time before the population exchange with flashbacks in time. He gives information on the love between the Cretan Kira Marigo and Hasanaki<sup>17</sup> before the population exchange. Even just on the first page of the novel, the reader learns that Haralambos is «not only Kira Marigo's<sup>18</sup>, but also Hasanaki's son» (7). The novel tells about the life of Haralambos, the son of Kira Marigo from a Turkish father, Hasanaki, before the population exchange, and it ends with the settlement of Haralambos in Turkey and changing his name as Hasan.

The love story narrated in this novel is not one of those between the people of the same nation, but it is an international love, too. And here again, now because the author is a Turk, «the other woman» is Greek and chose a Turk to fall in love with. Here, the other woman who chose us is superior and different than all other women with her everything, dressing, wit and sex appeal: «Kira Marigo is an intellectual and clever woman who is fond of «capello elegante» (an elegant big hat) as the Venicians say, and marked on Cretan language as «kapella»... She is a well-educated woman with an unusual wit, and at least so much appealing... Even on her elderly ages, her beautiful face covered with fantastic hats and buxom posture, she has a splendid upper body. There would be only few men who would not get caught in her mood and sex appeal after talking to her, and admire her as the chat goes deeper, and surrender in an embarrassed way after the chats on discussions» (11).

Such a beautiful and smart woman would of course choose a Turkish man to love and to give birth to his child. It is not possible to say that the tale of Kira Marigo and Hasanaki, which is told in various parts of the book, is persuasive for the reader. That must be because the novel is written in

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<sup>16</sup> Here, the first issue printed by Remzi Bookstore in 2003 is to be used. The printing year of the book is not going to be repeated all the time, and only the page number will be referred.

<sup>17</sup> Marigo is a woman's name. Hasanaki is the name Hasan in Turkish. The only difference is the suffix -aki which means little, or cute.

<sup>18</sup> The word *kira* means in Greek 'lady'.

2000s: this time, “the other woman” does not only choose the opposite side as a man to herself. She even goes further: dares to raise a child without the biological father. She does not tell that she is pregnant although knowing that there would be the population exchange. Besides, neither she wanted to go to Turkey, nor spent some efforts to keep the man she loves on Crete (41-48, 170).

The courage of Kira Marigo to give birth to a child from a Turkish man on the Crete of 1920s without a marriage is quite utopian. This action is quite a progressive interpretation for Crete, which is even today known as quite conservatist with regards to the relations of women and men. In fact, the author says many love affairs were experienced between the two sections of Crete. «...When the rumors of population exchange arose, similar to many Turkish girls who ran away with their Rum lovers, converted into Christianity, even by marrying at the church, and stayed on the island, there were also Rum girls like Kira Marigo, who managed to get pregnant from their Turkish lovers, married to them and became Muslim. There were also Rum boys who went to Turkey with the Turkish families, thanks to their support and sympathy, converted into Muslim, married to the daughter of that family and settled somewhere in Anatolia» (36). On the other hand, the sentence “managed to get pregnant from their Turkish lovers” deserves consideration. Why is the pregnancy of a Greek woman from a Turkish man a skill? And especially at a time when the tension between the two societies was high with wars. But this is already the point that is tried to be emphasized when “the other woman” chooses us. We are superior, and “the other woman” shows who is superior by choosing us. This choice will also reflect on the struggle for potency. The nationality of the man, who is selected as a spouse and to be the father of her children, will disclose who is superior and better.

Throughout the novel, the reader gets acquainted with Haralambos' father Hasanaki not as a character, but rather from what is told by Kira Marigo. Kira Marigo, who is talking about Hasanaki, is actually comparing the Greeks and Turks. It is possible to say that this narration is the exact Turkish narration itself. The author, who was probably disturbed from “the other one / Turk” image in the Greek narration, delivers the identity values he chose for himself, and the “other one” image he created with the words of the Greek woman: [Kira Marigo] Cultural difference? Yes, there was. But she never intended, or thought to despise or let down the person she was facing, especially Hasanaki, with her wit, and she never did that. In the years before Hasanaki, even at the time when she considered Rums as superior, when she was bound from the heart to the expansionist *Megali Greece* dream si-

milar to the Venizelists who were eyeing the richness of the Anatolia, she did not despise Turks. Especially, under the personality of Hasanaki, understanding that Turks are not barbarians and they even have a quiet aptitude for civilization, she adopted a softer and warmer attitude against people» (83). Briefly, the woman did not only have a love affair with Hasanaki, but she also understood that «Turks are not barbarians, even they have a great aptitude for civilization» thanks to him.

In the novel, the reader gets acquainted with the Greek society and Greeks thanks to Haralambos. Among the Greek characters, Vladimiros, the printer from Istanbul, Klio, the literature teacher he met at a library in Athens and started to make love, and his teacher at the school are good people. The common characteristic that makes these Greek people «good» is their rejection of the values considered as peculiar to Greeks (like Christianity) or of the values the author finds suitable for the Greeks, such as nationalism, racism and expansionism, and as they mention how much nationalistic, racist and expansionist the Greeks are. Let's have a brief look:

I. Kira Marigo: «In addition to the successful woman of the business life, good mother, beautiful, intelligent, rich, skillful woman image, the image of supporter of church was also added. In fact, in her daily life, she would neither abide by the pasting, nor the other rules of Christianity!... When necessary, she would sign herself quietly with unimposing small movements, that's it... She would even do that very rarely. She would never lit a light at the church for Jesus, the Virgin Mary, Holy Spirit, or for the saints or the deceased» (15). A question from Haralambos to his mother Marigo: «For how long have you been rejecting the things such as expansionism, which is the flesh and bone of our race and supporting war as a natural consequence of that?» (158). That means, all Greeks are racists and supporters of war, but Marigo rejected this characteristic of the Greeks coming from birth! Even, the fact that she «managed to have a child» from a Turk is a proof of how much different she is from the other Greek people.

II. Printer Vladimiros. Kira Marigo tells his son how good a person the printer Vladimiros is with the following words: «We can also say that my son... Yes, he is a public sage. A printer... He is humane, pacifist and atheist... He was a real intellectual who believed in the fraternity of people, and who has perseveringly defended that the politicians, sordid agitating for war...» (53). At another section, Printer Vladimiros tells that the people in Karaman are Greeks with those words: «...When our people went on the campaign till China, they passed through Anatolia. During this going and

coming back, wouldn't they have left their people on Anatolia? Think about it... And don't forget our expansionist spirit; with this spirit, they must certainly have» (90). As we can see in the beginning of the line (88), Vladimirov also mentions how expansionist the Greeks are in various sections of the book.

III. The good Greek teacher. The “good” literature teacher of Haralambos also tells the following words about the Greeks: «I cannot tell these things to the other students, my son. You should have known the fanaticism in our society (...) No, my son, because we are conditioned as a nation. – What do you mean by saying conditioned? – Our nationalist emotion... – Does it have any detriments? – Yes, my son, it has. And many. The Great French Revolution in 1789 let the nationalistic winds to gain strength in the Balkan countries like us. That wind was more than a storm, even a spiral that took in and destroyed. This nationalism reached its peak point not only in us, but in all Balkans. Following the First and Second Balkan wars, and then the Ist World War, the Landing on Anatolia took place... Don't forget that the reason for this landing is ours' passion for expansion» (98). As it is clearly evident, all good Greek characters in the novel are those that are cleared from the national characteristics. The author uses these so-called good characters (!) to deliver his own thesis to the reader.

IV. Klio. Haralambos meets Klio in Athens, at a library, when he was doing his military service there. Klio accepted Haralambos' sudden offer for making love, and so they had some fun for a few hours! Klio attempts to marry Haralambos to her own daughter not to lose him. Haralambos ends their relation because of that improper behavior of the woman. After that, Haralambos goes to Turkey to find his father. Now, let us see what Klio tells about the Greeks and Turks: «... And also, we are a country of islands, we tried to expand on Anatolia, which led to the entire tumult. Being a poor, small country made us aggressive. Our fault is assaulting to the home of others, failing to see the reaction there or not accepting it even if we see. However, an intellectual has to see and interpret all the events from every perspective, just like the eyes of a frog, from bottom...» (128). The sentences of the author express what is felt by a nationalist section about “the other one” regarding the *Megali Idea* and the war in 1919-1922. From the talk between Haralambos and Klio, we learn that Klio is not a believer, in other words, that he rejects Christianity: «–Are you a believer, Klio? –No, I'm faithless. My mind doesn't accept something like that. Someone should be weak and unenlightened to believe» (128).

As it is clearly evident, all good and positive Greek characters have the talent to think clearly, they don't have religious faith and they are conscious of how much expansionist the Greeks are! In the conversation where the Greek teacher expresses how expansionist the Greeks are, the lack of the Ottoman Empire immediately catches our attention. Another interesting issue worth noting in the novel is the lack of any references to the Ottomans at all. Throughout the narration, neither a mosque from the Ottomans, nor a church is observed. There is not even a discourse mentioning that we lived together and brotherly during the Ottomans period.

The silence of the author regarding the Ottomans is not something only peculiar to the Greek characters. Another Turkish character, who puts Haralambos down as Greek, tells him those words: «Neighbour, we are very glad that your guys are not beating us, or killing us at a corner, shouting *epanastasi*, *epanastasi* (revolution)<sup>19</sup>. God save Kemal Pasha! We are now safe thanks to him» (164). However, the date of the Greek Revolution is 1821, and the date of the Independence War led by Mustafa Kemal to save Anatolia from the Greek armies is 1919-1922, as quite well-known by every Turk. The loss of memory of the author, his “carelessness”, is worth noticing.

Haralambos does not see the Ottoman even when thinking on the *Captain Mihalís* novel. He is more interested in who is the barbarian and who is not: «In the novels of certain Greek authors, even before learning who was his father, for example, when he reads as a homework for literature lessons, he notices the cruelty of Rum gangs in Kazantzakis' novel *Captain Mihalís*, that they wandered around putting chopped off heads of Turks on sticks, and some other cruelties on the Re-Crucified Jesus. He was thinking: “So, barbarians appear in every nation. We cannot load the inhumane behaviors which appear in front of us as a natural consequence of wars and battles, that is the barbarism, to one side only. Both sides might become cruel during the war. Ok but, if all races of human being might be brutal, then isn't pushing forth a part of it as the barbarians and trying to convict throughout the history another kind of barbarism?”» (51).

At least the following reasons can be suggested regarding the loss of memory of the author regarding the Ottoman Empire: i) May be the author ignores the Ottomans in parallel with the thesis of history in the first years of the newly founded Republic of Turkey: he does not regard the Ottoman Empire as a recent past of the Republic of Turkey and, therefore, he makes no

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<sup>19</sup> “Revolution” is given as a footnote in the original text linked with an asterisk to the word *epanastasi*.



references related with the Ottomans; ii) May be he is influenced from the evil Ottoman image he coincided in the Greek (Western) narration and he may not approach to the Ottomans from a different perspective. He may be uncomfortable about Greece's approach on the Ottoman history, but he does not or cannot produce a different interpretation of history and, therefore, he prefers to ignore or rule out the Ottomans instead of talking about them.

At the end of the novel, Haralambos gets at the truth: he decides to visit Ayvalık and his father. His father dies awhile after meeting him. Yet, Haralambos decides to move into Turkey despite the difficulties such as he cannot speak Turkish and he is not a citizen of the Turkish Republic. He thinks the following about his life: «... He was happy for being the fruit of a love; however, he was considering the failure of his mother and father to marry as an ill-fortune for himself. But their marriage was not so important... Because, if it had been revealed that his father was the Muslim and Turk Hasanaki, then he would be dismissed by being said "turkosporos", that is, 'Turkish seed'. However, in Ayvalık, the hometown of this most valuable father, no matter how conservatist the people are, they would welcome him frankly, because the child belongs to the father and he would follow the path of the father. He also found out a hidden-apparent appraisal to his father who had left his mark on his entire life by conquering his mother. People might say: "The man deserves appraisal! See, he didn't leave his son and took him to his house"» (192). Briefly, the woman is again the conquered thing. Kira Marigo's "managing to give birth to a child" from Hasanaki indicated how superior the Turkish side is. By moving to Turkey and changing his name as Hasan, Haralambos also puts forth once more who is superior, more civilized and worth living.

As it is also evident from the title, Ahmet Yorulmaz's novel begins in Crete. But contrary to Kazantzakis, the author sets the entire plot of the novel in the period after the population exchange, that is to say, in the first years of the newly founded Republic of Turkey. The novel describes the small world of Haralambos in Greece and his choice, in other words, his choosing to be Turk and to live in Turkey, the hometown of this father.

When the Turkish-Greek relations are in question, there are some points on which the author is sensitive. The first one is the issue of who is expansionist, and the second one, who is more civilized, Turk or Greek. We see that Yorulmaz cannot manage to overcome this generalist approach, which is a natural extension of nationalism. The author does not create independent characters. The positivism or negativism of the character matches one to one with the national identities they carry. Another important issue in the novel

is the expression of this entire Turkish narration by some “good Greek characters”. These characters are intelligent and humanist, as a common point: that is, they are atheists and they express how much expansionist and aggressive their own nations are.

With regard to the woman, the novel is one step beyond its counterparts. Kira Marigo is both more clever and exotic than other women. Furthermore, she is brave and talented enough to dare to have an illegitimate child from a Turk at a place like Crete, which is famous for its conservatism and patriarchal culture. The author is making a comparison between the Greek and Turkish societies thanks to the child of this exotic woman. The conclusion is evident: the child selects Turkey as the place to live in although he never found the opportunity to get acquainted with the country and he cannot even speak the language. Similar to his mother, who chose the Turkish guy for giving birth!

However, the narration would be plotted just in the opposite direction, too. The author might have analyzed the view of a Turkish child from a Greek father and a Turkish mother to Turkey and Turkish society after finding out who is his father. He might have concluded the book by explaining for which reasons the child took the decision to settle in Greece. But the author did the natural thing, and created a plot in accordance with the narration in which he grew and which formed up his feelings. He reconstructed the existing infrastructure.

#### 4.- CONCLUSION

The analysis of both novels from the aspect of our subject shows that the authors reproduce the moral judgments and the narrations of their societies. While the authors reproduce these moral judgments, they do not act against the national narration and the existing integrity of values. On the contrary, they transform the existing narration into flesh and bones through their heroes.

In *Captain Mihalıs* the subject of Turkokratia is reproduced in accordance with the parameters of the Greek narration. In such a narration, neither Nuri Bey's being masculine and the continuity of the Turkokratia on the island are possible, nor the appearance of the pasha as a positive person. Showing Turkokratia positive would conflict with the entire Greek narration and draw a reaction to the question “Was the Greek Revolution in vain?”. Then, the novel might not even be found worth printing and be left out in the drawers.

Similarly, in *From Crete to Cunda* it is not possible for Haralambos not to turn into Hasan. Haralambos' not becoming Hasan would show the superiority of the Greeks. However, the thesis of the author is based on the idea that actually the Greeks are expansionists and war supporters, while Turks are more civilized people. And naturally, Hasan is to live in Turkey, where there are more civilized people.

As regards the woman, we can say the following. The authors do not fit the women of their own nations in the other side so easily. Meanwhile, they may make the woman of the opposite side, "the other woman", fall in love with them, someone from their own nations. This woman in love with "us" is an evidence that we are superior and better.

In *Captain Mibalis*, with the killing of two pregnant women from different races, the stain on the new generation, the blood of the nation is saved. Whereas, in *Crete to Cunda*, which was written fifty years later than *Captain Mibalis*, the author goes one step beyond. He enables the other woman to get pregnant from a Turkish man on the Crete of 1920s and give birth to this child as a single mother. The born child assumes that his father (the man) conquered his mother (the woman) like a castle. A mother like a castle, instead of a mother like an angel!

Briefly, in the literature, which is reproduced according to the measures of the national narration, "the other woman's" choice indicates which side is superior. Here, both of our authors are male. In my opinion, both the authors' being men, and their one-to-one identification with the national narrations of the countries they are from, as well as reproducing that narration in their novels, helped in the creation of the "other woman's" image and her choice. "The other woman" Emine chooses the Greek man, which develops in parallel with the exclusion of Crete from the Turkish sovereignty. Meanwhile, Kira Marigo gives birth to a child from a better and more civilized nation. Briefly, it is possible to guess who is superior in the war or race of civilization and to guess the end of the novel setting up from "the other woman's" image in a novel plotted around the national narration by men.

According to some researchers, the reading of literary works is not only an innocent artistic activity. Umberto Eco defends the thesis that during the reading of a literary work, all the information the reader learns throughout his life are recalled, and reading is a field where the reader re-experiences and re-considers the social information and values he obtained so far (1979). For this reason the literary production of a country is not found strange and taken for granted as correct within the borders of a country, especially if it is reproducing the national narration. However, the same thing cannot be

said when we read or translate a work of art from the literature of another country, especially if that work belongs to our “other one”.

Our level of identification with our own national narration also determines the level and form of our reaction to the narration of “the other one”. While some people try to sympathy with the other side, some others say: «what a prejudice about “us”!». The aim of translation in literature is not only to enable the people in a society to read a work of art written by another society, but also to read the set of values of that society. Consequently, the works similar to *Captain Mihalıs* and *From Crete to Cunda* surprise the Greek and Turkish reader when they are translated into Turkish or Greek, while they would be regarded as quite natural in their own societies. Turks and Greeks encounter with the comments they had never thought about themselves, which are the images of themselves as shaped in the other's narration. Perhaps, the only permanent, common point in these narrations is the role given to “the other's woman”.

Damla DEMİRÖZÜ

*Department of Modern Greek Studies*  
*School of Letters-University of Ankara*  
*Yeni Anadolu Sitesi 12*  
*06810 YAŞAMKENT (ÇAYYOLU) ANKARA (Turkey)*  
ddemirozu@hotmail.com

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## TURKEY:



Fig. 1: “Ramadan Bairam” card issued after the lands lost in Balkan Wars. (Köroğlu, 2004: 498). Ramadan Bairam Card issued in Istanbul during the occupation of Edirne. Under the card, this is written: “Blessed Bairam. Do not Forget Edirne”.

YERİNDİ BENE — N° 2251

DEVALET BAŞKANTLIĞI  
T.C. İÇİŞLERİ BAKANLIĞI

**YUNUS NADİ**  
TARİHİNİNİ  
Münevveriyet İktisadi İhtisası  
Tebliğ-i İhtisasî Cumhuriyetsi  
Pensâsı N° 246

Telefon: Tehrîr müessesesi 8331  
Kırmızı sokak 2260, Hâzır hane 472

**Cumhuriyet**

ABONE GERHAİTİ  
MÜDDETİ YÜZKÜRE GİBİ HARİFİ GİBİ  
Yıllığı 2700 Kr. 2700 Kr.  
6 Ayığı 750 Kr. 1425 Kr.  
3 Ayığı 400 Kr. 825 Kr.

Nisâhan her yerde  
5 Kuruştar

24 TEMMUZ 1930

**Sulhün yedinci senei devriyesi**

**İskele maddesi!**

Bunun ötesinde bilimsel tınısın hatırlanması için önemli olan bir şey de bir aralık insanı aydınlatmasıdır, başka şeyler ise her halükararda geçmektedir. Bu da ilkel insanın özüdür. Bu ilkel insanın özüdür. Bu ilkel insanın özüdür. Bu ilkel insanın özüdür.

Aslında bu maddelerin sebebi ve sonucunda ise Sultan Mehmed Vahidî'nin emriyle İstanbul'da gerçekleştirilen bir aygıtın çalışmasıdır. Bu aygıtın çalışmasıdır. Bu aygıtın çalışmasıdır. Bu aygıtın çalışmasıdır.

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**“Lozan,, muahedesinin imzalandığı gün  
Asırlardan beri sahip olmadığımız  
istiklâl kavuştığımız gün**



Fig. 2: Cumhuriyet newspaper dated 24 July 1930: “The day Lausanne Treaty is signed—The day we have reached the independence that we could not have for centuries”.

YEDİNGİ BENE — № 2328

İSTANBUL

29 EKİM 1930

ABONE VERİLERİ

MÜBERRAT	1400 K.	2700 K.
YERLİ	700 K.	1400 K.
YERİNDİ	400 K.	800 K.

Aboneliği her yerde  
= 5 Kuruşdur =

# Cumhuriyet

## M. Venizelos'un "Cumhuriyet'e Beyanâtı"

Tebessümler  
Diyarı..

İki misafir Başvekil Ankara'da..

Cumhuriyet Bayramı  
Bugün milli hakimiyete  
kavuştuğumuz gündür  
Bütün memleket kurtuluşun yıl dö-  
nümünü hararetle tes'ide hazırlandı



Fig. 3: Cumhuriyet newspaper dated 29 October 1930: "Today is the date we have accomplished natural sovereignty – The entire country has passionately got prepared to celebrate the anniversary of liberation".



GREECE:



Fig. 4: Foundation of the Greek State: “Korais and Rigas setting Greece on foot: An old allegorical painting illustrating the resurrection of the motherland under the yoke”.



Fig. 5: 1864: Accession of Ionian Islands (Seven Islands) to Greece.

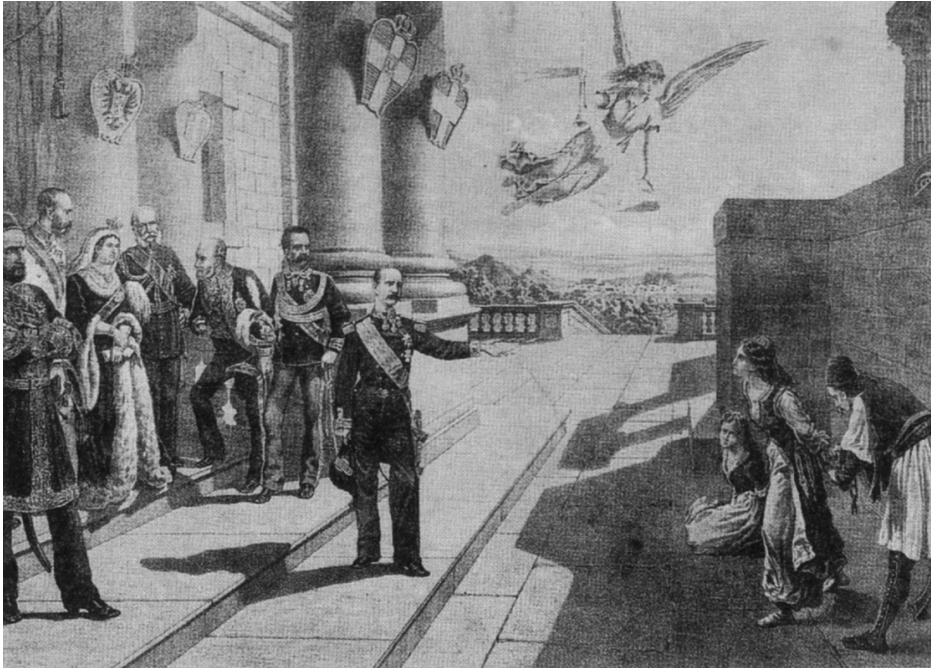


Fig. 6: 1881: Accession of Thessaly to Greece.

