EXILE IN SELECTED NOVELS BY JAMES JOYCE, VLADIMIR NABOKOV, V.S. NAIPAUL AND MIRCEVAT AHISKALI

2023
PhD THESIS
ENGLISH LANGUAGE AND LITERATURE

Zamire İZZETGİL

Thesis Advisor
Assist. Prof. Dr. Nazila HEIDARZADEGAN

EXILE IN SELECTED NOVELS BY JAMES JOYCE, VLADIMIR NABOKOV, V.S. NAIPAUL AND MIRCEVAT AHISKALI

Zamire İZZETGİL

Thesis Advisor
Assist. Prof. Dr. Nazila HEIDARZADEGAN

T.C.
Karabuk University
Institute of Graduate Programs
Department of English Language and Literature
Prepared as
PhD Thesis

KARABUK
January 2023

TABLE OF CONTENTS

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Zamire İZZETGİL titled "EXILE IN SELECTED NOVELS BY JAMES JOYCE, VLADIMIR NABOKOV, V. S. NAIPAUL AND MIRCEVAT AHISKALI" is fully adequate in scope and in quality as a thesis for the degree of PhD.

Assist. Prof. Dr. Nazila HEIDARZADEGAN ....

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a PhD thesis. January 30, 2023.

Examining Committee Members (Institutions)   **Signature**

Chairman : Assist. Prof. Dr. Nazila HEIDARZADEGAN (KBU) ....

Member : Prof. Dr. Sinan YILMAZ (KBU) ....

Member : Assoc. Prof. Dr. Harith Ismael TURKI (KBU) ....

Member : Assist. Prof. Dr. Simla Ayşe DOĞANGÜN (MU) ....

Member : Assist. Prof. Dr. Şennur BAKIRTAŞ (ATAUNI) ....

The degree of PhD by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Müslüm KUZU ....

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Zamire İZZETGİL

Signature :

FOREWORD

ABSTRACT

The issue of exile is portrayed in numerous forms of fiction in literature and literary studies, and it plays an important role in the oeuvres of writers from a variety of cultural, ethnic, historical, and linguistic backgrounds. Exile appears to be one of the themes that feeds the literature of exile. The literature of exile offers writers the chance to view and examine their homeland and 'home' from both the outside and the inside, and it provides a diverse and broad spectrum of views on living and writing away from the homeland.

The aim of this dissertation is to analyze exile experiences, their consequences, and their effects on the self-actualization process in James Joyce's *A Portrait of the Artist as a Young Man*, Vladimir Nabokov's *Pnin*, V. S. Naipaul's *Half a Life*, and *Magic Seeds*, and Mircevat Ahiskali's *Gurbetten İniltiler Karış Karış Fergana* (Groan from the Foreign Land-Every Inch of Fergana) in the light of Edward Said's notions of exile, home, and displacement, Abraham Maslow's belonging approach, and P. J. Burke and J. E. Stets' identity theory. These five novels are significant examples of literature of exile that are written under the influence of the social, economic, religious, and political climates of the periods. Joyce, Nabokov, Naipaul, and Ahiskali's fictional characters reflect their own responses to exile and ways of coping with it.

In the case of Stephen Dedalus, Joyce shows that the choice to experience exile and displacement is not a one-dimensional notion that can only be realized negatively or catastrophically. On the contrary, it might open the door to satisfying, advantageous, and positive outcomes. In Nabokov's work *Pnin*, despite the pain of being far from their homeland, for the Russian intellectuals like Professor Timofey, the unwitting choice of exile becomes the right decision. Naipaul, through his protagonist Willie, shows that exile enables him to scrutinize issues from different angles and analyze his homelessness and rootlessness conditions from a much broader perspective. Finally, in the case of Ahiskali's character, Cömert Şakir, his exile from his birthplace to Azerbaijan allows him to reconsider some issues from different angles. He becomes aware that his struggle to reclaim Ahiska should be realized in a completely different way. The study also

reveals that in a state of exile, the salient identities of the characters gain their salience, which paves the path to the self-actualization process.

ÖZ

Sürgün konusu, edebiyat ve edebiyat araştırmalarında çok sayıda kurgu biçiminde tasvir edilmekte olup, çeşitli kültürel, etnik, tarihi ve dilsel arka planlardan gelen yazarların eserlerinde önemli yere sahiptir. Sürgün, sürgün edebiyatını besleyen temalardan biri olarak karşımıza çıkmaktadır. Sürgün edebiyatı, yazarlara vatanlarını ve yurtlarını hem dışarıdan hem de içeriden görme ve inceleme fırsatı sunmakta ve vatandan uzakta yaşamaya ve yazmaya dair çok çeşitli ve geniş bir görüş yelpazesi sağlamaktadır.

Bu doktora tezinin amacı, James Joyce'un *Sanatçının Bir Genç Adam Olarak Portresi*, Vladimir Nabokov'un *Pnin*, V. S. Naipaul'un *Yarım Hayat* ve *Büyülü Tohumlar*, Mircevat Ahıskalı'nın *Gurbetten İniltiler Karış Karış Fergana* adlı eserlerinde sürgün deneyim sonuçlarını ve kendini gerçekleştirme süreci üzerindeki etkilerini Edward Said'in sürgün, yurt ve yerinden edilme kavramları, Abraham Maslow'un aidiyetçi yaklaşımı ve P. J. Burke ve J.E. Stets'in kimlik kuramı ışığında analiz etmektir. Bu beş roman, dönemin sosyal, ekonomik, dini ve siyasi iklimlerinin etkisiyle kaleme alınan sürgün edebiyatının önemli örnekleridir. Joyce, Nabokov, Naipaul ve Ahıskalı'nın kurgusal karakterleri, sürgüne verdikleri tepkiler ve bununla başa çıkma yollarını yansıtır.

Joyce, Stephen Dedalus karakteri örneğinde, sürgünü ve yerinden edilmeyi deneyimleme seçiminin yalnızca olumsuz veya felaketle gerçekleştirilebilecek tek boyutlu bir kavram olmadığını göstermektedir. Bunun aksine tatmin edici, avantajlı ve olumlu sonuçlara kapı açılabileceğini anlatmaktadır. Nabokov'un *Pnin* adlı eserinde, anavatanlarından uzakta olmanın acısına rağmen, Profesör Timofey gibi Rus aydınları için, istek dışı sürgün seçiminin doğru karar olduğunu anlatmaktadır. Naipaul, kahramanı Willie aracılığıyla, sürgün konularını farklı açılardan incelemekte, evsizlik ve köksüzlük koşullarını çok daha geniş bir perspektiften analiz etmeye çalışmaktadır. Ahıskalı'nın örneğinde ise, Cömert Şakir'in doğduğu yerden Azerbaycan'a sürgün edilmesi, ona bazı konularda farklı açılardan yeniden düşünmeyi sağladığını göstermektedir. Ahıska'ya geri dönme mücadelesinin tamamen farklı bir şekilde

gerçekleştirilmesi gerektiğinin farkına varır. Çalışma ayrıca sürgün durumunda karakterlerin belirgin kimliklerinin öne çıktığını ve bu da kendini gerçekleştirme sürecinin yolunu açtığını ortaya koymaktadır.

Anahtar Kelimeler: Sürgün; Aidiyet Duygusu; Kendini Gerçekleştirme; Belirgin Kimlik; Said; Maslow; Burke ve Stets.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Exile in Selected Novels by James Joyce, Vladimir Nabokov, V. S. Naipaul and Mircevat Ahiskali
Author of the Thesis	Zamire IZZETGIL
Thesis Advisor	Assist. Prof. Dr. Nazila HEIDARZADEGAN
Status of the Thesis	PhD
Date of the Thesis	30.01.2023
Field of the Thesis	English Language and Literature
Place of the Thesis	UNIKA/IGP
Total Page Number	247
Keywords	Exile, Sense of Belonging, Self-Actualization, Salient Identity, Said, Maslow, Burke and Stets.

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	James Joyce, Vladimir Nabokov, V. S. Naipaul ve Mircevat Ahıskalı'nın Seçilmiş Romanlarında Sürgün
Tezin Yazarı	Zamire İZZETGİL
Tezin Danışmanı	Dr. Öğretim Üyesi Nazila HEIDARZADEGAN
Tezin Derecesi	Doktora
Tezin Tarihi	30.01.2023
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	247
Anahtar Kelimeler	Sürgün, Aidiyet Duygusu, Kendini Gerçekleştirme, Belirgin Kimlik, Said, Maslow, Burke ve Stets.

ABBREVIATIONS

p./pp.	**:**	Sayfa/ sayfalar
ed.	:	Baskı
Ed. by	**:**	Editör
Vol.	**:**	Sayı
V. S.	:	Vidiadhar Surajprasad
G. I. K. K. F.	:	Gurbetten İniltiler Karış Karış Fergana
USSR	:	Union of Soviet Socialist Republics

SUBJECT OF THE RESEARCH

This study discusses exile experiences, their consequences, and effects on the self-actualization process of writers from different backgrounds, cultures, ethnicities, and their characters in *A Portrait of the Artist as a Young Man* (1916), *Pnin* (1959), *Half a Life* (2001), and *Magic Seeds* (2005), and *Gurbetten İniltiler Karış Karış Fergana (Groan from the Foreign Land-Every Inch of Fergana)* (2010). The sense of exile is associated with issues of identity, belonging, and the quest for a home. Questioning identity, home, and displacement is one of the major themes in selected novels, and these concepts are defined and developed through the experiences of the writers and characters. For the characters from the novels, the word 'home' refers to different places and conveys different feelings as there is no general definition of it. However, on the other hand, the word 'displacement' reveals the feeling of being lost not only in a foreign land but even in the homeland.

The dissertation will examine the exile experiences, their consequences, and effects on the self-actualization process in selected works written by James Joyce, Vladimir Nabokov, Vidiadhar Surajprasad Naipaul, and Mircevat Ahiskali in the light of Edward Said's notion of exile, home, and displacement, Abraham Maslow's belonging approach, and P. J. Burke and J. E. Stets' identity theory.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This dissertation focuses on the works of exiled and displaced writers from different backgrounds, cultures, and ethnicities, whose exiled experience is reflected in the masterpieces. The study aims to analyze chosen texts from literature of exile in which the writers from different cultural, linguistic, and ethnic backgrounds portray the fictional characters and their ways of coping with the exile. Exile includes different variants and they are not permanent and static. They can vary from one context to another and transform from one to another. An external exile may become an internal or an internal exile may become a self-imposed one. These types of exile are portrayed in the novels of J. Joyce, V. Nabokov, V.S. Naipaul, and M. Ahiskali and have affected their own and the fictional characters' lives as well. Although various types of exile have been analyzed separately, this study will attempt to reveal all types of exile uncovered

in each novel, respectively. Exile cannot be separated from identity and a sense of belongingness, since these three dimensions are interwoven and inseparable. Therefore, another aim of this study is to analyse James Joyce's *A Portrait of the Artist as a Young Man* (1916), Nabokov's *Pnin* (1959), V. S. Naipaul's *Half a Life* (2001), and *Magic Seeds* (2005), and Mircevat Ahıskalı's *Gurbetten İniltiler Karış Karış Fergana (Groan from the Foreign Land-Every Inch of Fergana)* (2010) in light of Edward Said's notion of exile, home and displacement, Abraham Maslow's notion of belongingness and P. J. Burke and J. E. Stets' identity theory.

This study displays exile experiences, their consequences, and their effects on the self-actualization of the writers and their fictional characters by depicting how they struggle to search for their salient identities, home, and to grasp a sense of belonging. Although the novelists and characters are from disparate cultural backgrounds; the issues and problems they deal with in their works are similar. Besides, they face similar feelings of loss, nostalgia, alienation, despair, loneliness, exile, and displacement. Whether the writers have been exiled by force or have voluntarily chosen to self-exile, it evokes a deep emotional response from them. Accordingly, this situation causes them to become artistically more productive and self-actualized. Their worldviews, ideas, and opinions change every time they come across a new culture, country, or society, and all these factors contribute to their productivity. Taking this as a starting point, the purpose of this study is to display that exile is not a one-sided notion, which has only a negative, suffering, and catastrophic meaning; on the contrary, it can turn into an enriching and positive experience that allows exiled people to scrutinize issues from different perspectives.

The research will provide an analysis of the selected novels written by writers from different nationalities in the light of Edward Said's notion of exile, home, and displacement; Abraham Maslow's notion of belongingness, and P. J. Burke and J. E. Stets' identity theory. In this research, all the masterpieces mentioned above will be discussed in a work at the same time.

Furthermore, it is aimed to contribute insights both to the field of English literature, comparative literature and the literature of exile, since it is believed that this study is probably one of the rare studies, which have been conducted in Türkiye.

Moreover, throughout the study, the following questions will be addressed:

- In what ways do exile or displaced conditions contribute to the artistic creation of the writers and their fictional characters, and their self-actualization process?

- What stimulated fictional characters to go into exile?

- How does exile affect the characters' salient identities and sense of belonging?

- How does an exile experience turn into an enriching one?

METHOD OF THE RESEARCH

The concepts of exile, belonging, and identity are closely related, and while analyzing and explaining one of them, it is necessary to study the other one, since the absence of one means the interruption of the other. Thus, the literary texts chosen from the literature of exile are analyzed in the light of Edward Said's notion of exile, home, and displacement, Abraham Maslow's notion of belongingness, and P. J. Burke and J. E. Stets' identity theory. Edward Said's thoughts and criticisms on exile, home, and displacement are crucial for this study. He is specially chosen for analyzing the characters from the selected novels since he experienced exile, and also suffered from displacement and unbelonging throughout his life. He speaks from the perspective of exile, and this will help readers understand how and why people must leave their homeland behind and go on to establish a new 'home' in a foreign land. Moreover, the usage of Edward Said's thoughts on exile throughout the study will show how the characters struggle to understand where their real 'home' is and how they experience displacement. Furthermore, Said's ideas on the positive aspects of exile are highly significant in this research. To him, the exile is an opportunity for migrants to analyze and compare their own culture and the culture of the host country, and it provides a double perspective for them. Abraham Maslow's hierarchy of needs is a developmental psychological theory. According to the theory, individuals move through a fundamental number of hierarchical motivations. Motivations are based on both physiological and psychological needs. The five physiological needs can be classified as safety, love and belonging, esteem, and self-actualization. It is believed that Abraham Maslow's notion of love and belonging will shed light on the significance of the exploration of the characters' life process in seeking their sense of belonging and moving toward self-actualization. Belonging and identity are significant aspects of understanding and

defining who individuals are and what they need. The experiences, knowledge, and perception of the sense of self do partially shape the sense of belonging of individuals. Moreover, the cultural and social environment influences an individual's identities and sense of belonging. They are interrelated, nurturing, and reinforcing one another. The notion of identity is prominent in the literature of exile in general and in the works of James Joyce, V. Nabokov, V. S. Naipaul, and M. Ahiskali, in particular. Therefore, the fictional characters of the chosen novels can be analyzed and discussed in terms of identity, as well. In this sense, the ideas and works of identity critics such as P. J. Burke and J. E. Stets' *Identity Theory* will be considered to clarify the main point of the study. Thereby, James Joyce's *A Portrait of the Artist as a Young Man* (1916), Nabokov's *Pnin* (1959), V.S. Naipaul's *Half a Life* (2001) and *Magic Seeds* (2005), and Mircevat Ahiskali's *Gurbetten İniltiler Karış Karış Fergana (Groan from the Foreign Land-Every Inch of Fergana)* (2010) are read and deeply analyzed through Edward Said's notions of exile, home and displacement, Abraham Maslow's notion of belongingness and P. J. Burke and J. E. Stets' identity theory. In addition, the related books, articles, dissertations, journals, encyclopedic and archival works are beneficial in discussing the topic; therefore, they will be frequently referred in this research.

HYPOTHESIS OF THE RESEARCH/RESEARCH PROBLEM

The main concern of the study is to analyze selected multinational novels in the light of Edward Said's notion of exile, home, and displacement, Abraham Maslow's notion of belonging, and P. J. Burke and J. E. Stets' identity theory. It is hypothesized that exile and displacement make James Joyce, Vladimir Nabokov, V.S. Naipaul, and Mircevat Ahiskali and their fictional characters stronger. Although the writers and their fictional characters experience exile and displacement and experience problem with absolute belonging, they try to continue their journey towards creativity, self-discovery, and self-actualization. In this way, they sought to transform the often negative perception of exile into an enriching and positive experience that provided a double perspective for them. Therefore, these exiled people have a chance to understand and scrutinize the problems they face during their exile.

It is also hypothesized that self-imposed, internal, and external exile situations help the characters to become familiarized with their salient identities, which were not

fixed and stable. Therefore, the salient identities of the characters could change according to their social surroundings.

SCOPE AND LIMITATIONS/DIFFICULTIES

Mircevat Ahiskali's novel *Gurbetten İniltiler Karış Karış Fergana (Groan from the Foreign Land-Every Inch of Fergana)* was written in Turkish, and while citing quotations or expressions from the novel, the researcher has to translate them from Turkish into English. The researcher used Russian sources while analyzing Vladimir Nabokov's novel *Pnin,* and she had to translate quoted information from Russian into English. The researcher interviewed Mircevat Ahiskali since there is not enough information about the writer. Consequently, it took more time, energy, and concentration while carrying out the study.

Also, this study, exile is limited to four novelists and five novels.

1. CHAPTER ONE: Introduction

"Exile is no longer perceived as a banishment or expulsion from one's homeland but rather a condition commonly shared by a network of writers."

(K. L. Shaw, 2006)

1.1.   A General Overview of the Concept of Exile

The concept of exile is a polysemous term and can be discussed from a variety of viewpoints, defined and explained by different scholars and theorists around the world.

Etymologically, the word "exile" originates from the Latin word "exilium," where the prefix "ex" means "out," and the root "solum" refers to "ground, land, or soil." The Latin word "exilium" also has a connection with the Latin verb "salire," which means "to leap or spring." The term contains contradictory notions, such as pain, harsh separation, and movement forward (McClennen, 2004, p. 14).

In ancient Rome, the word 'exsilium' was used as a form of punishment that was equated with death. It also means 'forbidding of fire and water,' and served as an indirect instrument of inflicting a sentence of banishment (Agamben, 2007). In fact, when the individual was deprived of his or her right to water and fire, which are the symbols of the state-community, this was the sign of the impossibility of surviving within the boundaries of the country. Moreover, the convicted person was no longer protected by the law of the country and was forbidden from offering shelter or work. No one in the country could defend him/her and, for this reason, the individual lost all his or her legal rights (Boldor, 2005).

During the Roman Empire period, two different concepts, such as 'relagatus' and 'exul' gained importance and were used as a model for exile. A 'relagatus' person's leaving the place of residence was forbidden; however, being with his family and friends was allowed. What is more, the Empire did not confiscate relagatus person's property. On the other hand, exul cannot return to his or her homeland, but he or she had a chance to move freely outside his or her country. In addition to this, being a friend with the

'exul' would mean sharing the crime and that is why exul prefers to be distant from his or her friends (Turan, 1998).

In German, the concept of exile, which is called 'exil' is derived from the Latin word 'exilium.' The term 'exil' began to be used in the German language at the end of the eighteenth century and was interpreted as the inability of an individual or community to inhabit their native country due to exile, deprivation of citizenship, or religious and political persecution. This term expresses the meaning and reason for the individual's absence in his or her own country. Furthermore, there are two terms, such as 'exilant' and 'exiliertter' that are also used for the 'exile' concept (Kula, 2008). Similarly, the Oxford Dictionary defines the word exile as an "enforced removal from one's own land according to an edict or sentence; penal expatriation or banishment; the state or condition of penal banishment; enforced residence in some foreign land" (Exile, in *OED*, section 1 a.). The definition given in the dictionary shows the negative connotation and element of the term.

From the ontological perspective, some critics such as Buruma (2001), consider the whole human being race as the exiled race:

> Exile as a metaphor did not begin with the Jewish Diaspora. The first story of exile in our tradition is the story of Adam and Eve. No matter how we interpret the story of their expulsion from the Garden of Eden-original sin or not- we may be certain of one thing: there is no way back to paradise. After that fatal bite of the apple, the return to pure innocence was cut off forever. The exile of Adam and Eve is the mark of maturity, the consequence of growing up (p. 3).

In the light of this clarification, Adam and Eve were the initial exiles cast out from their native land of Eden and forced to stay in the heavier and less hospitable realms of the world. There was no hope of returning to the homeland of Eden, and the only remedy was to hold on to life in the new land. In a similar manner, the concept of exile is also represented in Cain's expulsion after the murder of his brother Abel. Cain murdered his brother Abel, and God punished Cain for a life of wandering.

From an existential-ontological point of view, some philosophers such as Camus and Heidegger employ the concept of exile, metaphorically, or structurally. They treat exile as a universal human condition. In his *Being and Time* (1927), Heidegger comments on the expression "not-at home," which he argues must be understood as the

more "primordial phenomenon" (1953, p. 302). For Heidegger, being exiled means 'not being at home,' and it is a basic human condition. He cites the example of a rich white American businessman living in a Miami mansion and a poor Cuban family in the dangerous neighborhood of Little Havana, fresh off a smuggler's boat, unlawfully living in the country with their relatives, share a similar existential situation of not being at home.

Paul Tabori, in his *The Anatomy of Exile* (1972) work, talks about the usage and meaning of 'exile' in the pre-Christian period, in which the term exile is commonly referred to as 'ostracism.' Ostracism was considered the worst and most terrible thing after death, and it was the first to be used as a form of punishment for criminals. Subsequently, the traces of exile can also be seen in Christianity, where it gained a significant spiritual place, particularly in the monastic tradition. In Christianity, voluntary exile was considered one of the ways to escape from the sin and temptation of everyday life. Monks and hermits found salvation through exile for the sake of being closer to God. In doing so, they found that withdrawing from other people and living far from the temptations of this world helps them serve God better, and their preference is sanctioned by God's blessing (Afrougheh et al., 2013). Tabori (1972) also portrays the concept of exile as a condemnation, "Exile is a song that only the singer can hear. Exile is an illness that not even death can cure-for how Can you rest in a soil that did not nourish you?" (p.9).

Tabori identifies exile as an incurable illness that cannot be healed. Even death will not save you from this illness. Only an exiled person can understand and feel the pain of this state. Similarly, the Polish writer Witold Gombrowicz (1996), who spent a long period of his life outside of his homeland, asserts that exile is like a graveyard. He associated exile with death, which led to the absolute end of existence. Indeed, when a person cannot gain the responsibility and feeling of belonging to a new place, language, and culture, life becomes a complete graveyard. When a person feels isolated from the new society and place, confined in a narrow space that bores his or her heart and soul, all these evoke negative feelings that have ties with the graveyard.

According to Eva Hoffman (1989), to reach paradise, which represents the end of human exile, is much easier than to find a home in the world because the first seems achievable while the second is, in many cases, unattainable to find. Hoffman asserts that

there has to be a belief in the 'tree of life,' through which the long-expected fruits may be gathered if enough struggle is done to achieve this end. She also adds that this necessitates the recognition of the misery and pain of exile, and due to this, the prospect of paradise as an end to banishment becomes a consolation and an incentive to contend for achieving the goal. Hence, the idea of paradise becomes the only relief in a banishment that cannot be completed in any other way (Farid, 2010). In addition to this, Eva Hoffman also maintains that exile has had a psychological and traumatic impact on people over the centuries. There is a strong bond between the land of a person's birth and the community to which he or she belongs.

When the person dislocates from the land of birth and moves away from his or her community, the shock of separation creates a traumatic effect. Therefore, the person loses his or her place and role in the community, and this loss is "a large portion of his or her self" (Farid, 2010, p. 13). The significance of the land is not a new phenomenon. *Exile and the Philosophical Challenge to Citizenship* (2004) by Farhang Erfani and John Whitmire discuss Plato's two political works, *the Laws and the Republic*, where the emphasis is on belongingness to a 'polis,' a city or a city-state, where the identity of the person who lives there is defined by the ability to be active both physically and socially on a specific piece of land, and it also touches on the severe simplification of citizenship. It also talks about the harsh sides of exile: "Now, given the importance of the land, it should come as no surprise that exile is the second harshest punishment, after the death penalty because to be a citizen is to have a special rapport with the land" (p. 47).

Beginning in the eighteenth century, the number of religious exiles began to decline, but the number of political exiles increased, and exile became almost entirely associated with and defined within the scope of politics from that point forward. The partition of Poland, the French Revolution, the Spanish Civil War, the rise of Soviet Russia and the Soviet Revolution, the oppression and atrocities of Nazi Germany, the founding of Israel, the Sino-Japanese War, and the despotic regimes in Latin America. All these are just a few examples of political issues and crises that led to massive waves of exiled people seeking freedom of expression or escaping torture (Farid, 2010). Political instability and totalitarian regimes or ruling systems are also significant factors that have forced people to leave their homeland and seek a new place to live. Due to political exiles, people face problems such as expulsion from citizenship, loss of rights,

statelessness, and political incompetence. Although the ethnic, cultural, and linguistic backgrounds of the exiled people, their reasons for exile, and the time of the expulsion differ from each other; however, they have one thing in common, being exiled. Being in exile offers them freedom of expressing their ideas, thoughts, and feelings towards the systems and regimes in the homeland. Particularly, writers in exile obtain an opportunity to produce their writings as an instrument for struggling to express the truth about political injustices. They have to leave their homeland in order not to remain silent in an environment full of oppression, torture, and misery. As Max Aub highlights the reason for his exile: "I left Spain in order not to remain silent..... because that is my way of fighting, because I am a writer by profession and I will not stop speaking my truth" (2000, p. 216). Similarly, George Orwell, in his essay *Why I Write*, on the role of the writer who is not only producing a work of art, but at the same time is responsible for writing the truth "because there is some lie that I want to expose, some fact to which I want to draw attention" (1946, p. 475).

Julio Cortazar, a Spanish American writer, in his essay *The Fellowship of Exile* (1994), identifies the exile concept as a shock and the "trauma which follows each blow, each wound" (p.172). Cortazar affirms that people who experience exile lose everything: their family, their home, their friends, their relatives, their way of life, and even the scent of the air and the color of the sky; in short, all the familiarities that relate to their land. This exile state represents the end of a connection with the leaves and trees, as well as an ingrained bond with the land and air. With this traumatizing impact, some of the exile writers became pessimistic and considered exile something negative and worthless. Cortazar (1994) also handles the positive angles of exile from which the writers can " profit, to take advantage of these sinister fellowships, to extend and enrich our mental horizons… to focus on realities" (p. 175). He focuses on the ability of exiled writers to benefit from the advantages offered by exile. In a similar manner, Turkish writer Nedim Gürsel argues that exile is not just an experience of pain and loneliness; it is also a form of enrichment with another culture, country, and people from that country (1996, p. 379).

According to Onur Bilge Kula (2008), exiles based on political reasons are one of the substantial penalties in the lives of people because they have to leave their homeland, relatives, friends, language, culture, and most important of all, to move away from their roots. In addition to this, there are factors such as expulsion from citizenship, loss of rights, statelessness, and political incompetence that affect the exiled person, but

the exile verdict also has an emotional effect. Longing for home and the past, worries, rootlessness, a deep and strong desire to return, and nostalgia are just a few of the emotional feelings that an exiled person experiences in his or her heart and mind. The term "nostalgia" comes from the Greek word "nostos," and the meaning of it is to return home or to one's native land, whereas the term "algia" refers to pain and longing conditions (Boym, 2001, p. xiii). This means that the exiled people's sense of homesickness is because of the pain and misery they suffer from not being able to return home.

In fact, Janelle L. Wilson, in her book *Nostalgia: Sanctuary of Meaning* (2005), discusses the originality of the term, which refers to a medical condition, a physical sickness that hurts people who are separated and isolated from their homelands. Homesickness is a disease caused by being away from home. Wilson cites the Swiss physician Johannes Hofer, who coined the term in the seventeenth century, to make clear how this illness affects the brain. Hofer clarifies that nerve fibers have the function of storing memories and impressions of the homeland, which are in regular motion. The obsessive obsession of patients with thoughts about their native country does not leave room for new thoughts related to their current position in exile; therefore, the disorder arises. Furthermore, Hofer argues that this emotional problem, whether pathological or psychological, is incurable and insoluble. However, in recent years, some scholars have asserted that nostalgia has a positive impact on people who experience exile and migration. At the end of the nineteenth century, nostalgia had been 'de-medicalized' and started to be considered an emotional problem.

Ghassan Hage (2010) claims that "far too often, the collapsing of all migrant yearning for home into a single 'painful' sentiment is guided by a 'miserabilist' tendency in the study of migration that wants to make migrants passive pained people at all costs" (p. 417). In several fictions, exiled characters are able to pass over their exile condition and conquer their homesickness phase, demonstrating the optimistic and positive side of nostalgia. Similarly, Leo Spitzer (1998) asserts that, instead of describing homesickness, nostalgia can motivate exiled individuals to pass over the traumas of the past by concentrating on positive and happy memories of their lifetime. The Polish exiled philosopher Leszek Kolakowski, in his essay *In Praise of Exile* (1990), discusses the exile concept from different perspectives. He first handles the exile concept from a religious perspective and argues that all human beings in the universe are aware of the

idea that "our home is elsewhere" (1990, p. 57). This idea has at least two different interpretations. On the one hand, it implies that life in the world can offer only misery, suffering, and pain. This idea is accepted by Buddhist wisdom. On the other hand, it can offer a "great opportunity to be exploited on its way back to the Father" (1990, p. 57). This interpretation is endorsed by Judeo-Christian civilization. Kolakowski (1990) also focuses on creativity as an important instrument in the struggle against misery and despair that accompany separation and survival strategies that support dealing with the tension of human existence on Earth. He sees the rise of creativity "from insecurity, from an exile of a sort, from the experience of homelessness" (1990, p. 58).

Exile takes a significant and central place in Palestinian-American scholar Edward Said's critical and scholarly works. He approaches the concept of exile from two angles. From the negative viewpoint, Edward Said characterizes the exile term as an "unhealable rift forced... between the self and its true home" (2001, p. 173). He illustrates exile as a state of misery, pain, and loss. Furthermore, it implies deep grief and sorrow for losing the home, homeland, culture, tradition, custom, and even the language that all these factors form the self. In his *Reflections on Exile and Other Literary and Cultural Essays* (2001), Said restricts the idea of exile to those who yearn to return to their homelands but are unable to do so. He also expresses his displeasure and protests against the plight of the Palestinians who had to leave their country and interprets their state of exile as "being a sort of permanent outcast, someone who never felt at home, and was always at odds with the environment" (Said, 1994, p. 47). On the other hand, he depicts the exile concept from the positive side and focuses on the productivity that exile offers creativity to intellectuals. Said (2001) gives examples of intellectuals who fled the Nazis, such as Theodor Adorno and Erich Auerbach, whose thinking was shaped positively by exile and who did significant work that reflects their experience of disruption.

In the same way, Russian-born American writer Joseph Brodsky, who was forced into exile, also focuses on the negative and positive aspects of exile. He argues that despite all the vagaries in the life of the exiled person, his alienation in a host country, and his genuinely tragic fate, the condition of exile offers an "opportunity, in a great casual chain of things" (Brodsky, 1994, p. 11). Meerzon (2012), also like Brodsky, underlines the advantages of opportunity and asserts that the meaning of the concept of exile "as banishment or as a necessity to leave one's home" (2012, p. 2) has been

transformed and changed. In a globalized world, the term exile portrays the personal adventure and quest for the cultural expedition. This personal adventure in an alien country provides an opportunity for exiled people to "exercise their creative abilities, professional competence, and artistic resources" (2012, p. 2). Besides, Tomas Venclova et al. (2008) assert that the state of exile for writers and intellectuals should not be something fearful and bad, because they are exiled by their nature. When the writers begin to produce their works, they emigrate to a sheet of paper, and they detach from their surroundings and stay alone with themselves and the work. Besides, while producing the work, they are emigrating in time towards "creative maturity, toward old age, and finally toward death" (2008, p. 130).

Thus, the view of exile as banishment, struggle, homesickness, trauma, and deprivation is a common issue among the majority of exiled people all over the world; however, as it was discussed above, there is an alternative positive perspective on exile that is associated with modernist and postmodernist writers and intellectuals. According to their view, exile provides cultural transplantation and gives the writers an opportunity for positive changes, reasons for enlarging horizons, chances to reinvent themselves, and a way to self-actualize in their literary oeuvre.

All in all, all the points, definitions, and ideas discussed above show the duality of the phenomenon of exile because it represents both positive and negative aspects: traumatic, destructive, and creative. These differences depend on the point of view of related people as well as circumstances and events occurring during the period.

1.1.1. Characteristics and Variants of Exile

Exile is a general one; however, it contains different variants and each is distinct from another. These variants can be categorized as refugees, migrants, nomads, expatriates, and exiles. The refugees are people who have to emigrate without choice and without the necessity tools for survival. The main concern of the refugees is to find shelter, resources, and other necessities of life. Migrants are people who relocate in a different country or area for a limited time in order to improve their material, financial, or social circumstances and the future for themselves or their families. The immigrants are also moving to other countries, crossing international borders in search of a better life, and looking for permanent residency. The nomads, unlike migrants and immigrants,

are people who depend on mobility for their subsistence and change their places according to their movements; they are people without a fixed and stable habitation (Engebrigtsen, 2017, p. 43).

According to Naguib (2011), expatriates and immigrants are different from exiles; they are more likely to acclimate and build homes in their new living places and less likely to ruminate on nostalgic recollections. Emigration is another type of displacement. The expatriate and the émigré also differ from each other. The émigrés are people who have chosen to send themselves to exile, whereas the expatriates, as described above, voluntarily live in other countries. Concepts such as expatriate and exile are also different from each other. McClennen, in her book *The Dialects of Exile: Nation, Time, Language, and Space in Hispanic Literature* (2004), distinguishes between the expatriate and the exile, asserting that exile "typically refers to one who has been forced to leave one's country," while expatriate "suggests that the separation is voluntary" (p. 15). In the same vein, Said also highlights the distinctions between these groups of people who leave their homelands, as follows:

> Exile originated in the age-old practice of banishment. Once banished, the exile lives an anomalous and miserable life, with the stigma of being an outsider. Refugees, on the other hand, are a creation of the twentieth-century state. The word "refugee" has become a political one, suggesting large herds of innocent and bewildered people requiring urgent international assistance, whereas "exile" carried with it, I think, a touch of solitude and spirituality. Expatriates voluntarily live in an alien country, usually for personal or social reasons (1984, p. 181).

Beyond the nature of an expatriate, an immigrant, and refugee, there is a difference between exile types. In this regard, Naficy, in his book *Home, Exile, Homeland: Film, Media, and the Politics of Place* (1999), clarifies that there is no single form of exile, but rather two types: internal and external. The first type of exile, which is internal, is related to the person's feeling of spiritual alienation from his or her own home, environment, or homeland; on the other hand, the external exile, a forced exile, is derived from extrinsic factors. According to Naficy, internal banishment, or "deprivation of means of production and communication, exclusion from public life," may indicate the experiences of "many state subjects who may not be targeted by a state's legal or policing apparatuses" (1996, p. 123). His concept of internal exile demonstrates how a political organization or political state can discriminate against

internal communities and individuals, exiling them to their own homes and limiting their right to disturb or object to the state's operations. Consequently, internal exile can be viewed as a model of communal restriction and inactivity, and the duration of this phase can range from a few months to a lifetime. The locations of the internal exile can take place in a penal institution, a prison camp, a mental home, a house that has been transformed into a prison, or even an antipodean prison colony (Allatson et al., 2008). In other words, the exiled people are deliberately ostracized from their own communities and families without being forced to leave their homeland. They stay in their homeland, but are alienated from their own community, society, family, and friends.

Most of the Russian intellectuals and writers have experienced an internal exile, and one of them was Fyodor Dostoevsky, who looks back to his Siberian sentence and clearly, in one sentence, explains the meaning of the internal exile: "I had been cut off from society by exile and that I could no longer be useful to it and serve it to the best of my abilities, aspirations, and talents. I know I was exiled and sentenced because of my dreams and my theories" (cited in Simpson, 1995, p. 180). Thus, an internal exile refers to the people who live in their own native countries; however, they are in conflict with the superior and dominant socio-political and cultural powers of their countries, and they are alienated from their own communities and families. According to Naficy (2001), an external exile is experienced by people who "voluntarily or involuntarily have left their country of origin and who maintain an ambivalent relationship with their previous and current places and cultures" (p. 12).

External exile refers to the people and conditions of those who physically leave their own native countries. Although they do not go back to their native countries, they have a strong desire to do so. As a matter of fact, external exiles are in a complicated and sensitive situation because they have "descending relations" with their own countries and "consent relations" with the host country, and these relations are always tested (p. 12). They are "deterritorialized" and free of the old and the new, but they remain "in the grasp of both the old and the new" (Naficy, 2001, p. 12). Located in such a position, external exiles can have hybrid excess, or they may experience different feelings such as deprivation, dividedness, and even fragmentation. In other words, the externally exiled people do not absolutely feel like they belong to their native countries, and on the other side, they also do not belong totally to the host country; they are in-between. Most of the postcolonial writers experience the state of in-betweenness; being

between their own native culture and the culture of the host country. African-English writers such as Ken Saro-Wiwa, Ngugi wa Thiong'o, Wole Soyinka, and Ben Okri, and Indian-English writers such as Mulk Raj Anand, R.K. Narayan, Raja Rao, Salman Rushdie, V.S. Naipaul, and others, even after getting independence, are still accepted as external exiles who have ambivalence about adopting an identity.

Furthermore, according to Naficy (2001), people in this category of exile feel free to put into words and speak out their political thoughts and interests; however, no one in the host country may listen to or hear them. Regarding this, a Polish-American writer, Czeslaw Milosz, comments on the external exile and asserts that an exiled writer "was aware of his task and people were waiting for his words, but he was forbidden to speak. Now where he lives, he is free to speak, but nobody listens, and, moreover, he forgot what he had to say" (1994, p. 36). Beyond the external and internal exile variants, there is a self-imposed exile in which, unlike the above exile types, the exiled person is aware of his or her choice. Thus, in self-imposed exile, there is no compulsion; conversely, the person chooses to go voluntarily into exile. The self-imposed exiled people try establishing platonic relationships "with their countries and cultures of origin and with the sight, sound, taste, and feel of an originary experience, of an elsewhere at other times" (Naficy, 1999, p. 12). Substantially, this variant of exile frees the person from the dual ideological and social oppositions of here and there. It gives them the choice of staying or leaving, of returning or settling in the new country (Meerzon, 2012). In addition to this, a self-imposed exile is also termed self-exile, which is characterized as a form of objection against the political and social conditions in the native country. People think that these conditions are not suitable for their lives, feelings, and ideas. In this atmosphere, the person feels estranged and alienated from society and keeps a distance from other people and society. Hence, such accepted alienation becomes a fact of exile, and perhaps self-imposed exile turns into people's lifestyles (Singh, 2016). As previously stated, self-imposed exile provides an opportunity to choose. In this respect, African-American writer Richard Wright claims in *I Choose Exile*:

> I live in exile because I love freedom, and I've found more freedom in one square block of Paris than there is in the entire United States! This declaration is not designed to provoke dissatisfaction in other Negroes with American life; neither am I trying to persuade other Negroes or white Americans to live abroad. My decision stems from one simple, personal fact: I need freedom. Some people need more freedom than others, I'm one of them (1951, p.1).

Richard Wright portrays his exile in Paris as self-imposed in the preceding sentences because his exile is a matter of choice; he was not forced to leave the United States of America. Wright argues that he chose to depart from the United States of America for Paris due to racial discrimination against African-Americans.

Indeed, it is necessary to emphasize that self-imposed exile is generally associated with modernism, represents an attribute of it, and is also a characteristic of modernist writers and artists. For instance, self-imposed exile was popular among American modernist writers in the early twentieth century who left the USA for Europe in search of better life opportunities and stimulus for the production of their artwork (Katz, 2007). American high modernists like Ezra Pound and Gertrude Stein also claim that to live in self-imposed exile is an intellectual privilege. For Stein and Pound, exile is a state of productivity par excellence and an instrument of strength for the native country's social, spiritual, sexual, and economic limitations. Furthermore, Ezra Pound asserts that in the USA, the writer could not improve his or her intellectual capacity; it could only flourish in Europe. He also asserts that writers or artists who wish to talk about or portray their masterpieces will sooner or later leave their home countries (Qabaha, 2018).

Ernest Hemingway was also among those writers who preferred to live in a self-imposed exile that did not involve any uprooting or dispossession due to war, colonization, or some other form of oppression. Self-imposed exile offers him a 'plurality of vision' to see and analyze not only one culture and one language, but multiple cultures and languages simultaneously. This advantage provides him with a unique insight into human nature and a wider view of life in general, which are delivered in his works (Qutami, 2015). Most writers, such as John Doss Passos, Djuna Barnes, T. S. Eliot, F. Scott Fitzgerald, Henry James, Seamus Deane, Malcolm Cowley, and others who experienced self-imposed exile, produced prominent literary works in which they portrayed a kind of liberation from the domineering Puritan traditions that ruled over the USA after World War I. Regarding this, in his *Exile's Return* (1951), Malcolm Cowley clearly states his ideas in the following way:

> Our own nation had passed the Prohibition Amendment as if to publish a bill of separation between itself and ourselves; it was not our country any longer. Paris was freedom to dress as they [Modern American self-imposed exile writer] pleased, talk and write as they pleased, drink as they pleased, and make love without worrying about neighbors. Paris was a continual excitation of the senses (1951, pp. 46-47).

Paris is a city of inspiration and freedom that allows the American self-imposed writers' physical and intellectual freedom, and this freedom is reflected in their masterpieces. These writers had the chance to wear what they wished, to drink alcohol, to have sexual freedom without thinking about or worrying about other people's opinions, and the freedom to write about and discuss issues related to religion and politics.

Similar to American Modernist writers, Irish writers who wrote in English also experienced self-imposed exile. Padraic Colum, Samuel Beckett, George Moore, Oscar Wilde, George Bernard Shaw, William Butler Yeats, and James Joyce are just a few examples of Irish self-imposed writers. The exile of Irish writers was not purely voluntary and self-imposed; indeed, there were highly conflicting 'involuntary determinants' deeply ingrained in Irish ethos, especially Irish Catholic ethos. The restrictions imposed by Irish Catholicism, nationalism, poverty, economic stagnation, provincialism, parochialism, and other factors prevented the freedom of spirit, expression, individuality, and self-realization that almost all Irish writers wished to obtain. These were significant reasons for the writers to choose 'involuntary' self-imposed exile. They were physically far from their homeland; however, spiritually, they never left home. As John G. Gawelti (2013) remarks, those who transformed into "spiritual exile became a permanent condition that left them stranded far from the ideological homeland of their early years" (p. 39). Irish self-imposed writers portray their life stories and experiences in their writings, which could be a welcoming home for them. Through writing, they found a chance to fulfill their self-realization process that takes place throughout life. Thus, exile was a necessary tool for developing their artistic and intellectual potentials in the direction of 'art for art's sake.' Moreover, Irish writers left their homeland, for they were not satisfied with what Ireland offered or could not offer them. Their 'exile' had begun even before they left their native country. Almost all of them had noticed that they did not belong to Irish society; they were different from them, and they could not survive in their native country as writers (Yarar, 2013).

The exile types that were discussed above are not permanent, since an external exile may become an internal or self-imposed exile, or vice versa. This condition depends on the circumstances that occur in the life of the exiled person. The time of exile may come to an end not by the exile's coming back to the homeland but by a change in the exile's feelings towards his or her home. When the person stops thinking

about returning to his or her native land or home and begins to put down roots in that place, the exiled state comes to an end (Berg, 1996).

1.1.2. Exile and Literature

Exile is one of the significant concepts that can be seen and traced throughout the history of humanity. The impact of exile can be observed in every single moment of human life. Starting with Adam and Eve's expulsion from Garden of Eden and until modern times, exile has retained its influence over the centuries due to the indissoluble relation between individuals and the countries and societies to which they belong. In this manner, the notion of exile is deeply rooted in the history of human beings and holds its place in different disciplines. In literature and literary studies, the theme of exile is narrated through various types of fiction and has a significant place in the oeuvres of writers from various cultural, ethnic, historical, and linguistic backgrounds. The theme of exile appears as one of the richest themes that nourish literature. Claudio Guillén, in *On the Literature of Exile and Counter Exile* (1976), defines the literature of exile as "the direct or near-direct autobiographical conveyance of the actual experiences" (p. 272) by exiled writers or poets who personally experience the state of exile and reflect their experiences or attitudes in their creative works. In this sense, Nancy E. Berg (1996) asserts that the literature of exile arises from the "dual existence of living here and there" and focuses on the search for identity during the exile period (1996, p. 5).

Furthermore, this type of literature can be characterized as either literature recorded while in exile or literature that implements the exile's experience as theme and subject. The literature of exile portrays a different and broad scope of perspectives about living and writing away from the homeland and gives an opportunity for writers to see and analyze their native land from the outside and inside. According to Hamzah (2016), separation makes writers aware of the distance between their native country and the host country, and they become more profoundly acquainted with their homeland in exile. In other words, the mind of the writer who experiences exile sees and perceives the native land better from the outside. Intellectuals such as writers and poets are deeply affected by the exile phenomenon since they are more sensitive to life and the world, which is the reason for creating the exile literary works that shape the literature of exile. In fact, the exile phenomenon in the literature of exile portrays a double perspective; it can

manifest itself both as an emancipating and terrifying experience (Saha, 2009). From ancient times to modern times, the theme of exile has been handled by various writers and poets. For instance, in 8 AD, the Augustan poet Ovidius, in his fifties, after a glorious life and a great reputation, was exiled to Tomis (it is a city in Romania) due to a decree by the emperor Augustus. In Tomis, Ovidius transformed exile into a masterpiece and wrote *Tristia and Epistulae Ex Ponto*, which are considered great works in literary history. Ovidius managed to reflect on the relationship between poetic creation and exile (Aliyev, 2020).

In the history of English literature, the theme of exile has been approached by writers and poets who have experienced it and produced many literary works. Moreover, it has a long history, with a slew of well-known masterpieces going back to early recorded literature and coming down to these latter days. *Beowulf* is one of the earliest recorded masterpieces based on theme of exile, and it is the most prominent surviving old English poem. *Beowulf* acts as a bridge between two cultures, such as settled and unsettled, between the culture that profits from a fixed, ordered agricultural society and the culture that profits from the wandering hero's fidgetiness. One of the most important literary works on the concept of exile dates from the Medieval Period and was written by Geoffrey Chaucer, the author who introduced the world to the *Heroic Couplet, The Canterbury Tales*. The author of *The Canterbury Tales*, affected by both Boccacio and Dante, consistently portrayed in a wide way the earthly journey of sinful human beings. The readers may understand and recognize this journey "as a prelude to a heavenly one" (Chakraborty et al., 2017, p. 30).

During the Renaissance and Restoration periods, two of the greatest writers in English literary history, Sir Christopher Marlowe and William Shakespeare, wrote famous works, some of which dealt with the theme of exile. The most tragic character is Christopher Marlowe's *Edward II*, who was exiled because of his homosexual love, which was unacceptable to the orthodox historical world. Shakespeare handles the exile theme in many of his works, most particularly in *Twelfth Night* (1602) and *As You Like It* (1623). When characters such as Orlando, Rosalind, and Duke Senior are examined, the readers may come across the fact that these characters were exposed to exile. *Twelfth Night* (1602), a Shakespearean tragedy, is filled with exile-related events. John Milton's *Paradise Lost* (1667) is based on the theme of exile and its subsequent experiences, which show the concept of a villain hero who indicates the temptation to look at his

rebellion as a heroic sign. It confuses people's minds with "the dilemma of romanticizing the rebel against all odds" (Chakraborty et al., 2017, p. 30).

Exile was a common theme in the masterpieces of several twentieth-century authors and poets, including Henry James, Oscar Wilde, James Joyce, Joseph Conrad, and others, who experienced exile and produced many literary works that are well-known worldwide. James Joyce, in his self-imposed exile, uses his knowledge of the homeland and excessively reflects it in his semi-autobiographical descriptions. The fictional characters he carves display the same attitudes and experiences as he has. Joyce celebrates exile as a key instrument in high modernism (Senguttuvan et al., 2016). In a similar vein, one of the significant writers who experienced and wrote about exile was Joseph Conrad. Joseph Conrad was a Polish citizen who lived in England and produced his literary works in English. Themes such as exile, isolation, loneliness, and alienation dominated the works of Conrad. Among his memorable literary works about exile, isolation, and alienation are *Almayer's Folly* (1895), *Lord Jim* (1900), and *Amy Foster* (1901). In his *Reflections on Exile* (1984), Edward Said discusses the works of Conrad and emphasizes *Amy Foster*'s (1901) tale as "the most uncompromising representation of exile ever written" (1984, p. 179). Furthermore, exile in the form of migration has resulted in the emergence of many authors who have contributed to the advancement of English literature in general and specifically the English literature of exile. In this sense, English-Irish authors like George Bernard Shaw, William Butler Yeats, James Joyce, and others turned their exile experiences into aesthetic gains and memorable masterpieces.

The theme of exile occupies a significant place in the history of Russian literature as well. Ivan Bunin (1994) claims that literature and exile "have gone hand in hand in Russian culture" (p. 1), particularly in the modern period. In the nineteenth century, the exile phenomenon, either self-imposed or political, was a considerable factor in the lives of Russian writers. The reasons for exile in Russian literature include various aspects, such as political dichotomies, religious discrimination, ideological oppression, and personal issues. Prominent in the Russian literature of exile are the works of authors such as Alexander Pushkin, Ivan Turgenev, Fyodor Dostoyevsky, Yevgeny Zamyatin, Vladimir Nabokov, and others who were forced to flee their native land. Alina Lagunova et al., (2017) argue that every exiled writer or poet kept a part of Russia in his or her soul and that the external force did not manage to break the Russian spirit and willpower

that were inside the exiled Russian writers and poets. This Russian spirit was well described by V. Nabokov as follows:

> We are the mark of Russia which has left her shores – we are spread over the entire world, but our wanderings are not always in depression, and our courageous longing for our fatherland…In that particular Russia which invisibly surrounds, quickens, and supports us, nourishes our souls, adorns our dreams, there is not a single law except the law of love for her...We are free citizens of our dreams…Let us not blame our exile. Today let us repeat the words of the ancient warrior of whom Plutarch wrote: " At night, in tents amidst a desert away from Rome: I put up my tent, and my tent was Rome for me."(as cited in Kostikov, 1990, p. 464).

'Let us not blame our exile' is a key expression for understanding the creative heritage of Russian exiled writers and poets. It explains doubleness since exile represents both death and salvation, sin and atonement for sin in their lives (Kostikov, 1990). Nabokov emphasizes the importance of having a Russian soul in the lives of exiled writers and places an accent on freedom. According to Nabokov, this freedom for Russian exiled writers can be obtained only by being outside of their native land and in a state of exile.

Furthermore, Russian writers like Alexander Solzhenitsyn, Nikolay Chernyshevsky, Maxim Gorky, and many other prominent writers were victims of political exile. At this point, it is worth emphasizing that A. Solzhenitsyn was one of the most significant and extraordinary exiled writers who, through his literary texts, honestly, bravely, and without shame, delivered the truth for the entire Soviet Union. His well-known masterpieces, *One Day in the Life of Ivan Denisovich* (1962), *The Gulag Archipelago* (1974), *Cancer Ward* (1966), and others, handle the theme of exile and labor camps in Siberia. Through his fictional characters, Solzhenitsyn criticizes the Soviet government and the Communist totalitarian regime. Solzhenitsyn argues in one of his speeches that prison, labor camps, and exile have made him a strong writer who can stand tall (Saraskina, 2009). M. Gorky's communist manifesto *Mother* (1906) deals with the political corruption and dictatorship of Soviet Russia. I. Turgenev's fictional character Bazarov from *Fathers and Sons* (1862), was against traditions in 1860s Russia. Bazarov never felt comfortable with traditions and customs and was always in exile in his mind. Due to his self-imposed exile, I. Turgenev could create his works and manage to convey the Russian soul to his readers (Dubrovina, 2020). In this context, Lagunova

et al. (2017) claim that despite the financial difficulties, spiritual and psychological difficulties, and stressful life in exile, many of the best and most creative works by Russian writers and poets have been written away from home.

International literature in English has been enriched by writers from different countries who have approached exile themes and contributed to the growth of fiction. All these writers were subjects of British rule in their native country. Despite the fact that colonized countries have gained independence, authors and poets from these countries continue to live in a state of exile. The causes of their exile are dictatorship in their native lands, totalitarian regimes, racial persecution, ethnic cleansing, or migration preferences. Among the international writers who produce literary texts in English are those of Indian origin who have become part of the mainstream of English literature. Salman Rushdie, V. S. Naipaul, Anita Desai, Bharati Mukherjee, Shashi Tharoor, Amitav Ghosh, Vikram Seth, Sunetra Gupta, Rohinton Mistry, Jhumpa Lahiri, Hari Kunzru, and others are examples of Indian-English writers who became popular while living outside of their homelands. They have handled their sense of displacement and identity through their fictional characters. Furthermore, their characters, like the writers themselves, deal with both geographical and socio-cultural displacement issues throughout their lives. Salman Rushdie's *Midnight Children* (1981) clearly portrays the considerable overlap of one culture with the other. Exile from the world of customs, traditions, and beliefs, as well as alienation from the modern world, are themes that appear repeatedly in Salman Rushdie's writings, most notably in his 1981 novel *Midnight Children*. Indeed, Salman Rushdie sees exile as a fundamental metaphor for both modernity and the human condition and sees himself as uniquely placed to investigate such a metaphor (Droogan, 2009).

V. S. Naipaul artistically approaches themes such as exile, displacement, alienation, identity, and rootlessness that affected the lives of formerly colonized people through his fictional characters such as Ganesh Ramsumair, Mohun Biswas, Ralph Singh, and Willie Chandran. *Bye-Bye Blackbird* (1985) by Anita Desai and *The Nowhere Man* (1972) by Kamala Markandaya portray characters who are alienated and lose their sense of identity and belongingness as a result of racial prejudice towards Indians in the United Kingdom in the 1960s. According to Saha (2009), Indian-English writers from the older generation discover their Indianness outside of their native land, and this distance affords them the detachment that is significant for a clear perception of the

homeland. On the other hand, the new generation of Indian-English writers views their homeland, India, only from the outside as an exotic country where their parents belong. The older and newer generation of Indian-English writers has produced a valuable and enviable corpus of English literature. Saha (2009) also claims that literary works produced by Indian-English diasporic writers are also part of the literature of exile.

The oral tradition of Ahiska Turk literature occurred before the mass exile of Ahiska Turks from their homeland, Ahiska, which is situated in Georgia's southwestern region. According to the studies, some examples of folk tradition, such as tales, myths, legends, ballads, fairy tales, and epics, were recorded. However, after the Russian invasion in 1828, written works were destroyed. The dominant themes in the oral literature of Ahiska Turks were the love of the homeland, the love of children, and the disasters that occurred in the Ahiska region (Yılmaz, 2004). The theme of exile has taken place in Ahiska Turkish literature since the 1944 exile. Literary works on exile subjects are approached by writers who have experienced exile or have conducted studies on it. Outstanding writers such as Shahismail Adygunlu, Mircevat Ahiskali, and Nureddin Sasyev can be considered the founders of Ahiska Turk fiction and Ahiska Turk literature in exile. These writers were descendants of the first generation of Ahiska Turks who faced mass exile. However, destiny wanted them to taste exile as well. The main themes of their novels, short stories, memoirs, and novellas are all about exile, patriotic ideas, national spiritual values, cultural and ethnic identity issues, love for their home or homeland, oppression, and ethnic discrimination.

The literary works of Shahismail Adygunlu *Səməndər Quşu* (The Phoenix Bird) (2011), Mircevat Ahiskali *Gurbetten İniltiler* (Groan From the Foreign Land) (2007), and Nureddin Sasyev *Yetim Qalmış Axıskali* (Orphaned Ahiska Turk) (2011) are a few examples of the Ahiska Turk literature of exile. These works depict panoramic images of historical events, the inner worlds of fictional characters, and the relationship between the Ahiska Turk community and people from other cultural communities such as Uzbeks, Russians, Azerbaijanis, and Tatars, with whom they had to live in an alien land. According to Abdyhanov and Tagarova (2011), a multicultural environment contributes to the growth and enrichment of Ahiska Turk literature in exile. It also contributes to the interpenetration of various aesthetic and artistic traditions, the appearance of new forms of the genre, and stylistic devices. Other examples of non-exiled writers' fiction include Fırat Sunel's *Salkım Söğütlerin Gölgesinde* (In the Shadow of a Willow Tree) (2012),

Niyazi Şanlı's *Aşka Son Bakış* (One Last Look at Love) (2014), and Mikdat Topçu's *Ahıska Sürgünü: Menemşe* (Exile of Ahiska: Menemshe) (2016).

These literary works are also part of the Ahiska Turk literature of exile. These masterpieces are all about traumatic events occurring during and after the exile period, the struggle of Ahiska Turks in an alien land, and identity issues. Furthermore, memoirs are key layers in Ahiska Turk literature of exile, since they include the heroic participation in fighting against Nazi Germany of representatives of Ahiska Turks during World War II. In the memoirs of Merdali Mamed Oğlu and Israfil Aliosman Oğlu are Stalinist political repression of 1937, 'the kulak operation,' prosecution and death of innocent people and national intellectuals, World War II, and the mass exile of Ahiska Turks (Piriyev and Piriyeva, 2001). The themes of exile, homesickness, love of homeland, and oppression are approached through classical poetic canons in the works of Ahiska Turk poets such as Xalid Cabir, Fehlül Zeynal, Cabir Halidov, Şimşek Sürgün, İbrahim Türkü, İlyas İdrisov, İlim Şahzadayev, Gülahmet Şahin, Ali Paşa Veyseloğlu, Bekir Perişan, Aşik Mevledin and others (Karcı, 2020). Furthermore, Ahiska Turk literature of exile is deeply entwined with universal themes, concepts, and symbols such as "home," "farewell," "longing," "travel," "separation," "memory," "identity," "sense of belonging," and "displacement" (Öztürk, 2019, p. 20). Through these themes, concepts, and symbols, Ahiska Turk exiled writers and poets have transformed their ideas, feelings, and attitudes from the mind to their writings.

The writers and poets from different cultural, ethnic, or linguistic backgrounds who have experienced the exile phenomenon produce literary works in which they emphasize its personal and literary repercussions. According to W.H. Gass, poets, novelists, playwrights, and journalists, all have one common feature; they have an ability to transform their ideas from mind to writings, and in many cases, it is the reason for their exile. "It is the words which can be pulled from them, the ideas they then can be alleged to support, for which they are excluded", and he continues, " it is to get rid of our words that we are gotten rid of, since speech is not a piece of property which can be confiscated, bought or sold, and therefore left behind on a lot like a car you have traded, but is the center of self" (1994, pp. 220-225). This view maintains that the words or literary works are not items for sale; they are precious treasures inside the exiled writers. These treasures of the exiles are the center of their self and imagination, through which they can reflect on their experiences, thoughts, ideas, and longings. The words have a

particular color and shade, and these components help create new products in the minds of exiled writers.

The language is the authors' medium of expression and the instrument through which they can concretize their imagination. In a state of exile, the words, which are part of the language, become the writers' homelands. Through language, the writers make connections with their past, memories, and homeland. In a similar vein, Spanish writer J. Goytisolo emphasizes the importance of the language for the exiled writer by saying that "language is the real home for the writer in exile" (2006, p. 81). Similarly, according to the German-Jewish musician, sociologist, and philosopher Theodor Adorno, writing and creating art become a place of life for those who do not have a homeland (2005, p. 52). The language helps exiled writers to survive in an environment of anxiety, apprehension, longing, and loneliness by producing something more valuable than what he or she has lost. The exiled writer creates his or her own home in the world of literary production, where his or her own words take root in a specific language. Thence, he or she does not live in a certain city or country; on the contrary, they live in the world of languages. Due to exile, the writers became conscious of their literary language (Gürsel, 1996).

The idealization of home by exiled writers is one of the significant aspects of the literature of exile. The home and homeland become a significant issue, especially during the exile period, and the question of "being home" is a question of the "discontinuity between past and present," and for the exiled person, thinking of a lost home is "an act of remembering" (Ahmed, 1999, p. 343). In case they lose their home, the exiled individuals use the memory of their home as an indemnification method (Porter, 2001, p. 304). The notions of 'home' and 'memory' have a strong link in the mind of the exiled person, and this link was briefly summarized by a Palestinian poet, M. Darwish, in the following way:

> Home is a place where you have a memory; without memories you have no real relationship to a place. Also it is impossible to return. Nobody crosses the same river twice. If I return, I will not find my childhood. There is no return, because history goes on. Return is just a visit to a place of memory or to the memory of the place (2002, p. 77).

The poet's portrayal of home and remembrance makes it clear that there is no chance of returning to one's childhood home. Even if the exiled person returns to his or her home after a period of exile, the home one returns to is never the home the person is remembered for or seeks. The home that is remembered with nostalgia is not a reality. On the contrary, it is a construct of memory; it does not point to an exact copy of the original but to its version (Whitehead, 2009).

Salman Rushdie, while living in London and looking out of the window at a city that has a different landscape compared to the city where he belongs, tries to struggle with the distortions of his memory and to unlock the past in an attempt to reclaim Bombay for himself. Rushdie constructs his version after realizing that he would never be able to reintegrate his homeland India accurately as it is:

> It may be that writers in my position exiles, or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do in the knowledge-which gives rise to profound uncertainties that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indians of the mind (Rushdie, 2006, p. 428).

Through the statement given above, Rushdie believes that exile writers like him who are physically out of their homeland, lost their homes in geographic places; however, they have an opportunity to create or construct their 'homes' in the imaginary world of fiction, where they retain an idealized picture of their home as heaven, which they had been forced to leave (Salhi et al., 2006, p. 3). The concept of 'home' is not dynamic, and it is not fixed in one geographic location. In a similar vein, Russian scholar Boym (2001) emphasizes that home is a state of mind that does not always correspond to a specific place; however, it does include human perceptions, feelings, and meanings associated with the living setting. It has a strong association with a place where exiled people can assert themselves and feel a sense of belonging. In that sense, the home becomes the space that has the mobility feature to move from one space to another as the exiled people themselves move (Tuan, 1977). The mobility of home can be manifested through different details and objects that are kept in the minds of the displaced. In this regard, Vijay Mishra describes his views concerning Indian exiled writers on home as follows:

Their home is a series of objects, fragments of narrative that they keep in their heads or in their suitcases. Like hawkers they can reconstitute their lives through the contents of their knapsacks: a Ganapati icon, a dog-eared copy of the Gita or the Quran, an old sari or other deshi outfit, a photograph of a pilgrimage or, in modern times, a videocassette of the latest hit from the home country. (Mishra, 1996, p. 68).

In the lives of the exiled writers, the concept of home has different meanings, and they vary from person to person. Since these exiled authors come from diverse cultural, linguistic, ethnic, and historical backgrounds, the concept of 'home' means different things to different people. For some, it means past trauma, nostalgia, and the hope of one day returning to their true home; for others, it means self-discovery or self-realization as a means of realising the quest for home. Furthermore, home and exile are two sides of the same coin; the significance of one can be comprehended and understood thoroughly only in comparison to the other. Home is more than just a place where people live; it is also a symbol of their political, cultural, national, ethnic, and spiritual identities (Chaturvedi, 2013). It is an essential point of reference, a starting place from which people have a chance to understand the world and define themselves. It also has a significant place in the identity formation process (Langhans, 2017). Thus, the concept of 'home' is closely linked to identity. According to Burke and Stets (2009), the concept of identity refers to the set of definitions and elucidations that describe who a person is when he or she assumes a specific position in society, joins the group and becomes a part of it, or asserts distinct features that identify the individual as a unique one (Burke and Stets, 2009, p. 3). In other words, identity is who or what a person is, and it is also a self-representation of interests, relationships, and social activities related to the person.

1.2. Theoretical Background

This section of the chapter will go over identity and its various types in general. Moreover, it will also focus on the multiple identities and salient identities that interact with each other in concrete situations. Besides, P. J. Burke and J. E. Stets' ideas on salient identities and their verification processes will be handled. Furthermore, Abraham Maslow's thoughts on the needs of individuals will be covered in general, and his belonging needs will be discussed in a detailed way. Finally, because the study's main concern is exile, Edward Said's thoughts on exile, both positive and negative, will be addressed.

1.2.1. Identity Theory

The concept of identity is highly problematic since this type of problematization relates to the dynamic nature of identity. In fact, identity is always in progress and is not static; it can vary due to different factors, such as the context in which it is formed. Accordingly, the expression 'who one is?' varies from one context to another and is based on the measuring features that are used to draw one's identity at the level of the various social conditions and situations that the individual passes through in his or her life (Kroger and Marcia, 2011). In a similar vein, Grossberg (1996) claims that defining the notion of identity is not easy, as it is constantly in progress and keeps changing all the time. Identity is always temporary, relational, incomplete, and not stable. Furthermore, according to Rich (2014), in the construction of the identity process, an individual has an active and key role. Thus, an individual's identity depends on the various contexts through which he or she goes and the choices that he or she consciously or subconsciously makes. In fact, the significant point is to place an accent not only on the meaning or definition of identity but on identities since it is difficult to discuss one identity. The reason for discussing identities lies in the idea that everyone has more than one identity, usually many. Identities are considered "social constructs–culturally and interactionally defined meanings and expectations—and as aspects of self-processes and structures that represent who or what a person or set of persons is believed to be" (Vryan, 2007, p. 2216).

Multiple identities do not exist and operate in isolation; they interact with each other in concrete situations. During an interaction process, these multiple identities may be activated (Burke and Stets, 2009). In his work *Identity: Social Psychological Aspects* (2007), Vryan comments on three types of identity. The first type of identity is social or role identity, which refers to a person's sense of self as a part of a socially constructed group. There are some factors such as sex, gender, race, family, nationality, ethnicity, faith, profession, age, sexuality, and non-compulsory subcultural participation that relate to the first type of identity (p. 2216). Sociologists use the notion of identity to illuminate how an individual understands who he or she is and why he or she acts in a given way. In comparison to others, the individuals classify and identify themselves as members of a specific community. A member of a Jewish community, for example, may identify as Jewish and thus distinguish himself or herself from others who identify as Christians or Muslims.

Furthermore, a person may have several social identities; however, these identities can vary according to their importance, centrality, or salience in different contexts. The second type of identity is situational identity, which is unique to a particular type of social condition, and in any relationship, the person should describe the situation, other representatives of the community, and also be aware of evaluating their actions and discussions. The third type is personal identity, which is a collection of meanings and expectations that are unique to an individual and are linked to his or her individual name, physical appearance, biography, and personal story (Vryan, 2007, p. 2217). Personal identity focuses on the individuality of the person; however, social and situational identities place an accent on individuals within a group or category. Due to the fact that all these identities mentioned above have an impact on "self-conceptions and other intrapsychic structures and processes of the person believed to embody the identity as well as their actions and affect how others will interpret, feel, and act in relation to the identified individual" (2007, p. 2217), they are important in research on exile and immigrant studies in the modern world, which is distinguished by geographical and cultural mobility, rapid social changes in social roles, meanings, and expectations associated with identity, as well as personal and cultural crises of identity (Vryan, 2007).

Cultural identity is one of the central concerns of the literature of exile, diasporic literature, and migrant literature, and in their contexts, the identity concept can be comprehended through dichotomies such as self/other, foreign/native, and us/them. Cultural identity refers to how one's identity is formed not only in relation to others but also to "the Other," other cultures and groups. When individuals identify themselves in relation to a "cultural Other," the concept of cultural identity becomes even clearer and firmer (Clarke, 2008, p. 511). Stuart Hall, in *Cultural Identity and Diaspora* (1993), discusses aspects of cultural identity from two different perspectives. From the first perspective, cultural identity can be analyzed through the communal side, where individuals locate themselves in a shared culture, and from the second perspective, cultural identity can be considered flexible, fluid, and always in process. Stuart Hall argues that cultural identity is affected by the context, the location, and the community in which the individuals live. Individuals exist within the context of social and communal structures. Hall, also like Vryan, Burke, and Stets, claims that the notion of identity is never singular but rather multiple and built across varied, frequently opposing, and intersecting situations, practices, and discourses (1996, p. 4). In the same vein,

Grossberg also refers to the phenomenon of having several identities as "multiplicity of identities" and emphasizes identity fragmentation, for identities are "always contradictory, made up out of partial fragments" (1996, pp. 89-91). Due to these contradictory factors, sometimes the notion of hybrid identity is also used, particularly when varied elements such as ethnicities, cultures, nationalities, or races are included (Daukšaitė-Kolpakovienė, 2020).

The notion of hybrid identity is borrowed from horticulture, and Homi Bhabha elaborates on it in a more detailed way in his work, *The Location of Culture* (1994). It refers to a mixing of cultural characteristics, identities, narratives, languages, customs, traditions, and hybridity in Homi Bhabha's mind, becoming a kind of counter-narrative that deconstructs the dominant culture and discourse. In fact, the term 'hybridity' has both positive and negative implications. From a positive perspective, Bhabha (1994) claims that hybridity is a dialogue between different cultures, which he called 'the third space.' However, on the negative side, it leads to the alienation of the individual because of the in-betweenness state, and therefore, the person becomes an outsider in different cultures. Thus, in-betweenness may have a devastating effect on cultural identity.

In addition to the above-mentioned, Vryan also, in his elucidation of identity, draws attention to two significant factors such as "the interactionist emphasis" and "self-narratives" (2007, p. 2217). The first factor is concerned with identities that are perceived as being shaped by and within specific cultures and social structures that define specific meanings, desires, rights, and restrictions. The second factor deals with self-narratives, which are linked to identity. In fact, interactionist Anselm Strauss (1959) emphasizes the relationship between self-narratives and identity, viewing identity construction and conversion as a lifelong, socially defined, and actively negotiated act. According to Strauss (1995), individuals create and recreate various selves and identities by titling them, and hence attach importance to them. By connecting social structure to identity conversions and transformations, Strauss talks about 'turning points' as marks of identity conversions and transformations, which are experienced by individuals during different events such as getting married, graduating school, becoming a mother or father, acquiring an occupation, leaving one's home, and so on. These 'turning points' make people aware of important changes in their identities while analyzing the history of their lives. Anselm Strauss (1995) claims that as socially

structured facts alter, so do the identities of the person, and as identities change, so do social systems.

These aspects are highly significant in analyzing the literary texts chosen for this research since James Joyce's *A Portrait of the Artist as a Young Man* (1916); Nabokov's *Pnin* (1959); V. S. Naipaul's *Half a Life* (2001), and *Magic Seeds* (2005); and Mircevat Ahiskali's *Gurbetten İniltiler Karış Karış Fergana (Groan from the Foreign Land-Every Inch of Fergana)* (2010) are considered semi-autobiographical novels, so they are partial 'self-narratives.' On the issue of 'self-narratives,' Vryan draws attention to the self-verification theories that focus on the selection of interactions and relationships by individuals, and this selection confirms the self-identifications of the individuals without paying attention to the nature of the identity (Vryan, 2007). Considered from this perspective, 'self-narratives' can be considered an instrument that is essential in the process of 'self-verification' or 'identity verification.' In other words, through 'self-narratives,' a person confirms several identities of their own choosing. In the 'identity verification' process, an individual has a need to feel comfortable and secure about his or her multiple identities. Therefore, he or she seeks approval of the selected identities by negotiating them with others (Stets and Burke, 2009). Stets and Burke (2009) argue that 'identity verification' is a significant element that is used in relation to both present and future identities; however, it should be kept in mind that different identities can be negotiated with different individuals as well. In other words, an individual already has some identities, but there are others that he or she may acquire in the future. On the issue of potential identities, Daphna Oyserman et al.(2011) debate the two sides of identities and their variability. According to their viewpoints, these identities may change depending on the life circumstances, transitions, and stages that an individual faces (2011, p. 117). The individual may have multiple identities in the present and in the future as well. However, Sabine Trepte (2006) asserts that all the identities that the individual has are not of the same significance at the same time. From Trepte's ideas on multiple identities, two illations can be drawn: first, some identities may be more important in all contexts than others; and second, the importance of particular identities may vary depending on the specific context in which an individual is involved at a given time. Burke and Stets (2009) cite the example of a person whose identity as a mother may be more important in all circumstances at all times, but her identity as a teacher or doctor may not be crucial when she is at home with her children and husband. This

example relates to Trepte's ideas about the significance of identities. Thus, it shows that some identities are more dominant than others. In her book *Social Identity and Conflict* (2007), K. Korostelina discusses dominant identities, where she points out that an identity that is dominant can substitute for all other central social identities and can become the most salient and current identity predominating in the structure of social identities. According to Stets and Burke (2009), when an individual enters any interaction, several identities may occur for activation; however, not all the identities may be activated; only certain identities may be activated across various contexts and hence affect the individual's role choice. Therefore, "identities that are more salient are more likely to be activated in any situation" (2009, p. 133). Being activated according to the situation means that an identity is trying to verify itself. Furthermore, due to the dynamism of identities, a changing process occurs. In other words, identities are non-static, unstable, and always continuously changing, and this changing happens as the meaning of the individual's identity moves with time (Burke and Stets, 2014, p. 75). As a result, while a person may have multiple identities, not all of them are activated at the same time; they become salient depending on the situation, and they change over time. The most dominant or salient identity may have a greater chance of being triggered in various contexts; other, less dominant or salient identities may only be involved in a specific context.

The person's understanding of himself or herself, his or her family members, friends, people from his or her own community, and his or her place in the social environment or social context shapes the person's identity, and that identity may become dominant or salient depending on situations or contexts in which he or she takes place. The person lives in different social contexts, where connections and conflicts are tightly connected; hence, the person has a mental orientation to the social community he belongs to. This mental orientation is a sense of belonging, which is a basic aspect of being human (Wang et al.,, 2014). As a result, individuals, as social beings, require a sense of belonging (to a place, group, or community), and this need plays an important role in defining who and what they are. As Novak (2013) states, the need to belong to a certain place, location, culture, society, ethnicity, or group contributes to constructing a specific sense of identity. Accordingly, it is better to say that identity, or, as was discussed above, multiple identities, are closely linked to the sense of belonging.

1.2.2. Abraham Maslow's Belonging Approach

M. Daniels, a contemporary British transpersonal psychologist, describes Abraham Maslow as one of the central individuals in the broader history of psychology (2005, p. 115). Abraham Maslow was an American-born Jewish immigrant and intellectual who had a great interest in psychology, particularly after studying and reading the works of John B. Watson, considered the father of behaviorism (Brown, 2012). Behaviorism refers to the Second Force of psychology, whereas the First Force is Freudian psychology, which is based on a negative and pessimistic view of human nature. According to this force, a human being was an animal, and only an animal operated by negative inner forces (Goble, 1970, p. 4). However, the Third Force, which was related to humanistic psychology, was against this view because it was based on the optimistic, positive, and healthy aspects of human behavior (Miller, 2019). In a matter of fact, the Third Force psychologists, also known as humanistic psychologists, criticize Sigmund Freud and others who pursued the First Force psychoanalytic tradition for examining solely the emotionally upsetting parts of the nature of human beings. The humanistic psychologists touched upon a significant aspect of human nature and put forward the question, "How could we ever hope to learn about positive human characteristics and qualities if we focused on neuroses and psychoses?" (Schultz et al., 2009, p. 297).

Humanistic psychology focuses on strength and dignity and explores human nature at its best, not at its worst. In the same vein, Maslow was also against such a belief. He argues that, on the whole, people are substantially good, aspiring to greatness, and only transforming into anti-social, destructive, or sick when society thwarts such desires. He sees every person as an individual who is the most important actor, and his or her individual agency supersedes other motivations for action (Maslow, 1954). In other words, every person is a unique individual who has an innate (inborn) drive to achieve his or her maximum potential and to understand his or her potential and behavior; the studies should be done on humans, not animals (D'Mello, 2017). From a humanistic perspective, Abraham Maslow asserts that to understand the individual's full potential, there is a need to study healthy and mature people, and he expresses this as follows: "any theory of motivation that is worthy of attention must deal with the highest capacities of the healthy and strong person as well as with the defensive maneuvers of the crippled spirits" (Maslow, 1954, p. 14). This is a distinction between Freud's studies,

which were based on his work with primarily neurotic patients, and the other behaviorism, which includes animal studies, particularly primates. One of the significant factors that affected his view of psychology was the USA's entry into the Second World War. It is because of this historical event that Maslow started to look at "the key questions for humanity... What do people really want in life? What do they need for happiness? What makes them seek a certain goal? Why do they flock to a Hitler or Stalin?" (Hoffman, 1988, p. 150). These important questions, related to Abraham Maslow's disillusionment with traditional behavioral views, laid the foundation for the Third Force, a humanistic component of psychology that combined elements of the two previous forces. As 'the spiritual father of humanistic psychology,' Maslow argues that the comprehensive theory of behavior must contain two important determinants, such as internal and external, whereas Freud focuses mostly on the first, precisely internal determinants, to define an individual's behavior (Goble, 1970).

As a humanist psychologist, Abraham Maslow highlights that every individual has a strong desire to become aware of having his or her full potential and to reach a level of 'self-actualization' by fulfilling other levels (Maslow, 1943). Human needs are critical basic necessities in people's lives. In his studies on human motivation, Maslow deals with a range of needs, starting with the most fundamental ones, from food to social security and acceptance. For Abraham Maslow, all needs are prominent and needed to constitute the psychological totality of one's individuation and education process. In fact, the need theory is generally known in scientific fields as the hierarchy of needs. However, Maslow never displayed his theory as a pyramid (Eaton, 2012). As depicted in terms of a pyramid, basic and higher needs are presented in a hierarchy of five steps. Needs such as food, shelter, security, and social connections are basic needs; on the side of higher needs are values such as beauty, goodness, love, belongings, and creativity (Oğuz, 2017). Additionally, and more importantly, for individuals to move on to the next phase of needs, the lower level must be met first. However, it is necessary to indicate that Maslow places an emphasis on the satisfaction percentage of the need. In other words, he asserts that the statement "if one need is satisfied, then another emerges" does not mean that any need must be satisfied 100 percent before the other need comes out (1954, p. 53). According to Maslow (1953), healthy individuals are both (to a certain extent) satisfied with all their basic needs and dissatisfied with all their basic needs at the same time. In essence, this is one reason why, as Abraham Maslow clarifies, as

individuals 'progress,' their needs become progressively psychological and social to the extent that the needs for love, belonging, friendship, and intimacy become more significant and important than any other needs. Moreover, the need for personal esteem and feelings of accomplishment became important, among other needs (Mawere et al., 2016).

One of the lowest needs in the pyramid is physiological needs, which are in the form of food, water, homeostasis, sex, and breathing. Most of the physiological needs are probably fairly clear. In fact, as long as a person is human, he or she must meet physiological needs in order to survive. In this situation, their survival in the world depends on their basic needs. The physiological needs are followed by the safety and security needs, which are categorized as "security, stability, dependency, protection, freedom from fear, freedom from anxiety, and chaos; the need for structure, order, law, limits; strength in the protector, and so on" (Maslow, 1954, p. 39).

Safety and security needs are important for the individual's survival; however, they are not as demanding as psychological needs. Examples of safety and security needs include a desire for steady employment, health care, safe neighborhoods, and shelter from the environment (Mawere et al., 2016). Furthermore, Santrock (2001) argues that the emphasis on security and safety needs to be on ensuring the survival of individuals in such a situation as protection from dangers such as war and crime. He also adds that chaotic situations, social disorders, social disturbances, and social and physical dangers are defined by an indefiniteness that threatens the peaceful and tranquil coexistence of individuals in society. As a matter of fact, safety and security needs can be classified as primary and secondary ones. The examples given above can be attributed to the primary ones, whereas the second involves both a simple desire for the familiar and a more complex desire for order, "the very common preference is... for the known rather than the unknown. The tendency to have some religion or world philosophy that organizes the universe and the people in it into some sort of satisfactorily coherent, meaningful whole" (Maslow, 1954, pp. 41–42).

Another need in the hierarchy is self-esteem needs. Things that articulate and demonstrate personal worth, social recognition, and achievement are examples of self-esteem needs. Abraham Maslow distinguishes two types of esteem: self-esteem and reputation. The first type is the self-esteem need, which includes a person's own feelings

of worth, importance, and assurance, whereas the reputation need is a sense of respect, dignity, and renown that a person achieves in the eyes of other people in a community. From this viewpoint, self-esteem needs are more than a desire for respect, reputation, or prestige; they represent a desire for power, accomplishment, adequacy, superiority, competence, trust in front of the world, freedom, and independence (Feist et al., 2006). Onah (2015) argues that focusing on reputation, recognition, prestige, self-worth, self-respect, and status among other people in society gives individuals strong confidence to participate in different activities that will develop and improve their living conditions in society. In this way, the expression of the need for prestige, status, recognition, and reputation, among others, stimulates a powerful desire in individuals to contribute to the development of the community (Aruma et al., 2017). Maslow highlights the importance of esteem needs, noting that they have been emphasized by Alfred Adler and his followers but ignored by Sigmund Freud. According to Maslow, preventing these needs causes a sense of inferiority, weakness, and an inability to defend (1954). Thus, these individuals will feel frustrated, inferior, weak, hopeless, and worthless in society. The highest needs in Maslow's hierarchy are self-actualization needs, which come after esteem needs.

Abraham Maslow, in his book *Motivation and Personality*, mentions that the notion of self-actualization was first invented by an organismic theorist, Kurt Goldstein (1960), and was used in a "much more specific and limited fashion" (1954, p. 46). Goldstein (1939), in his book *The Organism: A Holistic Approach to Biology Derived From Pathological Data in Man*, reports that, notably, self-actualization is an innovative trend in human existence as well as the achievement of needs. According to Kurt Goldstein, this high need represents "the tendency to actualize, as much as possible, [the organism's] individual capacities" (1939, p. 197). Goldstein's work on self-actualization has been expanded by Maslow and has been placed at the apex of his hierarchy of needs, in which the term has been defined as follows:

> Self-actualization refers to man's desire for self-fulfillment, namely, to the tendency for him to become actualized in what he is potentially. A musician must make music, an artist must paint, a poet must write, if he is to be ultimately at peace with himself. What a man can be, he must be. He must be true to his own nature. This need we may call self-actualization (1954, p. 46).

As Maslow claims, every individual has a strong feeling for realizing self-actualization or self-fulfillment and has "the desire to become more and more what one idiosyncratically is, to become everything that one is capable of becoming" (1954, p. 46). In other words, people want to achieve and accomplish everything that they are capable of, and they need to implement their capacities and skills. He claims that the nature of desire differs from one individual to another; some individuals want to be the perfect mother, while others want to be great athletes, musicians, authors, inventors, and so on.

Another significant phase in the hierarchy of needs is love and belongingness[1]. Abraham Maslow claims that the belongingness need is one of the significant needs in the lives of individuals; besides, the sense of belonging is a common topic in poetry, drama, memoirs, autobiographies, and novels (1954). The need for belongingness is a necessity for individuals and is characterized as an experience of personal participation and inclusion within a mechanism or space that makes individuals feel like an essential figure in that environment or system (Hagerty et al., 2002, p. 794). Hagerty et al. identify two significant elements of the belonging notion as, "(a) valued involvement or the experience of being valued and needed; and (b) fit, the person's perception that his or her characteristics articulate with or complement the system or environment" (2002, p. 794). According to some psychologists, the need for belonging is a significant factor for a person to see himself or herself as a member of a social environment, feel safe in the environment, or attribute meaning to his or her existence in the world. Maslow (1970) attributes important values to the belongingness and social acceptance of the person throughout his or her life. Furthermore, the sense of belongingness can be to any object, community, ethnic group, person, or certain place. According to Suertegaray et al. (1992), the sense of belongingness emerges from the interaction between places and people's experiences with the world. In a similar vein, Gomes (2002) observes that people should have a belongingness feeling to maintain their mental health and describes it as follows:

> He/she needs to belong to something, to recognize and be recognized, to identify and be identified by others, to have certain relationship, and to be a part of a greater whole that welcomes and protects him/her. Belonging to something, beyond decentralizing from an

---

[1] Maslow, in his works A Theory of Human Motivation (1943) and Motivation and Personality (1954), coined the term 'belongingness.'

egocentric omnipotence, nurtures a sense of pleasure and communion, since human beings cannot respond alone to their existential issues (2002, as cited in Peter et al, p. 96).

Considering above quotation, to exist in the world, people, as social creatures, need to belong to something and build social relationships with others. Maslow (1954) depicts this need as a "hunger for an affectionate relationship with people in general, namely for a place in his or her group or family" (p. 43). Individuals wish to gain this kind of place in their lives as something valuable that has no alternative to achieving the target. When people are unable to meet their needs for belonging, they become lonely and miss their friends, family, and home (Maslow, 1954). Furthermore, when the need for belongingness is not adequately satisfied, a sense of isolation and alienation occurs in an individual's life. Maslow claims that individuals seek belonging and love to overcome a sense of isolation, alienation, and loneliness. He also points out that needs for love and belonging involve the processes of "giving and receiving love," attachment, and feelings of belonging to something or somewhere (p. 45). For him, the need for love and sex is not the same; sex is a physiological need and has not taken a place in his hierarchy of needs; however, he noticed that sex is one of the strategies to demonstrate the love need. The love need is greater than the physiological desire to procreate, so it represents a human yearning for emotional connection, which is inoculated with a different attribute than sexual desire (Setiawan, 2018).

In the same context, Maslow argues that definitions such as who the individual is, where he or she is from, and what his or her roots and origins are adirectly related to the concept of belongingness. Belongingness is defined in this context as a society's or an individual's self-awareness, social positioning, and a sense of belonging to that place (Yetkin and Öksüz, 2019). In this sense, trust plays an important role in an individual's sense of belonging to a place. People feel safer in familiar places, and their sense of belonging depends on trust and develops accordingly (Solak, 2014).

Individuals are sometimes removed, evacuated, or exiled from familiar places where they feel safe to alien places (Hagerty, 1992). One of the phenomena that affect the satisfaction of belongingness is exile. Notably, exiled people question their sense of belonging and love because their situation forces them to consider the need for belonging (Sümer, 2019).

52

1.2.3. Edward Said's Notion of Exile

The notion of exile corresponds to a process that has various aspects, such as cultural, political, and economic dimensions, as well as geographical depiction. In particular, today, many people and groups from different ethnicities, cultures, and nations are forced to live outside their homeland as a result of political decisions concerning military conflicts and ethnic cleansing, or these people may willingly prefer to live abroad for various reasons.

As it was discussed above, the notion of exile has been approached by numerous scholars, and hundreds of books, articles, and essays have been written about it. One of the significant scholars who have examined the idea of exile and played a crucial role in exile studies is Edward Said.

Edward Said was one of the most prominent and influential Arab-American scholars, best known as an author and critic. He is also well-known for his support of Palestine, a country with which he is associated and identified, and also for the defense and protection of human rights in the country of his birth (Antara, 2016, p. 145). Furthermore, his criticism and philosophy of exile are prominent all over the world. In this regard, it is worth noting that Edward Said's treatment of the exile topic is not without approval and confirmation. His perspective on the exile topic has been reinforced by his own personal life and experience. In his autobiography, *Out of Place* (2002), he portrays the exile experience of himself and his family after the Israeli occupation of Palestine. Furthermore, Said claims that his own exile was frequently characterized by being away from home and alienation from his birthplace, Palestine. In this sense, he describes his condition in *Out of Place* (2002) in the following way:

> Along with the language, it is geography- especially in the displaced form of departures, arrivals, farewells, exile, nostalgia, homesickness, belonging, and travel itself- that is the core of my memories of those early years. Each of the places I lived in-Jerusalem, Cairo, Lebanon, the United States-has a complicated, dense web of valences that was very much part of growing up, gaining an identity, forming my consciousness of myself and of others (Said, 2000, p. xii).

Similarly, Edward Said defines the concept of exile as "strangely compelling to think about, but terrible to experience. It is the unhealable rift forced between a human

being and a native place; between the self and its true home; its essential sadness can never be surmounted" (2001, p. 137). For him, being in a state of exile prevents an individual from feeling himself or herself in harmony with his or her real home, and this state leads to a connection between the individual and his or her homeland that is impossible to fill completely. The mental and emotional breakdowns that an exiled person has in his or her new life can never be forgotten; they are in their hearts and memories. In this sense, memory is critical in reuniting the exile with his or her past, native land, family, and friends. The recollection of the past, which has been recorded as history, holds a sense of differentiation and identity for the individuals, preventing them from slipping into the undifferentiated reality of unnamed infinity (Pifer, 2003, p. 65). Moreover, Said also mentions the global pervasiveness of the exilic experience, as becoming accustomed to the idea of the modern era as spiritually isolated and unparented, as a period of alienation, fear, and estrangement (2001).

Likewise, many writers, such as Hammid Shahidian, John D. Barbour, and Nejmeh Khalil Habib, have defined the concept of exile in the same manner, and they also agree with the definition of Edward Said. For these writers, the concept of exile is a constant state of loss; individuals who experience it wish to come back to their homelands. Hammid Shahidian portrays the notion of exile as a depressing, painful awareness in which the individual understands that the place where he or she lives is both home and not, and that the individual does not live where home is (Naguib, 2011, p. 42). According to John D. Barbour (2007), an exiled person always feels that he or she does not belong in the place where he or she lives. Nejmeh Khalil Habib claims that the exiled person wishes to return to his or her homeland, and this dream stays alive in his or her mind and heart (2008). Hence, the exiled person always has a dream of returning to his real home one day. However, in many cases, it does not become true. As a matter of fact, the state of exile is never satisfied, tranquilized, or safe. Exile, in the words of Wallace Stevens, is a winter mind in which the pathos of the seasons, such as summer and autumn, as well as the potential of spring, are close but unattainable (2001). The life of an exiled person is different from other people in society; it has a distinct calendar that includes three seasons of nature. On one hand, it emphasizes life on the native land as a natural event. On the other hand, he underlines that life in exile is a rare occurrence that occurs outside of the seasonal calendar.

For Said, exile forces people to live in a state of loneliness and alienation. These people are haunted by the melancholia of rootlessness, the fear of uncertainty, and some negative influences in their lives. He clarifies the essence of this feeling "Exiles look at non-exiles with resentment. They belong in their surroundings, you feel, whereas an exile is always out of place. What is it like to be born in a place, to stay and live there, to know that you are of it, more or less forever?" (2001, p. 143).

According to Edward Said, a person in exile lacks belonging and feels out of place. Even though he or she considers that he or she is getting accustomed to his or her new life in an alien country, he or she can be deceived by the exile's continuous shifting power that makes life changeable and unstable and thus arouses curiosity and anxiety about what the future will bring for him or her (Soylukan, 2019).

In fact, Said's approach to exile encompasses not only the negative aspects of exile but also includes the positive and 'beneficial' sides of it. According to Said, the exiled people are not only aware of a single culture but of at least two different cultures. As a result, in addition to having their own culture, the exiled people adjust to the culture of the host country by crossing various cultural boundaries (Antara, 2016). According to Said, one of the major benefits of exile is that the exile sees life from two perspectives: what has been left behind and what is happening right now; there is a double perspective that never sees things in isolation (1994, p. 60). Edward Said calls this double perspective 'contrapuntal awareness,' which means belonging to multiple worlds and being aware of multiple cultures. The term 'contrapuntal' has been adopted from the music field and transformed into the social world by Said. Contrapuntal perception refers to the ability to comprehend and perceive several separate lines as well as the unity that exists between them. This recognition is a significant and special characteristic of exiled individuals (Bilgin, 2016). Said describes it as: "Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that – to borrow a phrase from music – is contrapuntal" (1984, pp. 171-172).

Said presents the musical notion of contrapuntal awareness as a pattern that should emphasize comparative literature. For Said, comparative literature is a field whose origins and goals are to shift beyond insularity and provincialism and to see different cultures and literatures contrapuntally. He claims that a contrapuntal reading

of literature belonging to different nations and cultures enables "an awareness of simultaneous dimensions of diverse themes, cultures, environments, and settings" (Qabaha, 2018, p. 14).

All in all, exile is universal, and it has been the destiny of people from various parts of the world. People from different countries, societies, classes, nationalities, cultures, and professions may experience exile or have been victims of displacement. However, intellectuals, such as poets, writers, artists, scientists, and others, have been considered at the core of the international experience. Intellectuals are often treated as outsiders, not only in other countries but even in their own homelands. There could be several reasons for this label, such as being classified as rebels in the face of totalitarian regimes or despotic governments or having a different mindset than most people. The way intellectuals respond to exile makes their experience special because, for them, displacement is a creative struggle (Farid, 2010).

Indeed, some intellectuals, such as writers and poets, can be more productive in exile because they have the opportunity to recognize their creative talent and find a way to function for the sake of themselves and their art. They become more productive artistically. Despite the painful separation from home and homeland, it makes the writers look at the world from different windows and gives them freedom from repression and the gift of a new perspective. The rites of passage of imprisonment, exile, and homecoming were both creatively enabling and compulsive since they served as a metaphor for both power relations within authoritarian states and imaginative art (Gready, 2003, p. 273). Thus, leaving home becomes a necessary process for the creative art of writers and their self-realization and self-actualization in the literary oeuvre. Writing becomes for them a creative ground where they can display to other exiled or displaced individuals how to tackle the problem of constructing identity and establishing a feeling of belongingness. The feeling of belonging is a basic human need; it is "as basic as food and shelter" (Pitonyak, 2014, p. 5). Therefore, it is a fundamental need and motivation for the survival.

1.3. Review of Related Literature

1.3.1. Novelists and Novels

Exile is portrayed in numerous forms of fiction in literature and literary studies, and it plays an important role in the oeuvres of writers from a variety of cultural, ethnic, historical, and linguistic backgrounds. Exile appears to be one of the themes that feeds the literature of exile.The literature of exile offers writers the chance to view and examine their homeland and 'home' from both the outside and the inside, and it presents a diverse and wide range of opinions regarding living and writing away from the homeland. James Joyce, Vladimir Nabokov, Vidiadhar Surajprasad Naipaul, and Mircevat Ahiskali are writers who were deeply affected by exile and reflected it in their masterpieces. Therefore, the concept of exile has occupied a huge place in their artistic output.

Various studies have been conducted on the works by James Joyce, Vidiadhar Surajprasad Naipaul, Vladimir Nabokov, and Mircevat Ahiskali from different perspectives, which will be mentioned briefly below. Güneş (2002) studied the crisis of identity in James Joyce's *A Portrait of the Artist as a Young Man* was examined. James Joyce used his fictional character Stephen Dedalus to criticize the 'nets' of Irish society, which limit people, never letting them express and explain themselves in a free way. Güneş also focused on the shift in the sensibility and perception of Stephen Dedalus. The researcher suggested that Stephen Dedalus is a modernist character who seeks his own identity and meaning through art rather than accepting the identity given to him by traditional society and culture.

Catherine Akca (2008) analyzed religion and identity in James Joyce's *A Portrait of the Artist as a Young Man*. The researcher examined the role of religion in the construction of Stephen Dedalus's identity. His religion permeates his home life, his induction into the adult world of Irish politics, his school life, his expectations for the future, much of the literature he reads, and even the language with which he expresses himself. Another important point discussed in the study is that the rejection of the call to religious life caused Stephen Dedalus to experience a sudden moment of revelation, which indicates his search for identity. The researcher argued that Stephen Dedalus tried to define his identity but was repeatedly confronted and confused by the influence of his family, environment, and cultural and religious heritage.

Nalan Gürakar (2010) analyzed James Joyce's *A Portrait of the Artist as a Young Man* in the light of alienation. She conducted a study in which three novels written by James Joyce's *A Portrait of the Artist as a Young Man*, Joseph Conrad's *Lord Jim*, and Thomas Hardy's *The Return of the Native* were compared in the light of alienation. The researcher revealed that all these writers experienced alienation, but on a different and individual level. Alienation topics are reflected in their works, and their characters suffer from alienation. All four main characters in the novels are incompatible with their community, and this causes their alienation. According to the researcher, four selected characters, Eustacia, Clym, Jim, and Stephen, experienced internal and external alienation for psychological and social reasons.

Lamia Guedouari (2012) examined the theme of exile in James Joyce's *A Portrait of the Artist as a Young Man* and Frank McCourt's *Angela's Ashes*. The researcher argued that Stephen Dedalus's exile, like James Joyce's exile, is considered to be fulfilling a divine mission. Their exile was full of suffering, agony, and longing, as reflected in the myths, legends, and sagas of early oral tradition. Dedalus and Joyce's relationship with Ireland is ambivalent; it is a love-hate relationship. His being out of his homeland accentuated his being Irish. Another conclusion made by the researcher is that though Joyce criticized the Irish, he left his homeland for the sake of his own people. He placed his art in the service of his country.

Irmak Yarar (2013), similarly conducted her study concerning James Joyce and Ireland. She examined Joyce's exile with both precedent and antecedent literary exiles. In her study, Joyce's exile experience was compared to other intellectuals' exile lives, with similar experiences and reflections in their works. Furthermore, the researcher discussed exiled writers' productivity and obstacles that are encountered in relation to their works. Yarar revealed that when Joyce became an external exile, he encountered more obstacles, particularly with publishing and censorship issues. Although the writer faced problems with publishing outside of Ireland, he never gave up on his writing career. Compared to Ernest Hemingway, who interpreted foreign cultures in his literary works, Joyce, like Nazım Hikmet, still wrote about his homeland, even though he had to leave.

Kaushal Kishore Sharma (2015) analyzed the exile theme in Nabokov's novels *Pnin, Lolita, Pale Fire, Ada, or Ardor*. According to the researcher, exile is one of the

central themes in these four novels. Vladimir Nabokov considered exile as either capital punishment or an opportunity to let his audience decide whether his characters are victims or winners. Through his characters, V. Nabokov reflected the common problems of unsuccessful and reluctant emigration. Sharma argued that Nabokov expressed emotions of his own self in his works by showing how the characters are forced into exile.

Kvirikadze, N. G. (2015) used a structural-semantic approach to analyze V. Nabokov's novel *Pnin*. The researcher found out that one of the important themes in the novel is Russian-American cultural and linguistic integration. Timofey Pnin is a man with a Russian soul, culture, character, and lifestyle who lives in America but will never be a real American. The researcher also analyzed the title of the novel from an etymologic perspective. According to the findings, the title *Pnin*, which is the protagonist's surname, means "remainder on the root of a felled or sawn tree" (2015, p. 337) in Russian. Therefore, it is a tree with vanishing roots, a dead tree that has actually lost its functions.

Zhao Ciaojie (2018) carried out a study focusing on the theme of exile in the novel *Mary*, written by V. Nabokov. According to the researcher, exile, loneliness, and nostalgia are presented in the novel in an associative semantic aspect. Moreover, the researcher used the concept of 'psychological complex' by Freud in order to analyze the ambivalent nature of the feeling of exile. The motive of exile, which is traditional for emigration, acquires new connotations such as assimilation, acceptance of the state, and exile as a new form of life and its rules. In addition to this, it is established that the theme of the 'lost paradise' of childhood, partings with the homeland, native culture, language, and dramatic relations between illusion and reality took an important place in the works of V. Nabokov.

Vinogradova, O. V., and Balanovskiy, R. M. (2018) investigated assimilation issues and social rituals in V. Nabokov's novel *Pnin*. Nabokov's protagonist, Timofey Pnin, experienced different problems in France and Prague. However, he experienced a harsh cultural shock only in America. As for Pnin's desire or ability to assimilate and adapt to life in the USA, a mixed (transitional) character is observed in relation to public rituals and symbols generally accepted in the culture (both every day and more solemn). The researchers also revealed that Pnin, in the secular rituals of a small society, makes

mistakes, and these mistakes cause ridicule and misunderstandings. Pnin turned to his past, to his homeland, Russia, when he felt helpless and miserable on the path to adaptation in a new place in a new country, America, and he subconsciously recalls this past.

Mehmet Recep Taş (2012) compared V.S. Naipaul and George Lamming in the light of the politics of postcolonialism and the poetics of alienation. The researcher applied Homi Bhabha's notion of 'homelessness' and Melvin Seeman's five-fold classification of the theme of alienation and considered Hegelian, Marxist, and existentialist theories as regards the notion of alienation. The researcher revealed that alienation and cultural displacement are mainly discussed and treated in the works of the selected writers. Naipaul rejected the majority of the Third World societies, including India, Africa, and Asia. On the other hand, Lamming portrayed a more sensitive approach to these societies. In addition, Taş argued that Lamming tried to cure the sense of alienation by underlying the importance of history, traditions, and myths, whereas Naipaul highlighted the importance of individual creativity, which leads to a sense of alienation in an existential norm.

Özgür Atılım Turan (2015) investigated the concept of 'exile' within and beyond postcolonial theory by contrasting works by V. S. Naipaul and Chinua Achebe. The researcher applied chronology while comparing the selected works and found out that the writers used different techniques. He also revealed that V. S. Naipaul represented the shattered and fragmented psychology of its postcolonial protagonist in exile, whereas Achebe was more Homeric. Another difference discovered by the researcher was that the language used in the novels was different. Chinua Achebe used the language of the suppressed periphery, but V. S. Naipaul, on the contrary, used the language of the suppressed center in postcolonial terms. Turan also argued that the two protagonists probably experienced physical exile in two forms, such as 'internal exile' and 'external exile.'

Barekat and Aliabad (2016) analyzed an identity theme in two novels written by V.S. Naipaul: *Half a Life* and *Magic Seeds.* The researchers handled postcolonial criticism while analyzing these two novels. They focused on Spivak's essay, *Can the Subaltern Speak?* Their examination showed that the protagonist, Willie, suffered from an identity crisis, which affected his actions and decisions. They came to the conclusion,

based on Spivak's ideas, that it is difficult for ex-colonized people to speak for themselves because they are constantly being denied a voice by colonized ones.

Fathima, M. P. (2016) analyzed alienation, placelessness, individual's reaction to place and peacelessness in V.S. Naipaul's novel *Half a Life*. The novel describes a man's search for a home. The characters in the novel suffer from sociocultural issues. The researcher argued that for protagonist Willie, living in a multicultural society like England is a better alternative than being a part of an unstable, shattered, and corrupt society.

Dinçer Atay (2017) focused on identity themes in Mircevat Ahiskali's short stories *İsyan* and *Seninle Seni Ararım* (Rebbelion and Search for You with You). The researcher discussed two significant issues in the short stories, which are identity extinction and the search for a name identity, and language. According to the findings, the existence of different ethnic groups in Caucasian geography, including Georgian and Russian nations, gained importance in the context of the identity status of the characters in the selected short stories. A swear word he heard in Turkish is the only word Russian Colonel Sergey from the short story *Seninle Seni Ararım* remembers from his past. Colonel Sergey heard a swear word and this helped him to find out his real past and his real identity. He had his Turkish name changed to Russian. In the second short story, *Seninle Seni Ararım* (Rebbelion and Search for You with You), Yasin Emmi looks for his lost sister, whom he had to leave in Ahiska. However, all his efforts failed due to her changed name and nationality. And the researcher came to the conclusion that Ahiska Turks who experienced mass exile had to face all the aspects of the extinction of their identity.

Pervin Sevim (2018) analyzed exile and migration in the short stories written by Mircevat Ahiskali and Eyvaz Zeynelov. The writers covered the problems faced during and after exile and migration. The pieces also included how the characters reacted to new environments. Mircevat Ahiskali displayed the mass exile of Ahiska Turks throughout WWII, whereas Eyvaz Zeynelov talked about the Karabakh problem and migration during the Armenian-Azerbaijan conflict. The researcher examined exile and migration notions through the short stories written by Ahiskali and Zeynelov. The method used in the study was close reading. The researcher revealed that both writers experienced exile and migration, and this is reflected in their short stories. They tried to

shed light on the problems experienced by those who had to leave their homes and seek out new ones. In the short stories written by Zeynelov, readers may find people who have a chance to return to their homes. However, in the short stories written by Ahiskali, it is impossible to return because his characters are not legally entitled to do so.

In another study, Erol Sakallı (2018), in his article *The Exile and Migration Issues in the Novels of Mircevat Ahiskali*, focused on the problems the Ahiska Turks faced during their exile from their homeland, Ahiska, and after their forceful settlement in Central Asian countries. The researcher revealed that Mircevat Ahiskali's novels can be considered historical ones. In all of his novels, Mircevat Ahiskali dealt with the experiences of Ahiska Turks in a realistic style. This realistic style and approach are the result of his research prior to writing his works, his own experiences, and what he gathered from his surroundings.

Zamire İzzetgil (2019) investigated *Gurbetten İniltiler-Sürgün* using memory and trauma. The researcher examined Toni Morrison's *Beloved* and Mircevat Ahiskali's *Gurbetten İniltiler - Sürgün* by focusing on the similarities between slavery and exile. The study shows the role of collective memory and collective trauma in the lives of the communities that were forced to experience the harsh conditions of slavery and exile. According to the findings, what the protagonist, Sethe, and other characters experienced during slavery time was shared by all members of their community. They not only have shared the collective memory but at the same time the collective trauma, and through these collective memories and traumas, future generations might understand and feel what their ancestors passed through. Every character in the novel experiences traumatic incidents, and these incidents are not only on an individual level; on the contrary, they are collective. The Ahiska Turks shared a common collective memory and collective historical trauma, which could be healed by coming together and sharing their painful and traumatic past.

Within the framework of the study, it has been determined that the selected novels and writers were discussed separately within the scope of the exile concept and were examined using various theories and perspectives. Most of the studies basically focused on the negative sides of the exile concept and considered it a pessimistic phenomenon. Moreover, it has been detected that although Vladimir Nabokov's novel *Pnin* was written in English, it has not been studied in any articles, master's theses or

doctoral theses in Türkiye. As for the scientific studies conducted abroad regarding the novel *Pnin*, only three theses and a few articles were found; however, these studies did not approach the work within the scope of the exile concept. Therefore, from this perspective, it is hoped that the study that includes Nabokov's *Pnin* will contribute to the field of literature.

Furthermore, it reveals that these works were not examined from a positive perspective, which enables characters to transform the frequently unfavorable view of exile into a rich and fulfilling experience, which paves the way to reaching self-actualization.

Thus, this research will cover the exile concept from the positive and enriching perspective of selected works for the first time. These literary works were written by James Joyce, Vladimir Nabokov, V. S. Naipaul, and Mircevat Ahiskali and are examples of literature of exile that crosses across boundaries and ruminates on the origins and recollections of exiles.

1.4 Frame of the Study

This dissertation consists of five chapters. The first chapter of the study centered on a discussion of the general overview of the exile concept, its characteristics, the relationship between exile and literature, the theoretical background, and the methodology to be followed by the analysis of the selected novels. Next, the reader was provided with a theoretical background that focused on P. J. Burke and J. E. Stets' identity theory, Edward Said's notions of exile, home, and displacement, and Abraham Maslow's notion of belongingness. The end of the first chapter reviewed studies conducted in Türkiye and abroad on the works of James Joyce, Vladimir Nabokov, Vidiadhar Surajprasad Naipaul, and Mircevat Ahiskali. In addition, based on the findings of the studies, the reasons for the researcher's handling of this subject were explained.

Chapters two, three, and four will explore one novel, whereas chapter three will explore two novels. First, since literary works do not exist outside of the historical, social and political circumstances of the time, for better understanding, information about the period, events, and conditions in which the chosen literary works were produced will be

given. Second, the biographies of the writers and their works will be included since the works of J. Joyce's *A Portrait of the Artist as a Young Man,* V. Nabokov's *Pnin,* N.S. Naipaul's *Half a Life* and *Magic Seeds,* and M. Ahiskali's *Gurbetten İniltiler Karış Karış Fergana (Groan from the Foreign Land-Every Inch of Fergana)* contain various significant details about the authors' lives. Thus, each chapter will attempt to provide the reader with a historical and biographical background. Juxtaposing the above-mentioned literary texts, each of which can be regarded as its author's semi-autobiography, and relying on Edward Said, Abraham Maslow, and identity critics' theories as regards the notion of exile, it will be put forward how these four eminent writers experienced and portrayed exile, sense of belonging, displacement, and identity issues.

There will be a conclusion part at the end of the dissertation which summarizes and evaluates the findings. The data obtained from this study will be useful in understanding the direction of the literature of exile. Moreover, it will be helpful in grasping how international writers handle exile, belongingness, and identity issues in the context of the literature on exile.

The appendix of this study will include the full version of the interview with M. Ahiskali, which was conducted by the researcher. The interview has not been published anywhere before.

2. CHAPTER TWO: Aspects of Exile in J. Joyce's A Portrait of the Artist as a Young Man

In this part of the study, before going to the analysis of the novel, it will be useful to touch on the political, social, economic, and religious historical background of Ireland. Besides, readers will be informed about the writer's life in exile and the literary works created by him during this period. In addition to this, this chapter also will discuss James Joyce's novel *A Portrait of the Artist as a Young Man* in the light of the thoughts of Edward Said on exile, Abraham Maslow's belonging needs and self-actualization, and Peter J. Burke and Jan E. Stets on salient identities.

2.1. The Historical Background

The topics of emigration and exile have essential importance in discussing Irish history and the reactions of those who had to leave Ireland. At the end of the nineteenth century and the beginning of the twentieth century, a number of significant events occurred that influenced various fields, such as the historical, political, cultural, economic, and social lives of Ireland and the Irish people, and in particular the lives of exiled ones. With the Act of Union in 1801, Ireland was united with England and Scotland to create the United Kingdom of Great Britain. As a matter of fact, Irish Protestants, but not Catholics, had a chance for the first time to have representation in the English Parliament. It is significant to mention that Catholics made up the bulk of the Irish population. Indeed, the word 'union' connotes cooperation, coalition, equality, equilibrium, closeness, loyalty, alliance, collaboration, and partnership between people, communities, or countries, and in the case of the Union in 1801, the unity and partnership among English, Scots, and Irish. However, there was no equality between them because the English were the social leaders in the country, the Scots were businessmen and farmers belonging to the middle class; the Irish were largely peasants, and most of them were needy and poor (Öztürk, 2000).

The Great Famine of the 1840s was a watershed in the history of the country. This event occurred in the middle of the century and left Ireland without its major food source. The potato famine occurred in the country because of the landowning system

that distributed Ireland mainly among British landlords. In order to take the highest amounts of income, the owners overcharged people in Ireland's peasantry for small pieces of land. During this period, almost a third of the Irish population was reduced either by death or by emigration to North America, Australia, and the cities of Great Britain. According to Irish-American historian Kerby Miller (1985), more Irish left Ireland in eleven years than in the previous two hundred and fifty years. Some historians believe that Irish emigration was in search of better and new opportunities. However, other historians, such as Mary Doly, believe that it was involuntary or even compulsory exile, never an option for a better way of life. Regarding this issue, native Irish literature portrays migration from Ireland to other countries as an involuntary exile, with the Irish migrant portrayed as a tragic victim forced to leave precious people and locations (Thuente, 2000). As a matter of fact, the Great Famine and the Act of Union are two significant events that shaped post-famine Irish policy. The danger that the Irish people felt toward British colonialism was enormous.

Indeed, the Irish were afraid of losing their customs, traditions, culture, and identity. As a result, the nineteenth century was a time of developing Irish patriotism and emancipation from English colonial rule. The quest for emancipation in the case of Ireland was not only reduced to a political struggle, but at the same time, there was a struggle on a religious and literary level. Regarding this, there was an emancipation process conducted in different areas, such as religious, political, and literary; Daniel O'Connell, as a liberator, ruled the religious emancipation, whereas the political one was guided by the nationalist political leader Charles Stuart Parnell. Parnell pioneered the political attempts of the 1880s, and as the leader of Katherine O'Shea, he had reformist ideas, worked for land reform, and struggled for the political independence of Ireland. Even though Charles Stuart Parnell's ideas appealed to a large proportion of the Irish population, his love affair with a married woman, Kathrine O'Shea, affected his political career and position deeply, and he was deserted by many Irish Catholics. Even after their marriage, Parnell could not recover his status again. Consequently, most of his supporters left him, having been incited mainly by the Catholic priests of Ireland. In fact, Catholicism as a religious cult in Ireland encompassed almost all fields of life in Ireland and the Irish population.

The Catholic Church's influence had reached its peak by the nineteenth and twentieth centuries, when it was taken for granted. By exerting pressure on legislators,

church officials actively participated in the political life of the nation. Besides, the Catholic Church assumed strong control over the nation's educational system by the end of the nineteenth century as the authority of the national schools (Miller, 1985). Due to this coercive influence, the clergy assigned themselves a variety of tasks, including formulating moral and intellectual standards, correcting colonial stereotypes, and coming up with unique depictions of the Irish character. The Catholic Church's practices in that period contributed to the emergence of the Irish consciousness. It is important to emphasize at this point that this consciousness has communal, traditional, and hierarchical traits. In a similar vein, historian and Catholic priest Joseph McMahon asserts that triumphalism predominated in the nation during the post-famine period and that the Catholic Church was fixed, stable, and hierarchical. This meant that all new, unknown thoughts were rejected; fresh social principles were treated with hatred; and there was also an inclination to refuse all new and fresh thoughts without even exploring or discussing them (Ward, 2002).

As previously stated, the struggle for Irish independence found a literary outlet as well. The literature of the Irish Literary Revival movement strengthened Catholic and nationalist discourse. In fact, the Irish Literary Revival, or Irish Renaissance, was the heyday of Irish literature, and it covered the period between the end of the nineteenth and the beginning of the twentieth centuries. Irish nationalism and literary development occurred concurrently. A group of authors known as 'traditionalists' were part of the Irish Literary Revival. George Russell, William Butler Yeats, John Synge, Isabella Augusta Gregory, and Douglas Hyde were among the most notable 'traditionalists'.

Irish traditionalist writers and intellectuals sought to resurrect rural rituals, customs, traditions, and stories from Ireland's countryside, as well as cultural practices such as Irish dance, music, and games. Furthermore, due to traditionalists' attempts, there were plays staged in the Irish Literary Theater based on the Irish folk tradition. Notably, their goal was to focus on the 'Irish peasant' factor. Traditionalist intellectuals believed that the only way to create a distinct, pure national Irish identity was to go back to a peasant-like Ireland. According to the Irish Literary Revival movement, belief in the miraculous and supernatural, both Christian and pagan, and folktales were substantial mainstays because ancient Irish literature was primarily oral in nature. The revival of the Mythic Gaelic culture, which contains ancient myths, legends, heroes, folktales, and songs, all these cultural and historical assets, after that, became a national

representational emblem in Irish literature (Hirsch, 1991). Parallel to the revival of cultural aspects, the Irish Literary Revival movement saw a resurgence of interest in the revival of the Irish language. In fact, they wanted to establish the Irish language as the significant and main instrument of independent Irish literature. The Gaelic League desired to reassert the reputation of the Irish language and literature and encouraged the idea of teaching them in schools and colleges.

For them, an idealization of the beauty and virtues of peasant life was a substantial component of Irish literature and culture. It should also be noted that they attempted to emphasize the negative effects of the anglicizing policy of England on Ireland, the Irish, and the cultural heritage of the Irish in their works. Furthermore, the revivalist writers played a key role in the awakening of Irish nationalism and in the battle of the independence war, which was the first battle to be ruled by a poet, Padraig Pearse (Öztürk, 2000).

The 1916 Easter Rising is one of the important political events in the history of Ireland, and Padraig Pearse was the Commander General of the Easter Rising. The role of Pearse as a leader was significant and undeniable. Pearse and those who supported the 1916 Easter Rising saw the end of World War I as a great opportunity to declare Irish independence. However, the event failed, and the rebels were unable to realize their dreams. Their actions set off a chain of events that would lead Ireland to unintentionally stumble upon its way to independence. Despite the fact that the Easter Rising of 1916 was a failure, its memory lives on in Irish society (Miller, 1985).

Equally significant, then, was that there was another group of writers and intellectuals known as 'modernists' who disagreed with the ideas of traditionalists, and objected to the traditionalists' prescribed artistic measures for artistic production. In fact, modernist writers create literary works that reject the limitations of narrow and provincial nationalism. In other words, they advocate internationalism over provincialism. As Childs (2000) claims, the literature of modernism is about "the city, industry and technology, war, machinery, and speed… internationalism and it gives voice to the aesthete, the nihilist, and the flâneur" (p. 4). For this reason, the majority of modernists' literary works were set in cities. They were regarded as the centers of creativity and production, where the writers created their masterpieces. However, it is important to emphasize that cities were alive with action, with constant movement,

transition, and change, and that "there was congestion and cacophony" (Paddy, 2009, p. 113).

From the perspective of modernist literature, art was accepted as the highest creation of human effort. In this sense, the literature produced by the modernists focused on aesthetics rather than morality, as in Victorian literary texts or the peasantry in Revivalist literary texts (Childs, 2000). For them, how the issue was handled in literary work was more significant than what the issue was about. This shows that modernists perhaps paid more attention to the foregrounding of formal concerns than other literary movements.

According to James Joyce and other modernists who supported his ideas, traditionalists paid more attention to colonial stereotypes and nationalist idealization than they neglected to think about and analyze the present situation of the country and the people who live there. The Revivalists shifted away from portraying the country and society's real life with its social and economic problems. As McCaffrey (1956) states, even after the revolutionary period, the traditionalists continued to produce their literary works in the romantic tradition. However, on the other hand, James Joyce and the intellectuals who followed him were more interested in issues concerning the city and rural populations. Subsequently, the issues of Dublin had a significant place in shaping the artistic life of James Joyce.

2.2. An Involuntary Exile and Literary Genius: James Joyce

James Augustine Aloysius Joyce was an Irish exiled novelist, poet, and short-story writer. He was born on February 2, 1882, in Rathgar, Dublin. Joyce was raised in a Catholic family that made an effort to instill religious values in him. He was sent to Clongowes Wood College in Country Kildare, south of Dublin, in 1888, a Catholic school with a Jesuit heritage. James Joyce spent productive and successful years at Clongowes Wood College, where he performed in theater plays, took piano lessons, and sang songs (Bulson, 2006). Furthermore, he developed the practice of memorizing prose and verse written by well-known poets like Milton, Byron, Shelley, and others while still in school, and it persisted throughout his life. In his works, Joyce also exhibited his admiration for Byron and Shelley. In his well-known book, *A Portrait of the Artist as a Young Man*, Joyce illustrated Byron and Shelley's rebellious spirit and ideas through the

protagonist, Stephen Dedalus, and through their rejection of any type of authority, power, or tradition that would threaten their freedom and individuality. The author clearly showed these poets as some of the greatest and most celebrated Romantic poets in English literature, whose life in "self-imposed exile had a positive effect on their art" (Aytür, 1996, p. 144).

For family reasons, Joyce left Clongowes Wood College and, temporarily, for a few months, attended the Christian Brotherhood School. Later, together with his family, James Joyce moved to Dublin, where he attended Belvedere College, a Jesuit day school, where he was a successful student and developed an interest in foreign languages. While studying at this educational institution, he developed his skills in essay writing and won two prizes for composition, one for the best essay written in Ireland among his peers. Besides, especially during this time, James Joyce began experimenting with poetry and drama. Due to his interest in drama, in his last years at Belvedere School, he discovered the Norwegian playwright Henrik Ibsen, who is considered one of the most prominent dramaturgs and fathers of modern drama. The discovery of the Norwegian playwright could be regarded as a key touchstone in James Joyce's growth path as an artist. Joyce detected an analogous spirit in Ibsen, even though the dramaturg was more than sixty years older and living in another country (Bulson, 2006).

In this respect, he wrote an essay called *Ibsen's New Drama for the Fortnightly Review*, which was a highly prestigious magazine in England in 1899, and even Henrik Ibsen, via his English translator, William Archer, thanked his young admirer for the work (Anderson, 1998). This achievement of success at a young age further increased his wish to be a writer and also allowed his family, classmates, peers, and teachers to believe in his potential to become a prominent writer. It is worth noting at this point that James Joyce developed a religious fervor during his time at Belvedere College and even wished to become a priest in order to serve his nation and country. However, with his sexual awakening, Joyce's short-lived piety disappeared and was replaced with a strong rejection of Roman Catholic doctrine (Bulson, 2006).

After graduating from the University College with a degree in modern languages in 1902, James Joyce went to Paris to study medicine; however, due to financial issues, he soon had to leave the university. He did not return to Ireland and preferred to stay in Paris, where he tried to survive by writing book reviews and giving private English

lessons. Living in Paris was his first experience being far from his home, family, and society, where he tasted the freedom that is significant for an artist: the freedom to leave everything behind to produce masterpieces. In order to achieve the self-actualization process and become a creative and true artist, Joyce needed to flee his homeland, family, religion, and all other factors that prevented him from achieving his desire.

Joyce turned to Dublin occasionally but continued his life as an exile in Paris, Trieste, Rome, and Zurich, where he worked on his autobiographical and satirical essay titled *A Portrait of the Artist*. The essay was rejected, but Joyce did not give up and decided to expand and revise it into his first semi-autobiographical novel, *Stephen Hero*, which was based on the earlier version of *A Portrait of the Artist as a Young Man*. As a matter of fact, when Joyce completed Stephen Hero, he was not satisfied with the last version of the novel. For this reason, he began to rewrite and expand *Stephen Hero* and transformed it into *A Portrait of the Artist as a Young Man* (1916). Joyce continued to write his literary works while living in self-imposed exile. In that period, his first collection of poems, *Chamber Music* (1907), was published. In essence, James Joyce's poetry was not well known; however, it was an important step in his development as a writer. In Trieste, he continued to work on *Dubliners* (1914), a collection of stories about Irish people who lived in Dublin and their lives, published in 1914 (Bulson, 2006).

During his self-imposed exile, Joyce continued to create his masterpieces, such as *Ulysses*, which was serialized in the Avant-Garde magazine *The Little Review* from 1918 to 1920. In fact, the novel was written in an episodic style, parallel to that of Homer's *Odyssey*, and depicted a single day by Stephen Dedalus and Leopold Bloom. Joyce created internal exile characters such as Leopold Bloom and Stephen Dedalus, who are alienated, alone, and exiled within their own culture. Another of his well-known works was *Finnegans Wake* (1939), his account of a massive dream that reflects the sea of human history, with its enormous, gusty surface and its profound and moving undercurrents. Due to its immense complexity, Joyce's *Finnegans Wake* kept him busy for sixteen years. The theme of exile and exiled characters also takes an essential place in *Finnegans Wake*. As Ünal Aytür (1996) claims, among the characters of the novel, the readers may find the twins Shaun and Shem (Cain and Abel), who are polar opposites in almost everything. Shem is very much like the other autobiographical figures in James Joyce's fiction who reflect on their life in exile; Shem is "self-exiled in upon his ego" (Aytür, 1996, p. 151).

Although James Joyce spent much of his life in an 'involuntary' self-imposed exile abroad, all his masterpieces occurred in early twentieth-century Ireland and Dublin, and almost all his characters were Irish who experienced internal exile, external exile, and self-imposed exile. His sense of belonging to Dublin and Irish society was portrayed through literary works that were written with his heart and soul. He never gave up on writing about his homeland, Dublin, and his attachment came through in a comment Joyce made to Arthur Power: "For myself, I always write about Dublin because if I can get to the heart of Dublin, I can get to the heart of all the cities of the world" (Ellman, 1976, p. 505). Hence, based on his statement, one can deduce that Joyce physically left Dublin, but his literary works never left his hometown.

2.3. An Overview of A Portrait of the Artist as a Young Man

The novel, *A Portrait of the Artist as a Young Man*, was initially arranged in the form of a series in the magazine *The Egoist* from 1914 to 1915, and later it was published in 1916 as a full book. In fact, Joyce had started writing the novel in Dublin in 1904, but since he left Ireland that year, the main sections and parts were composed in Trieste, where he was in an 'involuntary' self-imposed exile (Aytür, 1996). Depending upon the dates given at the end of the novel, it is most evident that the completion of the literary work took ten years and two different countries (Dublin 1904; Trieste 1914).

According to some critics, the title of the novel has been adapted from Henry James' *Portrait of a Lady* (1881) and Oscar Wilde's *The Picture of Dorian Gray* (1890). What is interesting is that, at this point, their inferences are based on Joyce's essay *Oscar Wilde: The Poet of Salomé* (1891), which portrays the Irishness of Oscar Wilde and his fall in the country. Thus, it can be understood that James Joyce, in his essay, shows his awareness of the prison sentence handed down on Oscar Wilde for his homosexuality. During that time, it was unacceptable in Ireland, where the Catholic Church was a powerful force. However, on the other hand, other critics are against the idea of adaptation. For instance, John Paul Riquelme (2006) claims that Dorian Gray's self-destruction in England contrasts with Stephen Dedalus's desire to escape from Ireland's constraints. Dorian kills the artist and then commits suicide, while Stephen makes an effort to become an artist.

A Portrait of the Artist as a Young Man (1916) is categorized as one of the most significant and valuable semi-autobiographical, Bildungsroman, and Künstlerroman texts of the twentieth century. It shows the life of protagonist Stephen Dedalus, the author's literary alter ego. The novel also narrates the development of Stephen Dedalus, who has problems with belonging to his home, family, nationality, morality, and religion. When Stephen grows up, he decides to choose 'involuntary' self-imposed exile to fulfill his self-actualization needs as an artist. Furthermore, the novel contains autobiographical features and moments that are also confirmed by the members of his family. Stephen Dedalus and James Joyce share commonalities such as living in the same country, facing the same historical events, attending the same school, having identity issues, having issues with belonging to home, community, nation, and family, and having a desire to become true artists. Becoming a true artist is possible only through self-imposed exile. In this regard, David Daiches (1940) also asserts that James Joyce, in *A Portrait of the Artist as a Young Man*, documents and records his own gradual rejection of his social surroundings. At the same time, he claims that Stephen's story was a story of Joyce's ascension as a true artist. Daiches's statement coincides with the thoughts of Edward Said, which he expresses in his book *Reflections on Exile* (2001) on James Joyce and his protagonist, Stephen Dedalus. According to Said, Joyce's hero, Stephen, like his creator, decides to leave his homeland, Ireland, church, and family to experience freedom and "give force to his artistic vocation" (2001, p. 182).

The autobiographical actions, events, and moments depicted in the work are corroborated by Joyce's brother Stanislaw. He claims that Joyce included many of his relatives and acquaintances, as well as the Jesuits, whom he knew as well. According to Stanislaus, his brother James prefers to select many scenes and episodes from his personal life. The reason lies in paying him great attention to his own development and the development of his characters, conditions, and events in the novel. In this context, an indisputable fact is the significant role of textualization in Joyce's life and events that are based on the social, religious, economic, and political forces of Ireland. In *The World, the Text, and the Critic* (1983), Edward Said argues that texts are "worldly, to some degree they are events... they are... part of the social world, human life, and, of course, the historical moments in which they are located and interpreted" (p. 4). Regarding this, Seamus Deane (2004) asserts that the social, national, political, religious, and economic issues of the period had a significant impact on Joyce's writing.

Furthermore, through his literary works, Joyce freely and openly expresses his own ideas about his society and country. Joyce is able to convey the atmosphere of the country to the readers from this vantage point. He artistically and realistically portrays Ireland at the time, with its obstacles, limitations, and realities.

As a matter of fact, in order to show the atmosphere of the time, Joyce needs a hero whose function is to express the life of the author and other Irish intellectuals who do not want "to follow a prescribed path" (Said, 1994, p. 62). In other words, James Joyce wishes to demonstrate that intellectuals like him do not want to live under different oppressions that arise from economic and political conditions, religious dogmas, societal norms, and familial milieus. They do not want to follow a path that is prescribed by these oppressive institutions. Their aim is to have "a sort of freedom, a process of discovery in which they do things according to their own pattern" (Said, 1994, p. 62). For this reason, Joyce creates an alter ego, Stephen Dedalus, who, as Erkoç (2018) claims, is a functional figure through whom the reader may encounter Ireland's dualistic and constrictive environment and the life experience of the writer himself.

Similarly, critics such as Johnson (2008) consider the fact that there are certain similarities between Joyce's background and his alter ego, Stephen. However, they claim that the novel does not include every detail or scene from the actual life experiences of the author and also does not cover his entire autobiography. As a matter of fact, due to the essentiality and significance of the events and scenes, Joyce chooses them and depicts the portrait of the protagonist. He wants to display the importance of the episodes and events since they reveal some information about Joyce, the country, and the culture in which he lives. In the same way, Ayan (2009), like the previous critics, draws parallels between the lives of Stephen Dedalus and James Joyce. However, she contends that the protagonist is an image of young Joyce rather than James Joyce himself, which the writer invents and imagines as the power of an artist.

The novel is a Bildungsroman, tracing the protagonist's development from childhood to becoming an artist-in-the-making. In essence, this is a German term, which means "a novel of development" (Ayan, 2009, p. 177). In this regard, M. H. Abrams (1999) states that the Bildungsroman genre describes the development process of the mind of the protagonist, his or her experiences in the journey towards maturity, acceptance of his or her identities and roles in life, and ways of fulfilling the self-

actualization need. It should be noted that Joyce's style is different from other writers of the genre since he does not directly use conventional and traditional literary norms in his literary works. Actually, the novelist achieves this not initially by destructively changing the structure of the Bildung plot, but by displaying and narrating new norms of development and new settings of education and acculturation that check the limits and criticize diverse details of the classical Bildungsroman (Castle, 2006).

Joyce works on the different potential narrative styles, devices, and methods such as interior monologues, defamiliarization, tunneling, and stream-of-consciousness to show Stephen's psychological and physical development throughout the literary work. Consequently, he tries to represent the protagonist's "human perception and consciousness as well as emotion and meaning" in different ways (Childs, 2000, p. 3). Joyce successfully uses the stream-of-consciousness technique to portray the events and situations in the flow of thoughts in Stephen's mind without percolating them, and hence, he touches on the transition journey from childhood into the maturity of the protagonist by depicting his mind, feelings, emotions, and inner confusions. Regarding the stream-of-consciousness technique, Virginia Woolf, as one of the prominent modernist writers, praised James Joyce in her essay entitled *Modern Fiction* for his deployment of the technique as follows:

> In contrast with those we have called materialists, Mr Joyce is spiritual; he is concerned at all costs to reveal the flickerings of that innermost flame which flashes its messages through the brain, and in order to preserve it he disregards with complete courage whatever seems to him adventitious, whether it be probability, or coherence, or any other of these signposts which for generations have served to support the imagination of a reader when called upon to imagine what he can neither touch nor see (Woolf, 1984, p. 161).

From the clarification given above, it can be understood that James Joyce, as a modernist writer, uses the stream-of-consciousness technique effectively to deliver messages to the soul and brain of the reader. Besides, his writing style, with the application of the new literary devices, allows the readers to feel life and the world as the protagonist, Stephen Dedalus, does from the beginning of the novel. Furthermore, modernist intellectuals think that people grasp the world in fragments, and for this reason, James Joyce's masterpieces are considered mosaic-notched fragments (Johnson, 2008). In this sense, the writer applies his literary talent to portray Stephen's path to

acquiring the most salient identity, which is that of a free artist. The artist who desires to achieve "freedom and justice" (Said, 1994, p. 12) outside of his homeland. In this context, Peter J. Burke and Jan E. Stets claim that "the salience of identity is the probability that a particular identity will be activated across a variety of situations and thus influence the role choices made by the person. Identities that are more salient are more likely to be enacted or activated across situations" (2014, p. 59). How salient identities are activated and changed in the life of Stephen Dedalus can be clearly observed during the phases of his development process, which are portrayed in the form of fragments.

Joyce aesthetically creates a connection between the main character's past, present, and future fragments as he displays them within his development. Regarding the fragments, Mitchell (1976) asserts that the novel appears to be episodic since the emphasis is placed on Stephen's spiritual development, and it is understood that the division of the novel into five chapters represents this process and that each chapter portrays different phases in the protagonist's development. The phases, which include the transition process of Stephen from infancy to maturity, demand flashing moments or epiphanies through which the protagonist becomes aware of the changes occurring in his life, learns what it is to be a grown-up, and takes his own decisions in the journey towards self-actualization. In this respect, Abraham Maslow, in his book *Motivation and Personality* (1954), discusses the term 'self-actualization,' which he borrowed from Kurt Goldstein, expanded, and placed at the apex of his hierarchy of needs. According to Maslow, every person has a strong drive to achieve self-actualization or self-fulfillment, as well as the urge to become more and more of who they are uniquely capable of being. He states that individuals want to accomplish everything they are capable of, and in order to realize it, they need to put their abilities and skills to use. Individuals have various desires, each of which differs from the others. For instance, some people want to be the ideal mother, while others aspire to be outstanding athletes, musicians, authors, inventors, and so on (Maslow, 1954). Thus, Stephen's desire to discover his artistic potential and realize his self-fulfillment needs fits into Maslow's description of self-actualization.

The journey towards an artist-in-the-making desire for Stephen Dedalus is not only metaphorically rich but also highly real and very physical in the sense that he goes around a lot before deciding to experience a self-imposed exile. During his physical

journey, Stephen Dedalus becomes acquainted with most of his epiphanies that are related to his choice to be exiled for the sake of his art. Basically, 'epiphany' is a theological concept that indicates the manifestation of Christ's divinity being shown to the Magi, and it was derived from the Greek word for revelation (Bulson, 2006). Related to this, as stated earlier, James Joyce applies epiphanies to *A Portrait of the Artist as a Young Man*, revealing the phases that the protagonist has to go through before fulfilling his real development. He also uses epiphanies as a literary tool to provide the reader with the idea that fictional characters may rethink and reconsider their view of themselves or their social positions, completely changing their philosophy of life and worldview (Tew, 2009).

Accordingly, Joyce portrays his protagonist's suddenly radically altered decision, which is to flee his 'paralyzed' family, society, and Dublin and become an exile who seeks his liberation, freedom, and salvation as an artist far away from them. This way, the writer demonstrates that the choice to experience exile and displacement is not a one-dimensional notion that can only be realized negatively or catastrophically. On the contrary, it might open the door to satisfying, advantageous, and positive outcomes. Therefore, for Stephen to be distant from his 'home,' Ireland, as an intellectual, it could not be a tragedy; conversely, his exile, as Edward Said states in *The World, the Text, and the Critic* (1983), could be transformed into "a positive mission, whose success would be a cultural act of great importance" (p. 7).

It was particularly through a number of epiphanies that Stephen was able to succeed in gaining this mission and awareness. Furthermore, Stephen Dedalus, via this device, has experienced an important, profound, and momentous sensation that makes him comprehend the wider essence or meaning of his existence and destiny (Engholt, 2010). In this regard, Joyce himself confirms and clarifies his interest in epiphanies in one of his manuscripts entitled *Stephen Hero²,* as follows:

> By an epiphany he [Stephen] meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for

---

²As it was mentioned earlier, *Stephen Hero* is the early version of *A Portrait of the Artist as a Young Man,* and it is well-known that only part of its manuscript survived. It is stored in the Harvard College Library (Harvard University), the Yale University Library, and the Cornell Joyce Collection, and it was created between 1904 and 1906; unpublished, it was printed in 1904 (Natali, 2011).

the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments.

…For a long time I couldn't make out what Aquinas meant. He uses a figurative word…but I have solved it. *Claritas* is *quidditas.* After the analysis which discovers the third quality. This is the moment which I call epiphany. First we recognize that the object is *one* integral thing, then we recognize that it is an organized composite structure, a *thing* in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognize that it is *that* thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany (Joyce, 1963, pp. 211-213).

The novel is also classified as a Künstlerroman, in which the focus is on the spiritual and emotional development of the artist, and is also considered an 'artist-novel.' In fact, it is a novel in which the main or central character is an artist of any kind. He or she is regarded as "a social outsider, who struggles with conflicts between the internal creative impulse and the external constraints of bourgeois social reality" (Martin, 2002, p. 61). In other words, an 'artist novel' describes an artist as an outsider or outcast who finds himself in "the perilous territory of not-belonging" (Said, 2001, p. 177).

Moreover, he or she is viewed by his or her community or environment as a radically different individual who has a rebellious nature that is contrary to their ideas, values, traditions, or culture. In the same way, Roberta Seret (1992) handles *A Portrait of the Artist as a Young Man* from two perspectives, such as the modernist Künstlerroman tradition, which includes features of the genre and is adorned with the new thematic ones that belong to modernism. Seret (1992) gives a description of the modern individual who "finds himself in a state of frustration. The only way to soothe his gnawing anxiety is to create. And… art becomes the creator's homeland. But in order to reach this Utopia, the artist must first voyage through several stages of development: spiritual, social, and psychological" (p. 73). As a matter of fact, Seret's clarification that art becomes a homeland for an artist is similar to Theodor Adorno's idea that writing creates a place that can be reminiscent of 'home.' As cited in Edward Said's *Reflections on Exile* (2001), "For a man who no longer has a homeland, writing becomes a place to live" (p. 568). Creating art proves to be a place that can be called 'home' for modern individuals like Stephen Dedalus, who have a feeling of disappointment. According to Seret (1992), the modern individual who has a feeling of disappointment could escape this state by creating art, which is his or her homeland. However, there are certain stages that a person must go through in order to achieve his or her goal of becoming an artist.

Roberta Seret's description of the modern artist completely coincides with Joyce's alter ego, Stephen, who is the artist-in-the-making process, and corresponds with the traditional Künstlerroman that involves the protagonist's quest to become an artist.

Apart from the traditional side of the genre, as it was previously expressed, Seret places an accent on the modernist Künstlerroman, in which the protagonist has to overcome some obstacles concerning social, psychological, religious, moral, and spiritual issues to obtain his or her aim as an artist. As the protagonist, Stephen Dedalus, develops and grows up as a prospective artist, he is being tested by external constraints like family, nation, religion, love, and social life in Ireland. For Seret, the modern artist strives for a sense of identity, which will be realized and fulfilled only by a commitment to his art. External constraints that the modern artist faces on his way to his desire are all rejected, and in every situation and case, these rejections are changed and replaced by other things (1992). According to Seret's explication, the modern artist differs from the traditional one since he carries a socio-cultural load while continuing his voyage towards self-realization. To illustrate, Stephen Dedalus is a young modern artist who, in the name of becoming a true artist and "to discover the mode of life or of art" (Joyce, 1916, p. 290) where his soul and spirit can express "unfettered freedom" (Joyce, 1916, p. 290), rejects all socio-cultural institutions such as religion, morality, sexual affairs, marriage, or family in his own homeland.

According to Elizabeth Heckendorn (1980), the modernist Künstlerroman artist begins his journey in captivity, carrying the symbol of restrictions and limitations in his artistic views induced by his surroundings, which push him to fly away from his native land to alien lands on his own volition. In addition, similar to Seret's ideas, Heckendorn also emphasizes the destructiveness of the socio-cultural barriers that prevent the artist from gaining success. The barriers of the institutions, which are constantly trying to test Stephen in his personal and artistic life, have become the reasons for his isolation, alienation, displacement, and exile. Stephen's struggle is rebellion against the familial, political, religious, and socio-cultural barriers that prevent him from actualizing and implementing an artistic desire to become a true, free, and independent artist who can express his ideas and thoughts without oppressive force and 'nets.'

To reach his freedom and reconstitute his life, which is restricted by constraints, obstacles, and burdens, Stephen urgently needs to escape from them and keep his goals

in mind as he moves forward, to pursue permanent happiness and avoid uncertainty and dissatisfaction. It supports Edward Said's thoughts on intellectuals who select exile as an alternative path to reach their artistic impulses. According to Said (1994), their task is "the effort to break down the stereotypes and reductive categories that are so limiting to human thought" (p. xi). In this context, it is significant to highlight that the institutional barriers in Ireland that limit the thoughts and ideas of intellects like Stephen Dedalus are defined by Joyce as 'nets.' This is clearly described in the novel through the speech of Stephen in the following way:

> The soul is born…It has a slow and dark birth, more mysterious than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets (Joyce, 1916, p. 238).

Stephen Dedalus feels the need to escape these 'nets,' limitations, and obstacles of Irish society to reach his peak experience and become a true artist who can freely perform his art far away from Ireland. Stephen is aware of his potential and artistic ability and, in order to achieve his goal in life, in spite of the negative effects of the 'nets,' tries "to move on, not stand still" (Said, 1994, p. 64) to continue his flight towards self-actualization needs. In this regard, Abraham Maslow, in his *The Farther Reaches of Human Nature* (1971), discusses noteworthy behaviors stimulating self-actualization needs, which are concentration, growth, honesty, judgment, self-awareness, self-development, and peak experiences. According to Maslow (1971), during the self-actualization process, the individual reaches the highest level of awareness of the events and incidents that occur around him (p. 45). In this way, Stephen demonstrates the highest level of self-awareness towards his dreams and wishes when he feels a closeness to literature in general and particularly to writers and poets who experienced exile. However, the voyage of the protagonist towards the fulfillment of the self-actualization need, which is considered the highest need in the hierarchy of needs proposed by Maslow, lies in the choice of an 'involuntary' self-imposed exile. So it would not be incorrect to say that self-imposed exile is a necessary tool for creating the conditions for reaching the pinnacle of artistic achievement. For this reason, art and exile are significant and intertwined factors that direct Stephen Dedalus' fate and become 'part of a single process,' which is narrated simultaneously throughout the novel.

In this context, Daiches (1940) asserts that the artist's fate requires him to choose exile. For Stephen, exile is "better than staying behind or not getting out" (2001, p. 178), as Edward Said puts it in his *Reflections on Exile*. In fact, David Davis emphasizes not only Stephen Dedalus' choice but also that of his creator, Joyce, who explains the reasons for his and Stephen's 'involuntary' flight from Dublin. In this case, for Joyce and Stephen Dedalus, an 'involuntary' self-imposed exile is an alternative route that they have to select in a country where strict rules of Irish society and Catholic dogmas affect the lives and identities of the people.

Joyce distinctly criticizes the oppressive attitude of the authorities who try to shape people's identities as "fixed and stable" (Burke and Stets, 2014, p. 75) and force them to accept the identities that are devised by them. He is aware of the fact that these identities do not allow people to be independent, free, and acquire their salient identities, which "are flexible, fluid, and always in process" (2014, p.75). Actually, Burke and Stets' description of salient identities overlaps with a modernist perception of identity that, as Ali Güneş (2002) asserts, has a fluid and uncertain characteristic. According to Güneş (2002), due to the modernist perception of identity, Stephen Dedalus has a chance to be free from the enclosure of a stable and fixed identity. Therefore, Joyce shows the need for an unstable and fluid identity for Stephen to form his own thoughts as a developing artist who seeks liberation and freedom, which demands distance, isolation, and exile. Regarding this, in his work *Reflections on Exile* (2001), Edward Said states, "Necessarily, then, I speak of exile not as a privilege, but as an alternative… Exile is not, after all, a matter of choice: you are born into it, or it happens to you" (2001, p. 184). By depending upon the Saidian view of exile, there are so many reasons and causes for leaving Dublin, which Joyce tries to depict realistically and aesthetically from the beginning to the end of the novel. Almost "every event and figure of which affected him intimately" (Joyce, 1916, p. 87) moves him closer to the decision to embark on on 'involuntary' self-imposed exile, which is the alternative path to the goal. From this perspective, it can be asserted that Joyce's alter ego Stephen is not born into exile but that it happens to him in his own native country, which is full of constraints, obstacles, and oppressive forces, against which he has to fight. Not accidentally, Joyce, in one of his letters to Nora, expresses the reasons for his self-imposed exile from Ireland and his fight against cruel forces as follows:

> When I waiting for you last night I was even more restless. It seemed to me that I was fighting a battle with every religious and social force in Ireland for you and that I had nothing to rely on but myself. There is no life here – no naturalness or honesty. People live together in the same houses all their lives and at the end they are as far apart as ever (Ellmann, 1959, p. 176).

James Joyce stresses his rejection of the homeland, where there is no serene life for those who try to awaken their community from its paralyzed, static, powerless, and deep sleep. It is significant to keep in mind that the harsh criticism of the Irish that James Joyce makes in his literary works is not accepted in a pleasant and indulgent way by Irish society. In this respect, Louis Menand (2012) states that Irish society does not like what they see of themselves in the literary works of James Joyce. At this point, it would be appropriate to claim that Joyce's thoughts and ideas do not correspond to Irish society, and due to his severe criticism, they may not see him as a part of themselves or as an individual belonging to their own society. Regarding this, Edward Said, in his work *Representations of the Intellectual* (1994), separates intellectuals into two groups, such as "the yea-sayers" and "the nay-sayers" (p. 52). For Said, the first group of intellectuals is those who belong entirely to their society as it is and thrive in it without an overwhelming sense of dissonance or dissent. On the other hand, the second group, "the nay-sayers," are at odds with their own society and, for this reason, are classified as outsiders (1994, p. 52). Correspondingly, it would not be wrong to attribute James Joyce and his protagonist, Stephen Dedalus, to 'the nay-sayers,' a group of intellectuals whom society accepted as outsiders.

Joyce and his alter ego, Stephen, set a significant target to fly like a bird from a spiritually paralyzing Irish society "to express... in some mode of life or art" (Joyce, 1916, p. 266). The 'home' of Stephen, Ireland, with its restrictive character and spiritually paralyzed society, becomes a prison for Stephen, a man with an artistic soul. According to Edward Said (2001), the boundaries and borders that enclose people within the safety of a well-known and close territory can also become prisons for them (p. 185). Therefore, Stephen Dedalus prefers to escape from prison, refuse the dominant voices that come from the outer world, and accept his inner voices that come from his heart and soul that have a more true and honest nature. On this basis, Vivian Heller (1995) claims that his withdrawal from the outer world is due to the demands of society and that, as the demands increase, Stephen Dedalus' inner world becomes more crowded. Joyce

aesthetically depicts the artistic vocation and flight of Stephen via the image of a powerful hawklike in the following way:

> (…) hawklike man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in hisworkshop out of the sluggish matter of the earth a new soaring impalpable imperishable being (Joyce, 1916, p. 196).

Seeing the image of a hawk-like man flying above the sea, Stephen Dedalus associates himself with Daedalus, an ancient Greek mythical figure, an artist, and a craftsman who was a symbol of intelligence, wisdom, power, and freedom. According to mythological legends, which are handled by Ovid in Book VIII of his *Metamorphoses*, Daedalus, a great master, designed and built a large labyrinth on the island of Crete to house the Minotaur, a half-man and half-bull creature. As punishment for holding a sacrificial bull that was supposed to be delivered to the sea-god Poseidon, King Minos' wife gave birth to the Minotaur. Consequently, Poseidon made Minos' wife love the bull, and Minos, to keep the Labyrinth's secret hidden, imprisoned the master Daedalus and his son Icarus in the Labyrinth on Crete. It was built and designed by Daedalus in such a way that no one could ever find their way out, having once come into it. It was a jail where Minos imprisoned Daedalus and his son Icarus for their role in the creation of the wooden cow. According to Ovid, the imprisoned master has to find a solution or secret way through what he created to escape the complex labyrinth and get freedom. The only way to escape the island and reach freedom was by air. Therefore, the clever architect decided to create two pairs of wings from wax and feathers. In spite of Daedalus's warning and advice, Icarus flew too near the sun, the wax melted, and he fell to his death (Hamilton, 1969). At this point, it should be noted that James Joyce begins his novel *A Portrait of the Artist as a Young Man* with an epigraph from Ovid's *Metamorphoses*: "Et ignotas animum dimittit in artes," which means "Then to new arts his cunning thought applies," and then the line proceeds in the classical author's text: "And to improve the work of Nature tries" (Stanca, 2009, p. 155). It is necessary to emphasize that the myth of the labyrinth handles significant themes such as imprisonment, lust, betrayal, death, escape, and exile, which are also adopted by Joyce throughout the novel (Fortuna, 1998).

As Donald Lateiner (1983) highlights, James Joyce borrows narrative, similes, and metaphors from Ovid's work to show the transformation process that captures the life of Stephen Dedalus from childhood to adulthood. At the same time, the author borrows not only the themes and metaphors from Ovid but also his ingenuity in the transformation of the exiled condition into a masterpiece of creation. However, as it was discussed earlier, Ovid experiences a forced exile and is banished from Rome by Emperor Augustus. On the other hand, James Joyce spends most of his life outside of his homeland, Dublin, and his escape is in the form of an 'involuntary' self-imposed exile. Although Ovid and Joyce experience different types of exile, which are generally associated with loss, estrangement, displacement, nostalgia, and sorrowfulness, they could manage to transform these feelings into a productive experience and an "even more enriching motif" (Said, 2001, p. 173). In Tomis, Ovidius transforms exile into a masterpiece and writes *Tristia and Epistulae Ex Ponto*, which are considered great works in literary history. While living in self-imposed exile in Paris, Trieste, Rome, and Zurich, James Joyce created his well-known literary works.

As stated above, Joyce is inspired by the myth of Ovid and, through Stephen, shows readers his own life in captivity in Irish society and the labyrinth that is his own 'home,' Ireland. The 'home,' which is shrouded in social, religious, political, and oppressive 'nets,' from which he tries to find a way out. For both Joyce and his protagonist, the only way out is to search for a new life in Europe that is distant from the labyrinth (Ireland), which has a negative environment. This negative environment and disillusionment with Irish society, culture, and Ireland itself caused Joyce and Stephen to decide to flee from them and their exposure to 'involuntary' self-imposed exile.

Stephen, with his metaphorical wings like a 'hawklike,' tries to flee from the labyrinth (Ireland) and the 'nets' that restrict him. In this sense, Joyce and his alter ego, Stephen Dedalus, like birds, wish to fly from one place of living to another in search of a better and freer condition for their existence as human beings and artists. The urgent need to flee from the homeland to an alien land justified Joyce's and his protagonist's reasons behind their 'involuntary' self-imposed exile. Thus, to realize the wish, they need to have a distant relationship with their place of birth, Dublin, which is closely tied to their identities and sense of belonging. According to Eda Öztarhan (2015), there is a close relationship between three important factors, including one's identity, sense of belonging, and home, particularly for those who have experienced exile. From the

beginning of the novel, when Stephen is at Clongowes College, to the end of his university years, he questions his identity, sense of place, and belongingness. Regarding this, Abraham Maslow (1970), in his hierarchy of needs, highlights the significance of the need for belongingness and claims that it is an essential factor for individuals to see themselves as members of a social environment. To Maslow, the sense of belongingness could be to any object, community, ethnic group, or certain place (1970). Considering the sense of belongingness from Maslow's point of view, it will be a straight expression to say that Stephen Dedalus for the first time explores his sense of belongingness when he had to leave his family for Clongowes College. Being far away from his home and family pushed him to rethink the feeling of belongingness:

> Stephen Dedalus
>
> Class of Elements
>
> Clongowes Wood College
>
> Sallins
>
> County Kildare
>
> Ireland
>
> Europe
>
> The World
>
> The Universe (Joyce, 1916, pp. 11-12).

As a child whose consciousness is in the infant phase, Stephen does not distance himself from his home country, Ireland, and locates his place within the list, that he scribbles in his geography book. During this developmental stage, his sense of belonging is closely linked to both his home country and the school, which becomes his second home and where he receives his religious education. Interestingly, Stephen Dedalus mentions his school, Clongowes Wood College, before his home country, Ireland. In this case, it would not be wrong to comment that the impact of the Catholic authorities should not be underestimated. In other words, they are dominant forces and have the power to affect the lives of the younger generation. Hence, there should not be any doubt that these forces may influence younger generations' upbringing and sense of belongingness with regard to religious institutions. Based on this, it would be

appropriate to claim that in the minds of the younger Irish generation, there is a belief that religious authorities are more knowledgeable than other members of Irish society. To illustrate, Stephen compares his first educator, a devoted Catholic named Dante Riordan, who taught him a lot of things regarding the general education of the child and "was a clever woman and a well-read woman," to Father Arnall, who "knew more than Dante because he was a priest" (Joyce, 1916, p. 6).

Religious authorities, as in the case of Father Arnall, have hegemony over the young Irish generation in general and particularly Stephan Dedalus' mind. They have the ability and power "to hold sway and empire over" (Mezey, 1999, p. 347) over Stephen Dedalus and his young consciousness. Furthermore, their educational style has a restrictive character, which includes aspects of fear and punishment—the exact opposite of the proper education that must be given to individuals of this age group. The distrust of the teachers (priests) toward students and unfair punishment force them to feel like outsiders, who are "best exemplified by the condition of exile, the state of never being fully adjusted, always feeling outside" (Said, 1994, p. 53).

The turning point in their lives occurs at Clongowes Wood College, a strict Jesuit school where Joyce and his alter ego, Stephen Dedalus, are sent to get their education. Stephen, like Joyce, spends most of his childhood days at this school, where his memories are full of pain, isolation, and alienation. Stephen always feels like an outsider, an alienated, isolated boy who is different from his peers. The young Stephen prefers "the warm study hall" (Joyce, 1916, p. 11) instead of the playground where the other schoolboys play games. Actually, Stephen, like any other person, laments the lack of friends or people with whom he can share his feelings, emotions, or ideas. Namely, during his childhood days at college, he becomes aware of feeling a lack of a sense of belonging. As Maslow, in his book *Toward a Psychology of Being* (1962), suggests, every individual has a number of needs, and love and belongingness needs are among them. He says that belongingness needs can only be met externally, or, in other words, by other people. This means that it can be realized only from outside the individual (p. 31). Depending upon Maslow's thoughts, it is seen that Stephen wants to fulfill his belongingness needs, and, therefore, instead of doing it with those groups of people to whom he does not feel close, he prefers to be closer to the writers and poets. So Stephen's estrangement from his peers makes him get closer to the world of literature, where he becomes aware that his literary tastes also differ from theirs. He struggles with his peers

because of his literary preferences. His classmates, Heron, Boland, and Nash, force him to concede that Byron was not a great poet; he was a "heretic and immoral" (Joyce, 1960, p. 90).

However, Stephen opposes such attempts. They are blaming him for reading and defending "heretic, immoral, and bad" (Joyce, 1960, p. 90) poets like Lord Byron, who do not want to share the common values of their society and prefer to be self-imposed exiles outside of their homeland. Essentially, Byron is a role model for both Stephen Dedalus and his creator, James Joyce, in their first steps toward the creation of free and unique literary works that are not wrapped up with the 'nets.' In this respect, Richard Ellman, one of James Joyce's biography writers, highlights the impact of Byron on Joyce's literary oeuvre as follows:

> Abruptly within a month, for Joyce always moved very quickly when the matter was crucial, he recognized his theme, the portrait of the renegade catholic artist as a hero. He could draw upon two types of boks he had read: the defector from religion and the insurgent artist. He joined the two together. His own conflict with the church, his plunge into callow sexuality, his proud recalcitrance in the name of individuality and then of art, his admiration for Parnell, for Byron, for Ibsen and Flaubert …all began to merge as parts of his central conception in which the young man gives up everything for art (Ellman, 1959, p. 148).

For art's sake, Joyce and his alter ego, Stephen Dedalus, choose to rebel against any authorities, constraints, and obstacles, staying alone, isolated, alienated, and in a state of exile. Day by day, Stephen's alienation from his surroundings makes him feel like an internal exile in his own school and country. In this regard, Edward Said (2001) asserts that non-exiles belong in their surroundings; however, exiles always feel out of place. Similarly, Stephen Dedalus feels at Clongowes Wood College among his teachers and peers like an exile who is out of place and does not belong to them. In this way, during his school years at Clongowes, Stephen questions his sense of belonging to his school, teachers, and peers. He is bullied by peers and unfairly pandied by teachers (priests), shattering his trust and faith regarding religion and religious authorities. In fact, Stephen's shattered trust and confidence in religion and the priesthood starts at the Christmas dinner and is intensified by the "wrong... unfair and cruel... unjust" (Joyce, 1916, p. 57) punishment conducted by Father Dolan when Stephen Dedalus inadvertently breaks his glasses at school. However, Stephen's faith in religious

authority and injustice is temporarily changed by the rector's positive and indulgent attitude toward his complaint regarding Father Dolan's pandy.

What is interesting is that, at this point, Stephen's bravery in going to see the rector and reporting Father Dolan's unfair punishment has helped him gain respect among the Clongowes College students who bullied him. In fact, not every student at the college has the courage to go to the rector's room and complain about the priest. When he left the rector's room, the fellows saw him and, with great curiosity, asked, "What did he say? Did you go in? Tell us tell us!" (Joyce, 1916, p. 64) Stephen, with great pride, "told them what he had said and what the rector had said," and all the guys "flung their caps spinning up into the air and cried: Hurro!" (Joyce, 1916, p. 64) It seems that the attainment of self-esteem for an alienated Stephen is crucial. As Abraham Maslow (1970) states, "satisfaction of self-esteem needs leads to the feeling of self-confidence, worth, strength, capability, and adequacy" (p. 45). Therefore, it would not be wrong to say that the confidence that Stephen attained after discussion with the rector, in fact, displays his act of rebellion concerning the wrong and cruel actions of the religious authorities.

Furthermore, Joyce also depicts how the Catholic religious authorities that young Irish people face influence their choice of identity. In this respect, when Stephen Dedalus is accepted as a "model youth…. does not smoke and does not go to bazaars… does not flirt… does not damn anything or damn all" (Joyce, 1916, p. 84), the director offers a significant opportunity to take on the priestly identity that, in fact, Dedalus wishes for in his secret fantasies. The idea of becoming a priest, which allows him to learn "secret knowledge and secret power" as well as "obscure things, hidden from others... the sins, the sinful longings, and sinful thoughts and sinful acts of others" (p. 185), is actually appealing and strong, and, more importantly, the identity of a priest begins to gain salience. However, when Stephen is alone and listens to his inner voice, he becomes aware that "the confining life and rigorous discipline of the priesthood run contrary to his perceived needs for experiences to feed his creative impulses" (Fargnoli & Gillespie, 2006, p. 142). For this reason, Stephen Dedalus rejects the priest's identity, which is not the salient identity that can be activated and confirmed by him in this situation.

In this respect, in their work *Identity Theory* (2009), Peter J. Burke and Jan E. Stets claim that a "salient identity is one that has a higher probability of being activated

across different situations" (2009, p. 46). Hence, Stephen realizes that he can attain and activate his future salient identity by denying the imposed identity that is not appealing to his artistic soul and heart. In addition, he grasps that it prevents him from reaching a self-actualization need, which is to become a true and free artist. According to Daiches (1940), Stephen's rejection of the priesthood is the novel's climax and the birth of an artist whose destiny requires him to choose exile.

Apart from religion, one of the significant factors ensuring his 'involuntary' self-imposed exile and preventing him from gaining an artistic identity is his own home and family. In fact, Stephen has a love-hate relationship with his family members and home. While being alone, isolated, alienated, and detached from the teachers, peers, and school, Stephen longs for and misses his own home and family, to which he thinks he belongs, since he comprehends his lack of a sense of belonging to the cold, oppressive environment where he has to stay to determine his own voice among different coercive voices. In this sense, Abraham Maslow and et al. (1987) assert that individuals require a network of social relationships to feel a sense of belonging.

To satisfy his sense of belonging, Stephen needs social interactions and family ties that aid in eliminating the feelings of alienation and loneliness. Here, he realizes the significance of family and home, symbolizing security, peace, love, and a sense of belongingness, which are completely inverse to his school environment. Stephen expresses his longing for his home and especially for his mother through his senses, since during this phase of development, the senses are the dominant tools for perceiving the surroundings and the world. For a young boy, saying goodbye to his 'nice-smelling' mother is difficult and painful, and his mother's crying afflicts him:

> Nice mother! The first day in the hall of the castle when she had said googbye she had put up her veil double to her nose to kiss him: and her nose and eyes were red. But he had pretended not see that she was going to cry. She was a nice mother but she was not so nice when she cried (Joyce, 1916, p.4).

The idea of returning home and seeing his family haunts him all the time he spends at school. He thinks that he is a part of "the home created by a community of language, culture, and customs" (Said, 2001, p. 176). While other students are spending time playing games, Stephen counts the days until he can go home for a holiday and "lay

his head on his mother's lap" (Joyce, 1916, p. 8). Furthermore, Stephen also misses the fireplace, which is an essential element symbolizing the warm atmosphere of the home. Joyce mentions a burning fireplace several times, particularly while describing special and meaningful days, such as Christmas Eve, when the members of the family and fellows are located around the fireplace awaiting Christmas dinner. This Christmas dinner is a great event for young Dedalus since, for the first time in his life, he is allowed to sit and eat together with the adults, sharing the same table and meal.

However, the magical and meaningful moment is ruined by the adults' squabbles, which ruin young Stephen Dedalus' first Christmas meal. Young Stephen's mind is confused as Mr. Casey, Dante, Uncle Charles, and the Dedalus couple are turbulently arguing and discussing politics and religion. Due to his age, he could not understand the meaning of politics; "it pained him that he did not know what politics meant" (Joyce, 1916, p. 13). Dante, a devoted Catholic, believes that Catholicism, as a considerable religion in Ireland, must give a particular shape to religious, social, and political life in parallel with divine principles. On the other hand, Stephen's father, Mr. Dedalus, and Mr. Casey strongly oppose Dante's ideas about life, politics, and religion in Ireland. They think that religion, politics, and social issues must be separated from each other. Stephen's mother and Uncle Charles do not express their views on politics and religion; instead, they prefer to be "on no side" (Joyce, 1916, p. 13). In fact, Parnell is crucial to the country's politics. He was a significant Irish nationalist leader who supported the Home Rule League. However, because of his sexual affairs with his friend's wife, Katherine O'Shea, Irish Catholics, like Dante, desert him and call him "a traitor to his country" (Joyce, 1916, p. 39).

In other words, they believe that political leaders like Parnell, who violate the divine principles of Catholicism, must not represent them on political issues, whereas Mr. Casey and Mr. Dedalus, with their secular stance and thoughts, believe in Parnell's martyrdom. In this respect, it would be appropriate to say that James Joyce is criticizing the essential fact that the religious authorities in Ireland can so easily interfere in politics and find the right to preach to Irish society about whom they can vote for and whom they can declare traitors to the country. The political and religious ambivalence built by the oppressive and anti-democratic intervention of the Catholic Church leads to confusion of ideas. Thus, this politically ambivalent atmosphere also causes Stephen's confusion concerning his own place in this country, in which people's thoughts and ideas

on politics and religion are divided into different parties, yet he does not know whom to believe in or whose side he should be on.

Young Dedalus feels homeless within his own country; he does not know whether he can call Ireland home or whether this country provides him a place that can be called home for those like him who want to live freely and without any constraints. Actually, Stephen's situation is similar to that of individuals who are in a state of exile. As Edward Said cites from Theodor Adorno's work *Minima Moralia*, for the exiles, "it is part of morality not to be at home in one's home" (Said, 2001, p. 184). Based on this point of view, it can be argued that because of the ambivalent atmosphere, Stephen does not feel at home in his own home, Ireland. Furthermore, this ambivalent confusion shatters his sense of belongingness to his family, home, and country and leads to 'involuntary' self-imposed exile and physical exile outside the home country, which symbolizes the Labyrinth from the myth of Daedalus, covered with oppressive 'nets.'

As he matures, Stephen Dedalus gains a distinct and clear understanding of Stewart Parnell's fate and the fates of others who dedicated their lives to deeds concerning national politics and were betrayed by the Catholic Church and clergy. When he is at Clongowes School, he thinks about Parnell and identifies himself with him. Especially during this period, Stephen's Irish identity gains salience in his heart and brain. According to Peter J. Burke and Jan E. Stets (2009), how committed a person is to their identity is a significant aspect that affects the salience of that identity. Being more closely connected to a broader social network built on identity and having deeper links within that network are indicators of a greater commitment to that identity. Stephen's identification with a political leader promotes his Irish identity salience. Due to this salience, he tries to become an Irish man who believes in Irish nationalism and the power of Parnell's politics in Ireland.

However, this condition does not last long, as she recalls the dream about death, which matches with the death of the leader, Stewart Parnell, "but he had not died then. Parnell had died. He had been lost or had wandered" (Joyce, 1916, p. 104) changes Stephen's attitude towards his Irish identity. After Stewart Parnell's death, Young Dedalus realizes that he does not want to waste his valuable life on Irish nationalism and opts for "distance from home—in all senses of that word—" (Said, 1983, p. 7).

Furthermore, the death of the leader and the country's political climate reduce the salience of Irish identity in the protagonist's life.

Interestingly, Joyce portrays his ambivalent views on Irish nationalism from a double perspective. From one side, Joyce and his alter ego reject Irish nationalism and Ireland, describing them as "the sow that eats her arrow" (Joyce, 1916, pp. 237–238). However, on the other hand, he does not refuse the fact that "this race and this country and this life produced" (pp. 237–238) him. Thus, it can be argued that the death of Parnell and his ambivalent opinions about Irish nationality helped Stephen Dedalus to gain a better understanding of himself. Moreover, it would not be wrong to say that it also provides him with the first step toward the choice of exile, which can be an enriching experience through which he may accomplish his desire.

During his university years, Stephen continues to be confronted with the influence of his surroundings, who try to impose an Irish identity and Irish nationalism on him. In one of the much-heated discussions with Lynch, Davin, and Cranly, who are his classmates and friends from the university and who question Stephen's identity meticulously, he tries to explicate the motives behind his rejection of Irish nationalism. However, they do not want to understand his reasons for rejection, and even so, they insist on accepting an Irish identity. His rejection was not just because of political unrest in Ireland but also because of general nationalistic oppression and its restrictions concerning identities that people would like to attain freely without any boundaries. For this reason, he loses his sense of belonging to Irish nationalism and Irish identity, which are no longer salient in his life. As Fleischer (2012) asserts, "Stephen's aim is ultimately to create an identity for himself and by himself as a great writer and, at the same time, present this image to the world as based on a true story" (p.18). The creation of a new salient identity, which is becoming a true artist, in fact, helps him to fly away like Daedalus from the labyrinth (Ireland) covered with 'nets.' These 'nets' are pressures on Stephen Dedalus, and as an intellectual who sees exile as salvation, he wants "to search for relative independence from such pressures" (Said, 1994, p. xvi).

Moreover, Stephen decides to create his masterpieces "as the great artificer whose name he bore" (Joyce, 1916, p. 197) without any limitations, constraints, or outside voices, and also far away from his country, home, family, religion, and nationality that inhibit him from fulfilling his self-actualization needs as an artist who,

like his creator, James Joyce, proceeds to display Ireland in his fictional world. It would be appropriate to comment that Ireland, with its religious, political, and social 'nets,' is a part of Joyce and Stephan as well. They are unable to separate themselves from it, and as a result, their sense of belonging to it remains in an ambivalent manner. To understand and portray Ireland with its 'nets,' Joyce and Stephen need to be distant and detached from them, deploying the significant weapons of "silence, exile, and cunning" (Joyce, 1916, p. 291).

Regarding this, in his book *Representations of the Intellectual* (1994), Edward Said claims that an exiled person, while being out of his own home country, has an opportunity to analyze and scrutinize issues from a double perspective. He asserts that these exiled individuals never view situations and issues in isolation. They compare one situation with its counterpart. Based on Said's clarification, it can be argued that Joyce, from the beginning of the novel, gives clues to the reader that to gain a salient identity as a true artist, Stephen needs to become a physical exile. By becoming an intellectual in exile, Stephen Dedalus has an opportunity to scrutinize and see things from a double perspective. As an artist in exile, he analyzes the social, religious, or psychological atmosphere of his 'home,' Ireland, in a "much wider picture" (Said, 1994, p. 60).

All in all, it is a fact that writers like James Joyce, who experienced exile in the course of their lives, created their literary works grounded in political, religious, familial, and social milieus. Joyce, as an Irish writer, portrays the general atmosphere of Ireland with its obstacles and constraints, from which intellectuals like him desire to become distant. Being separated from the homeland is a necessity for Irish exiled intellectuals like Joyce and his alter ego, Stephen Dedalus, since it grants a double perspective to see and explore their home country and society from the outside and inside. Furthermore, they become aware of the fact that the only way to achieve self-actualization, which is to be a true and free artist, lies in detaching from the country and society and choosing exile. In this regard, the decision to be an 'involuntary' self-imposed exile outside the homeland and society is not a privilege but an alternative path to achieving the goal of being an artist for art's sake. It is significant to emphasize that Joyce and his alter ego were not born into exile; however, it happened to them in their own native country since the restrictions imposed by oppressive institutions in the form determined by Joyce as the 'nets' inhibited the freedom of voice, soul, individuality, identity, and self-actualization that Joyce and Stephen Dedalus wished to achieve. Besides, Stephen

Dedalus, like his creator James Joyce, during his developmental phases, questions his sense of belongingness to his family, teachers, friends, schools, and Ireland, and realizes the fact that he has an ambivalent attitude towards them. However, he continues to depict Ireland with all of its oppressive 'nets,' where he feels like an internal exile. The choice of the salient identity and the dropping of the imposed fixed identities, which are completely antithetical to the identities of modern artists, came about as a result of the decision to reject all of the oppressive social, religious, and familial institutions of the country and the decision to enter self-imposed exile.

3. CHAPTER THREE: Aspects of Exile in V. Nabokov's Pnin

This chapter will discuss waves of exile and emigration that took place during the Pre-Peter the Great, Petersburg, Soviet, and Modern periods. The focus will be on the first wave of exile and emigration in the pre-Revolutionary period, which was a reaction to the October Revolution and the subsequent Russian Civil War. It will also give information regarding Nabokov's life as an intellectual in exile who produced most of his literary works in both Russian and English outside of his homeland, Russia.

Furthermore, this chapter will discuss Vladimir Nabokov's novel *Pnin*, written under his real surname and in the English language, in light of the thoughts mentioned in chapter two.

3.1. The Historical Background

Russian history, culture, and literature are rich with references to the issues of exile and emigration that have affected the lives of both Russian and non-Russian populations. The 'mighty and fair' country restricted the freedom and independence of people from different nationalities and ethnic backgrounds. They were under duress and faced various social, political, religious, and financial crises, leading to displacement from their homelands to alien lands. Due to the external exile phenomenon that occurred in their lives, they lost their homes, families, friends, and everything connected with their past. In this regard, from the Tsarist to the modern period, the notion of exile and emigration is not a new phenomenon in the lives of the people who once had to live in Russia. According to Russian historians, there have been different periods of exile and emigration taking place in the historiography of the country.

Yelena Lykova (2007) argues that the exile and emigration periods can be classified into four phases, such as Pre-Peter the Great, Petersburg, Soviet, and Modern. During the Pre-Peter the Great period, the departure process from the country to other countries was exceedingly tight and strict, yet the departure was allowed only in times of peace and with the approval of the Russian Tsar. People who lived in that period and left Russia without the Tsar's personal approval had to be questioned and, in the case of infidelity, were subject to capital punishment. Interestingly, the reasons for such strict

and tight rules lie in the issue of losing serving folk and peasants, which had been seen as an income source for the country. The other reason was a fear of comparison between Russia and Europe, since their perceptions of freedom were completely different from each other. The regime in Russia did not allow its people the chance to grasp and see the differences and opportunities offered by the West. It is important to note at this point that during the Muscovite period, self-imposed exile and emigration to the West were mostly of Russian intellectuals and political elites seeking to escape the severe, strict, and mighty Muscovite power that limited their independence and liberation.

However, when Peter the Great became ruler of the country, the attitude towards the West began to be noticeable in terms of interaction with the West, relocation freely to other countries, and getting European education. In this respect, the practice of obtaining education abroad has intensified due to Peter the Great and his reforms, which have encouraged many young people to study in European schools (Naumova, 1996). According to some Russian scholars like Kirillov and Bravina (2016), the Tsar's convergence with the West was a significant factor that supported the interests of both the country and its people. Peter the Great was a Tsar-reformer who made decisive transformations in Russia and brought them to the European level (Yemelyanova, 2020).

Peter the Great tried to impose European culture, a style of dress, and even a way of following religious traditions that were completely opposite to the Russian society of the time. Furthermore, his tax reform resulted in a massive exodus and emigration of the population, particularly peasants, to the southern regions of the Don, Ukraine, and Siberia. Russian people from the lower classes started to hate Peter the Great, his reforms, and his ideas concerning the poor, whose lives were turned into hell (Zaozerskaya, 1958). In this regard, Kostomarov (1995) asserts that the Russian people saw the Tsar as the enemy of piety and morality. In fact, he was annoyed with his people and forced them to follow the way that was indicated by him for their 'benefit.' Moreover, it was confirmed in the speech of the emperor:

> With other European people, you can achieve your goal in human-loving ways, but with Russians, it is not so. I would not have owned the Russian government and it would not have become what it is now if I had not used strictness. I deal not with people, but with animals, which I want to transform into people (Yemelyanova, 2020, p. 65).

Peter the Great considered European society to be superior to his own Russian population, which he believed was on the same level as animals. However, the upper class of Russian society was separated from the lower class, which the Tsar called animals. For this reason, getting a European education was allowed and offered to the younger Russian generation of a higher stratum but not to ordinary lower-class youth. When young people from the upper class were acquainted with Western reality, they were disillusioned with their native Russian one, and it caused their self-imposed exile to Europe (Lykova, 2007).

As a matter of fact, the entire structure of Russian autocracy was based on the prohibitions and constraints that paved the way for increasing the number of 'involuntary' exiles and emigrants who preferred alien Western lands over native Russian land. According to Iontsev, Ryazantsev, and Iontseva (2016), political emigration and self-imposed exile to Western countries are becoming more massive and noticeable, especially during the XVIII-XIX centuries. For various reasons that occurred during the pre-October Revolution in 1917 and the Russian Civil War period, more than one million people, including liberal thinkers, revolutionaries, some ethnic communities such as the Doukhobors[3], Jews[4], and those who were in opposition to the autocratic power and external exiled writers like Turgenev and Boborykin, left Russia and settled in Western Europe.

The intensive migration processes caused by the Revolution and the Civil War, and later the subsequent centrifugal flows that regularly repeated throughout the Soviet period, took their place and became one of the most significant phenomena in the historiography of Russia. Post-revolutionary emigration and exile from Russia are typically divided into three major stages or waves. However, some scholars add a fourth, more recent wave that spans the years 1986–2000 (B.V. Averin et al., 2013).

Each stage or wave of exile and emigration has various reasons that differ from each other in terms of periods and circumstances. The first wave was a reaction to the October Revolution and the subsequent Russian Civil War, which caused a mass exodus of Russians who disagreed with the new political atmosphere in the country.

---

[3] A sect of Russian dissenters who also known as 'folk Protestants' or 'Spiritual Christians' who exiled to Canada.

[4] Jews were exiled from Russia to Palestine and the United States of America.

Furthermore, the first wave was also called the 'white émigré,' which symbolized the mass migration from Russia in the 1917–20s to Western countries.

White Russian emigrants were opponents of Bolshevism and the Bolsheviks, who had won the Civil War that followed the Great October Revolution of 1917. In fact, during the reign of Nicholas II, who was the Tsar of All the Russians, most of the White Russians had the privilege of dominance, titles, and high financial standing among other members of Russian society (Perkins, 1994). However, the White Russians lost all these privileges during the Great October Revolution and the victory of the Red Army in the subsequent Civil War. These 'white Russians' or 'white emigrants' could not continue to live in a new Russia where supporters of Bolshevism prevailed over others. Due to these circumstances, they had to flee from their homeland, which became the Soviet Union, to France, Germany, Bulgaria, the Check Republic, Serbia, Türkiye, and other western countries, which were considered the host countries of the exiled and emigrated community of the first wave. What is more important, notably, is that during the 1920s and 1930s, large emigrant centers occurred in Berlin, Prague, Istanbul, Belgrade, Paris, and Harbin.

The first wave of exiles and emigrants were mostly nobles, intellectuals, and a disproportionately large portion of the military owed their loyalty to the Tsar. Alina Lagunova et al., (2017) state that more than two million people left the country; among them were historians, writers, poets, artists, lawyers, philosophers, and other representatives of the Russian culture of the time. In a similar vein, Russian historian Andrey Vladimirovich Popov, in his work *The Russian Abroad and Archives* (1998), also emphasizes that the first wave consisted of the most cultured and wealthy strata of pre-revolutionary Russian society. Likewise, Pavel Markovich Polian (2005) maintains that the Russian dispersion of the first wave was represented by all classes and strata of Russian society.

Representatives of the first wave of emigration, or 'white émigrés,' from high strata of Russian society viewed their position as temporary. They believed that when the Bolsheviks, who established the tyrannical and authoritative regime, lost their power in the Soviet Union, they would have an opportunity to return to their homeland. According to their thoughts, the Bolsheviks' and Bolshevists' regime is short-term, and Russia is a powerful country, which may free and eliminate the regime in a short time.

However, as the days, months, and years passed, their hopes faded; the only way forward was to adapt to life in the host countries while developing Russian culture and identity in foreign lands.

As a matter of fact, 'white emigres' did not want to lose their Russian culture, identity, and language in alien lands. So they tried to establish "Russian schools, universities, scientific institutes, libraries, theaters, technical bureaus, religious centers (churches, monasteries, and societies), political parties, public or trade unions, military associations, cadet corps, periodicals, and book publishers" (Matveeva, 2017, p. 6). Their aim was to protect and not lose the Russian image, soul, language, and culture outside the geographical and political borders of their homeland, Russia.

As it was stated earlier, the representatives of the first wave were obliged to leave the country since their ideals were entirely opposite to the ideals of Bolshevism and its members. This way, a unique cultural and historical phenomenon occurred and later received the name *Russian Abroad*, which made a huge contribution to Russian national literature. According to Raeff (1990), "Russian Abroad" or "white emigres" considered themselves "a country or society" and had to act "creatively as if the emigration represented Russia in the fullest cultural and philosophical sense" (p. 5). For this reason, Russian exiled intellectuals worked productively and creatively. In order to preserve their cultural heritage, they preferred to publish papers, articles, and literary works in the Russian language in many journals and newspapers, such as *Sovremennie Zapiski* (Современные Записки), *Poslednie Novosti* (Последние Новости), *Vozrozhdenie* (Возрождение), *Russkaya Zhizn* (Русская Жизнь), which they established outside Russia. As Matveeva (2017) asserts, the exiled and emigrated intellectuals of the First Wave of the post-revolutionary era tried to preserve the structure of the Russian world, which could, at least to some extent, replace lost and destroyed Russia. In other words, through cultural, literary, and scientific works written and published in Russian, members of the First Wave could keep in mind the 'lost paradise' associated with their distant homeland, Russia.

The second wave of Russian exile and emigration was associated with the history of the Second World War, Stalin's GULAG[5], and repression. The members of the

---

[5] GULAG is a system of labour camps that operated in the Soviet Union from 1930 to 1955, killing a large number of people.

Second Wave were forced to leave Russia and move to the countries of Europe, Argentina, and the United States, where they tried to become a part of the host country and continue their lives within the scope of the new culture, environment, and language. On this matter, it is significant to mention that the number of intellectuals, military exiles, and emigrants of the second wave was less than the number of common folk, residents of the occupied territories, and prisoners of war who had fallen into the captivity of the enemy. For this reason, Stalin pronounces them not prisoners but, on the contrary, traitors to the motherland. Due to Stalin's decision regarding exiles and emigrants of the Second Wave, their return to the country and home was viewed as dangerous and risky. Therefore, this group of exiles and emigrants was also called невозвращенцы (nevozvrashentsi) 'non-returnees' and DP (displaced persons) who lived in DP camps in Germany (Mlechko, 2013).

The third wave of emigration and exile occurred between the 1960s and 1970s, when Khrushchev's Thaw Хрущевская оттепель (Khrushchevskaya ottepel) began to lose strength throughout the Soviet Union, while authoritarian forces gained power. Khrushchev's Thaw, in fact, refers to the period between the mid-1950s and the early 1960s, when Nikita Khrushchev's leadership as Party Chairman reduced repressions, exiles, emigrations, and censorship. Khrushchev realized new reforms for the entire Soviet Union and broke with the tyrannical and oppressive regime of Stalin. Due to his de-Stalinization policies, many Soviet political leaders, writers, poets, artists, intellectuals, and prisoners were released from prisons and Gulag labor camps and were provided freedom of speech. The literary works written and produced during Khrushchev's Thaw addressed the most interesting and exciting topics that Soviet society wanted to know about.

According to Belyaeva (2015), writers of the Thaw period tried to express the sentiments of Soviet society and grasp changing historical realities. Actually, all these nuances are significant and major features of Thaw literature. Belyaeva also claims that the Thaw period was marked by the rise of thoughts and ideas regarding public spirit, liberalism, and morality. Furthermore, the intellectuals of the Thaw period had an opportunity to express their thoughts, ideas, and feelings freely from oppressive constraints and restrictions through their masterpieces. Regarding this, A.A. Aronov (2008) states that during totalitarianism, intellectuals' thoughts, ideas, and feelings were restricted; however, during the Khrushchev Thaw, censorship in the Soviet Union

weakened and writers got a chance to have partial freedom of speech. He provides some examples from the literary works of well-known writers such as Y. Yevtushenko, A. Solzhenitsyn, and B.A. Akhmadulina, B. Okudzhava, and many others. Significant works that testify to the weakening of censorship are Yevtushenko's *Babi Yar*, *The Heirs of Stalin*, and Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. However, the weakening of censorship and even partial freedom of speech were short-lived. This way, many intellectuals, writers, poets, and artists have lost their freedom of speech, which was performed via masterpieces. Due to restrictions, in a mass way and painfully, they started to leave the Soviet Union and move on to various countries such as the USA, Germany, France, and Israel.

The significance of these three waves of emigration and exile is determined by the importance and scope of the historical and political events occurring during the period and by the richness of the intellectual, cultural, philosophical, and artistic lives of outstanding intellectuals who were exiled or emigrated from their native land due to the irreconcilability of their ideas with the revolutionary or communist government of the time. These exiled and emigrated Russian intellectuals, such as Vladimir Nabokov, were far from home, but they were active in foreign lands, where they succeeded in transmitting the Russian language, culture, tradition, customs, soul, and identity through literature.

3.2. The Russian Intellectual Exile: Vladimir Nabokov

Vladimir Nabokov was a key figure in the First Wave of emigration and exile that occurred in Russia. He was born in 1899 in Saint Petersburg into a wealthy, old-noble, and aristocratic Russian family. Nabokov's father, Vladimir Dmitrievich, came from a well-known family that had been in the service of the Russian Tsar for many years, and his mother, Elena Rukavishnikova, had been born into a rich gold-mining family. Furthermore, the Nabokovs were known as a hospitable, high-cultured, and well-educated family that provided a multilingual environment and atmosphere for their children. For this reason, the Nabokov family knew and spoke Russian, English, and French in their household. Therefore, it is significant to indicate the fact that Vladimir Nabokov was trilingual from an early age; yet this privileged condition played a considerable role in his future career as a writer who could create masterpieces both in

the Russian and English languages. As the son of a noble and aristocratic Russian family, Nabokov had the opportunity to attend the most prestigious schools of the time. He entered the Tenishev School in Saint Petersburg together with his brother Sergey, and especially in this educational institute, young Vladimir developed an interest in poetry and started writing in verse. Nabokov published his first book of poems, which was dedicated to his first love, Valentina Shulgin. Vladimir, along with his classmate Andrey Balashov, published twelve poems under the title *Two Paths* (1918); however, his debut was unsuccessful. Despite his failed attempts at poetry, Nabokov continued to create his works as a young man.

Furthermore, Vladimir Nabokov, as a child, was interested in different activities such as soccer, tennis, painting, drawing, boxing, and hunting butterflies. Interestingly, Nabokov inherited from his father a fondness for both boxing and hunting butterflies that was later reflected in his literary works as well (Pitzer, 2013). In a similar vein, Brian Boyd (1990) points out that a fondness for butterflies was not a simple interest; on the contrary, it became a sign and trademark for Nabokov throughout his artistic career. What is more important, the sports motives that Nabokov actively uses in his works are allegories of life itself, with its victories and defeats, which, as in real life, are constantly changing places. The victories and defeats occurring in the lives of Nabokov's characters bear a resemblance to the writer's own life experiences and memories of childhood and adolescence (Popovich, 2018). The memories of childhood and adolescence are associated with his homeland, pre-revolutionary Russia, which symbolizes the 'lost paradise' for the exiled writer Nabokov. Indeed, Nabokov's memories of the lost paradise encompass both the dramatic and happy parts of his life, with their ups and downs; they have a dual character, which is reflected almost entirely in his prose.

The image of a 'lost paradise' is one of the significant literary tools in the oeuvre of the writer. Notably, the Russian-language literary works of Nabokov are based on this image, and banishment from paradise forms a pre-fabulous basis for them (Yerofeyev, 1988). In addition to this, I. Tolstoy (1993) asserts that for a young exiled Russian writer, Vladimir, a meeting with the homeland of his childhood became more and more impossible, even mythical. However, he could solve the return issues through metaphors, which later on became felicitous literary devices in his oeuvre. In particular, due to this solution making for a really hopeless situation, Nabokov became an

exceptionally strong writer with his nostalgic knowledge of life. His strong bonds with beloved pre-revolutionary Russia and, notably, Saint Petersburg aesthetically, have been portrayed in his earlier poems, which were composed in Paris and later self-translated from Russian into English. His nostalgia, longing, the pain of his exile from the mother country, and being alone in an alien land are felt in every line of *The Russian Poems from Poems and Problems* (1969).

The life of exile did not tear Vladimir away from his love for literature; on the contrary, he became more attached to it. Due to this passion, he decided to attend Trinity College in England, where he majored in Russian and French literature. During his student years, Vladimir continued to compose poetry, write short stories and critical essays, and translate the literary works of prominent Russian writers into English. Yet, according to Alexander Dolinin (2004), Vladimir Nabokov's creative development as a professional writer started in exile, and his ties with the literary environment also strengthened during this period.

Vladimir Nabokov's poems were published in the Russian political newspaper *Rul* (The Rudder), which was edited by Vladimir's father, Vladimir Dmitrievich, who was a political leader and activist outside of Russia. In this context, it is essential to remark that precisely during this period, Vladimir adopted the pseudonym V. Sirin and "declared that Sirin's best works are those in which he condemns his people to the solitary confinement of their souls" (Nabokov, 1951, pp. 216-217). Furthermore, as his biographer, Boyd (1990), asserts, Vladimir Nabokov used the pen name Sirin throughout his writing life in Europe as a Russian-emigrated writer. At this point, it is crucial to note that Nabokov's main goal in creating the pseudonym Sirin was to distinguish himself from his father, Vladimir, whose name and reputation were familiar to the emigrating and exiled literary community of the time. Under the pseudonym Sirin, he created almost all of his Russian literary works, such as *Mary* (1926), *King, Queen, Knave* (1928), *The Defense* (1930), and *The Gift* (1963), in which the characters were exiles who faced the problem of adaptation to their new environment and 'home' outside the homeland.

Besides, Vladimir Nabokov, via the voices of the exiled characters, tried to display the fact that returning to the homeland is impossible for those whose background is tied up with Soviet Russia. He continued to live in Berlin and created his masterpieces

under the hard conditions of exile life. On the one hand, he supported himself and his family by tutoring in English and French. On the other hand, Vladimir was involved in the Russian emigration literary community in Berlin, which was considered one of the first centers of Russian emigration.

A few years later, Europe, like post-revolutionary Russia, became enormously dangerous for the Nabokov family since Vladimir's wife Vera was a Russian of Jewish origin who had to emigrate from Russia to Germany. The family had to relocate to Paris, where Vladimir started to work on his first novel in English, *The Real Life of Sebastian Knight* (1941)*.* In fact, the creation of this novel can be seen as a watershed moment in Vladimir Nabokov's career because it forced him to abandon Russian and begin writing in English. He continued creating masterpieces at his next accommodation, which was in the United States of America, where he gave up the pseudonym V. Sirin and became a Russian-born American writer, Vladimir Nabokov. Moreover, the United States of America offered him a position as a lecturer at various universities, where he taught literature and at the same time continued to work on new literary works. Vladimir Nabokov finished and published his well-known works such as *The Real Life of Sebastian Knight* (1941), *Bend Sinister* (1947), *Conclusive Evidence: A Memoir*[6] (1951), *Lolita* (1955), and *Pnin* (1957). Although almost all of his masterpieces reflect nostalgia and longing for his Russian background, they are still "marked by two equally strong propensities: the reluctance to judge and the passion to describe" (Sharma, 2015, p. 24).

3.3. An Overview of Pnin

The novel *Pnin* was written under the real name of the writer, Vladimir Nabokov, and is considered the fourth English-written work by the author. During the period the writer endeavored to write *Pnin* (1959), he had given up his pseudonym Vladimir Sirin and became Vladimir Nabokov, who considered himself "an American writer, born in Russia and educated in England" (Nabokov, 1990, p. 26). As an exiled writer who had to flee from his native country, Russia, and later, from Germany to his 'new home' in the United States of America, Vladimir Vladimirovich was forced to shift from his

---

[6]It was entitled *Speak, Memory: A Memoir* and published the same year, and later, Nabokov translated it into Russian as *Drugie Berega (Other Shores)* and published it in 1954.

mother tongue, Russian, into English to create his masterpieces for an English-speaking audience. According to some Russian scholars, Nabokov's transition from the native language into English is considered a unique phenomenon that has no match in the history of world literature (Zlochevskaya, 2001). However, for polyglot Nabokov, who mastered English, French, and German, abandoning the native language was not so easy; on the contrary, it was traumatic and tragic. Vladimir Vladimirovich himself confirms this moment as a tragic one by writing afterward at the end of the English version of the novel *Lolita*:

> My private tragedy, which cannot, and indeed should not, be anybody's concern, is that I had to abandon my natural idiom, my untrammelled, rich, and infinitely docile Russian tongue for a secondrate brand of English, devoid of any of those apparatuses—the baffling mirror, the black velvet backdrop, the implied associations and traditions—which the native illusionist, frac-tails flying, can magically use to transcend the heritage in his own way (Nabokov, 1955, pp. 316-31).

Actually, Vladimir Nabokov's traumatic and tragic transition from his native tongue, Russian, to English echoes Edward Said's thoughts on the native language that he declared in his autobiography *Out of Place: A Memoir* (1999):

> More interesting for me as author was the sense I had of trying always to translate experiences that I had not only in a remote environment but also in a different language. Everyone lives life in a given language; everyone's experiences therefore are had, absorbed, and recalled in that language. The basic split in my life was the one between Arabic, my native language, and English, the language of my education and subsequent expression as a scholar and teacher, and so trying to produce a narrative of one in the language of the other—to say nothing of the numerous ways in which the languages were mixed up for me and crossed over from one realm to the other—has been a complicated task (Said, 1999, p. xiii).

Based on the clarifications of Vladimir Nabokov and Edward Said, it would not be wrong to state that these two writers may have had different cultural and ethnic backgrounds and may have had different experiences of exile. However, for both of them, the transition to English was not an easy task. There were circumstances that forced them to choose English to reflect their personal experience of being exiled. Edward Said did it through his autobiography, whereas Vladimir Nabokov narrated through his fictional Russian intellectual, Professor Pnin.

Around 1950-1951, Vladimir Vladimirovich started working on *Pnin* while he was still continuing to write *Lolita*, which later would be condemned as an immoral work. The novel *Pnin* is an entirely different and contrasting piece compared to *Lolita* and other Nabokov masterpieces. The reason for this lies in the author's statement, in which he clearly and unequivocally states that *Pnin* was a "brief, sunny escape" from "*Lolita*'s intolerable spell" (Diment, 1997, p. 44).

Pnin was initially arranged in the form of a series and was published independently in *The New Yorker*. When Vladimir Nabokov sent the first story about *Pnin* to *The New Yorker* in the summer of 1953, he portrayed Timofey Pnin, the protagonist, as "not a very nice person but... fun" (Boyd, 1991, p. 225). In essence, Nabokov's view regarding his own protagonist ran counter not only to the reviews of the critics of the time but, at the same time, to the subsequent impressions of the author himself. Regarding the name of the protagonist and the title of the novel, there are diverse thoughts and ideas that are both conjectured by Russian and international critics. In this respect, Diment (1997) states that the surname of the protagonist, *Pnin*, and the title of the literary masterpiece may have several meanings and interpretations. One of the English interpretations can be *Pnin* as "pain," which Brian Boyd explains as "the book's... name... almost spells like pain" (1991, p.272). Based on the spelling of *Pnin* as 'pain,' it can be assumed that Nabokov specifically chose the word *Pnin* to describe the novel of exile, which precisely causes pain. The life of a Russian exiled person who had to flee from his beloved 'home' is a painful process that "is strangely compelling to think about but terrible to experience" (Said, 2001, p. 174). In this respect, Edward Said, in his book *Reflections on Exile* (2001), claims that exile is not a new phenomenon; starting from ancient times until the modern era, it has taken on a significant and central place in the lives of people. Exiles of earlier ages and modern times had "similar cross-cultural and transnational visions, suffered the same frustrations and miseries" (2001, p. 174).

However, according to Said, there are differences between the exiles of earlier times and modern ones. Edward Said states that "the difference between earlier exiles and those of our own time is, it bears stressing, scale: our age-with its modern warfare, imperialism, and the quasi-theological ambitions of totalitarian rulers- is indeed the age of refugees, the displaced person, and mass immigration" (2001, p. 174). Based on this perspective, it would be appropriate to note that Nabokov's protagonist, Timofey Pnin,

was not alone. There were thousands of Russian intellectuals who, because of their totalitarian rulers, became displaced people. Pnin and other Russian intellectuals hated the communist and totalitarian regime and policies of the Bolsheviks that took away their freedom, liberty, and the right to live in their own 'home,' pre-Revolutionary Russia. As a matter of fact, through *Pnin*, Nabokov relates the difficulties faced by thousands of Russian intellectuals who were forced to live in exile and how they were able to overcome these difficulties and even transform them into positive, enriching, and productive experiences. Therefore, despite the pain of being far from their homeland, for these Russian intellectuals, the unwitting choice of exile becomes the right decision. In his poem composed in 1944, *No Matter How*, Nabokov, in fact, tried to prove the fact that intellectuals, rather than submitting to the Soviet rulers or living like silent slaves, made the right decision to live in exile to make their voices heard:

> No matter how the Soviet tinsel glitters upon the canvas of a battle piece; no matter how the soul dissolves in pity, I will not bend, I will not cease loathing the filth, brutality, and boredom of silent servitude. No, no, I shout, my spirit is still quick, still exile-hungry, I'm still a poet, count me out! (Nabokov, 1970, pp. 1-8).

On the other hand, some critics, such as Andrew Field (1967), consider that Vladimir Vladimirovich Nabokov borrowed the name *Pnin* from the name of the XVIIIth-century Russian poet Ivan Pnin, who was an illegitimate son of Prince Repnin. Andrew Field (1967) further elucidates that "at that time, such truncated names were quite common for the bastard offspring of noblemen—and [Ivan Pnin's]" most famous work, *The Wail of Innocence*, is a passionate protest against his position as "half a person in the eyes of society" (p. 139). Vladimir Shadursky (2004) also states that Nabokov named his protagonist Timofey Pnin after the Russian poet Ivan Pnin, who had an unrequited and passionate love for Russian literature. The love of literature is one of the essential indicators in the life of an exiled Professor Pnin. He loves Russian literature and Russian writers so much that he even knows the exact dates and "even the minute of the writing down" (Nabokov, 1959, p. 68) of the literary texts of Pushkin, Akhmatova, Tolstoy, and other significant writers of Russian literature.

According to Kvirikadze (2015) the title of the novel *Pnin* comes from the word stump (pen/пень) or stumps (pni/пни), which is a plural form of the noun stump and

means "a root residue of a felled or sawn tree" (p. 334). Professor Pnin as an exiled person is associated with a felled or sawn tree without solid roots that grows away from his native language, conciliarity, and homeland. He is completely cut off from his homeland, isolated, and alienated. As a matter of fact, Kvirikadze's statement regarding exiled Russian intellectual Timofey Pavlovich Pnin as isolated and uprooted from his home country, Russia, is a popular thought about exile. In this sense, Said states in his book *Representations of the Intellectual* (1994) that there is a popular but completely incorrect belief that exile means complete isolation and hopelessness from one's place of origin. Based on Said's clarification, it can be argued that Timofey Pnin is an external exile, but he does not completely isolate himself from Russian roots, language, and culture. Furthermore, teaching the Russian language, literature, history, culture, and tradition to a non-Russian audience actually further strengthens Pnin's Russian roots. It would be appropriate to say that working on his book "*A Petite Histoire of Russian Culture*" (Nabokov, 1959, p. 76) is proof that, being outside of Russia, Pnin did not completely turn away from his Russian roots and culture.

Professor Timofey Pnin is a representative of the first wave of emigration who opposed Bolshevism and country's political regime. The intellectuals like Pnin and his creator, Nabokov, who had to choose exile as the way out of the current situation in Russia, faced many problems in alien lands. Despite their noble birth and higher education, one of the widespread issues among these exiled intellectuals is financial hardship (Mihaylov, 1989).

It is essential to indicate that, while writing the novel *Lolita*, the writer, as an external exile in an alien land, had financial difficulties, and to overcome this situation, he had to find a solution. As a result, Nabokov saw the creation of a collection of short stories as the most logical solution, and this is why he began working on *Pnin* in series form. Accordingly, as it can be inferred from the above-stated information, Vladimir Vladimirovich Nabokov, as an external exile in the United States of America, reveals his financial issues through Professor Pnin. Regarding this issue, Marc Szeftel corroborates this fact by asserting that "*The New Yorker* paid Nabokov extremely well, and he was not eager to cut the series short, but at a certain moment, he had to make out

of it a novel" (Diment, 1997, p. 45)[7]. Therefore, later, in 1957, Nabokov changed the structure of the work and published it as a full book. Indeed, for the author, making changes in the structure of the literary work was a compelled process, since critics claimed that *Pnin*, as a novel created from the short stories, did not have a carefully designed overall and inclusive structure.

In addition to this, as Galya Diment (1997) utters, compared to the 'serious' novel *Lolita*, which was accurately planned and structured before its creation, the 'light-hearted' *Pnin was* probably planned and structured during the writing process. She also focuses on the duality between the history of *Pnin* as a series and then as a novel. There are two Pnins: one is the alien, and the other is the exile, whose stories and destinies differ. Pnin-the-Alien was doomed to die 'with everything unsettled,' belongs to the series version, which probably was required to entertain the readers of the journal *The New Yorker*, whereas Pnin-the-Exile was kept alive, survived in tough conditions, and even finally triumphed, which belongs to the novel version. Considering Galya Diment's perspective on Pnin as the exile who managed to stay alive, overcome adversity, and even triumph, echoes Edward Said's stance on the positive side of exile.

According to Edward Said (1983), in spite of the fact that exile characterizes the intellectual individual as a marginal one who is "outside the comforts of privilege, power, and being-at-homeness", this condition also "carries with it certain rewards and, yes, even privileges" (p. 59). The privileges of exile for the protagonist are those of gradual change between Timofey's previous state and the subsequent one. This positive change, in fact, is confirmed by Vladimir Nabokov in his letter to Cass Canfield on the 8th of December, 1955. The author describes his protagonist first as "not a very nice person... but fun" and later as "a man of great moral courage, a pure man, a scholar, and a staunch friend, serenely wise, faithful to a single love [who] never descends from a high plane of life characterized by authenticity and integrity" (1968, p. 182).

Besides the structure of the literary work *Pnin*, critics also emphasize the narrative technique, which is viewed as relatively straightforward, and, what is more important, they evaluate *Pnin* as "a string of more or less detachable story-length

---

[7] Galya Diment found diaries and letters of the academic staff who wrote to Nabokov or about Nabokov at the archive of Cornell University. Some of the letters were in Russian, which she translated and used in her book. The researcher could not reach the archive at Cornell University; therefore, she had to cite Diment.

episodes, never really congealing into a novel" (Sardi, 2013, p. 121). However, Vladimir Nabokov rejects the critics' evaluation of *Pnin* as a collection of sketches. He formulates it as follows:

> I cannot tamper with either the plot or the construction of the thing … You seem to regret that the book is, as you put it, not a "novel." I do not know if it is or not … All I know is that *PNIN* is not a collection of sketches. I do not write sketches. But must we pigeonhole him into any kind of category? (Selected Letters, Nabokov, 1968, p. 179).

Pnin is not a collection of sketches, as his author claims in the preceding lines; it is a novel, which is hard to classify since the novel traces some elements of a roman-à-clef, a novel of manners, a campus novel, or an academic novel, and a novel of exile. In this respect, English novelist, playwright, and literary critic David Lodge (2008) asserts that *Pnin* can be classified as one of the essential and paradigmatic members of the academic novel or campus novel, notable examples of which involve Mary McCarthy's *The Groves of Academe* (1952), Kingsley Amis's *Lucky Jim* (1954), Randall Jarrell's *Pictures from an Institution* (1954), and many other literary masterpieces. At this point, it is significant to remember that the first person who proposed the classification of English-language university prose as either academic prose or university prose was David Lodge. In his article entitled *Nabokov and the Campus Novel*, David Lodge (2008) scrutinizes etymologically the meaning of the term *campus novel* and its initial usage in literature. Etymologically, this word originates from the Latin word 'campus,' which means 'field.' It refers to the physical area in which a university or college occurs. This literary term was originally used in American studies at the beginning of the nineteenth century. However, later in the 1950s, it slowly started to enter British English studies.

In essence, Lodge (2008) identifies two versions of this literary phenomenon, such as the American university novel, which is classified as a campus novel or an academic novel, and the British university novel as a varsity novel. Furthermore, David Lodge (2008) claims that the academic or campus novel is a term used to describe a work of fiction in which most actions occur in a university or college. That is, it is primarily concerned with the lives and experiences of the 'dons' or 'academic staff' and less with the students. Likewise, Yelena Bespalova (2020) focuses on the fact that the

campus novel covers the 'microenvironment' of the academic staff with its completely natural professional routine, which includes all its features and rules. She claims that in the campus novel, the characters and their authors belong to a high intellectual stratum of society. For this reason, the artistic value of the genre is determined by the intellectual level of the authors.

According to Bespalova (2020), since the writer himself was an intellectual from a noble family, he needed to create a character that would summarize all his writing and teaching experience that he had accumulated during his academic life away from his homeland. Therefore, Professor Timofey Pnin is perfectly suited for this task. Yet, Vladimir Vladimirovich has conveyed his own longing and nostalgia for the homeland of his youth and indignation towards political actors and power at the time, which forced him to choose a life of external exile via his created intellectual academic character, Professor Pnin (Lodge, 2008). Timofey Pavlovich Pnin, a Russian exile professor, tries to survive in an unfamiliar and alien country among academic colleagues and adjusts to a foreign language, culture, and lifestyle. In essence, the life of the Russian-exiled intellectual Pnin and his misadventures is portrayed in seven chapters, of which six are described through the mouth of the narrator. The chapters of the novel span nine years, with flashbacks and fragments, in the life of the Russian professor, who tries to find a new 'home,' build a sense of belonging to the new surroundings, and self-actualize himself as an academic and writer.

The misadventures of the Russian professor "at Waindell College, a somewhat provincial institution" (Nabokov, 1959, p. 9) are portrayed via humor, satire, and an entertaining comic tone. In this respect, Rampton (2012) evaluates *Pnin* as a comic novel that reflects the politics of campus, cultural clashes in post-war America, and historical events in the twentieth century in a humorous way. On the other hand, Vinogradova et al. (2018) argue that the novel *Pnin* can not only be accepted as a campus novel but can also be called a lyric comedy or a lyric tragedy, which is multi-layered.

As a matter of fact, when Vladimir Vladimirovich started writing this literary work, he planned to create an entirely different protagonist with a comic image and behavior, and he himself confirmed it as follows:

When I began writing *PNIN*, I had before me a definite artistic purpose: To create a character, comic, physically unattractive-grotesque, if you like but then have him emerge, in juxtaposition to so-called "normal" individuals, as by far the more human, the more important, and on a moral plane, the more attractive one. Whatever Pnin is, he certainly is least of all a clown (Selected Letters, Nabokov, 1968, p. 178).

From the clarification stated above, it can be understood that Vladimir Nabokov, as an academic himself and a fiction writer who experienced an external exile, prefers to create a humorous character with an unattractive appearance who encounters linguistic problems in an alien land. Due to the language barrier, Timofey finds himself in clownish and comic situations in which he does not grasp what is happening in an unfamiliar environment where the so-called 'normal' people in his surroundings perceive him as a clown. Actually, the author opposes the view of the protagonist as a clown who becomes the subject of imitation from academic colleagues while they all have social gathering activities. In fact, Nabokov, in one of his letters, discusses his protagonist Timofey Pnin as "a character entirely new to literature-a character important and intensely pathetic-and new characters in literature are not born every day" (Nabokov, 1968, p. 178). In this context, while some critics objected to Vladimir Nabokov's 'new character,' others supported him by emphasizing the innovative originality of *Pnin*, who corresponds to the campus novel genre and the novel of exile.

In addition to this, *Pnin* can also be categorized as one of the significant semi-autobiographical literary works that are part of the literature of exile. It traces some autobiographical moments from the life and background of the author. Timofey Pavlovich Pnin, like his brilliant creator Vladimir Vladimirovich Nabokov, is a dual exiled intellectual who tries to assimilate and acculturate "in the heady atmosphere of the New World" (Nabokov, 1968, p. 8). Timofey Pnin and Vladimir Nabokov have some parallels in terms of being college professors of the Russian language and literature, living in Europe, and later fleeing from there to save both the lives of their family members and their own lives. In the United States of America, "the land of liberty with pure hearts" (Nabokov, 1959, p. 50), they had an opportunity to teach the Russian language, literature, and culture to students from diverse multicultural backgrounds. Timofey worked "at Waindell College, a somewhat provincial institution" (Nabokov, 1959, p. 9), whereas Nabokov taught at different universities but was famous primarily at Cornell, where he had taught for eleven years. In this case, it would be appropriate to

assert that Pnin and Nabokov, in spite of having experienced feelings of estrangement, loss, and sorrow because of exile, they, as Edward Said puts it, could transform it into an "enriching motif" (2001, p. 173). Their enriching experience of exile was also appreciated and admired by their academic colleagues.

Regarding this, Marc Szeftel, as a Russian exiled professor who was Nabokov's colleague at Cornell and "an intimate friend... who admired and envied Nabokov" (cited in Diment, 1997, p. 4), utters in his diary that the prototype of Timofey Pavlovich Pnin is his colleague and friend Vladimir Vladimirovich Nabokov himself. Furthermore, Szeftel clarifies his opinion regarding Vladimir Nabokov's exiled intellectual, Timofey Pnin, and his creator as follows:

> People often asked me… who Pnin was, who he was modeled after. He is modeled after more than one man, and he is, of course, not an exact copy of Nabokov himself but he does have Nabokov's traits (cited in Diment, 1997, p.8).

Likewise, Harry Levin, an eminent Harvard Comparativist, who was one of the earliest and most devoted friends of Nabokov in America, proposes almost a similar clarification as Marc Szeftel: "The character drawn by our friend Volodya was essentially a composite... [S]ome of it may have come from within the author himself... he retained a humorous attitude toward the way he fitted [into] American academic life" (cited in Diment, 1997, p. 9). Similarly, another specialist of English Romanticism, Nabokov's long-time colleague, M. H. Abrams, states that Vladimir Vladimirovich Nabokov's protagonist, "Pnin, was more Nabokov himself than any other person" (cited in Diment, 1997, p. 9).

Professor of Russian language and literature Timofey Pnin like his creator Professor Nabokov first lives as an external exiled intellectual in "the squalid apartment house in the Sixteenth Arrondissement of Paris... after escaping from Leninized Russia" (Nabokov, 1959, p. 8) and later moves to Berlin, which he is forced to leave because of the Holocaust. In fact, Vladimir Vladimirovich Nabokov, through the Russian protagonist Pnin, illustrates the Russian exiled intellectuals who have to leave the 'Great Homeland,' Russia, and move to Europe due to oppositional ideas and thoughts that are entirely contrary to the ideology of Leninized Russia or the Russia of Bolshevism and Bolsheviks. For these intellectuals, Leninized Russia has become a dangerous place,

even a prison. In this respect, Edward Said states that "borders and barriers, which enclose us within the safety of familiar territory, can also become a prison, and are often defended beyond reason or necessity. Exiles cross borders, break barriers..." (2001, p. 185). Therefore, they had to leave Russia, which had become a prison for them, and move to Europe to achieve "freedom and justice" (Said, 1994, p. 12). Based on this clarification, it would not be incorrect to assert that Europe, particularly Berlin and Paris, are the main centers, if not capitals, of exile in which they, as Russians fleeing the Bolshevik regime, can be:

> Formed compact colonies, with a coefficient of culture that greatly surpassed the cultural mean of the necessarily more diluted foreign communities among which they were placed. Within those colonies they kept to themselves. I have in view, of course, Russian intellectuals, mostly belonging to democratic groups, and not the flashier kind of person who "was, you know, adviser to the Tsar … that American clubwomen immediately think of whenever White Russians are mentioned[…] thse Russian "*intelligenti*" had neither time nor reason to seek ties beyond their own circle (Nabokov, 1989, p.277).

The following lines from Nabokov's *Speak, Memory* autobiographical memoir clearly display how white Russians, or 'white emigres,' who are mostly of noble birth, do not want to assimilate, adapt, and fit into the culturally new environment but, in contrast, prefer to stay in compact order within their own Russian circle. In essence, white Russians who are forced to relocate from their homeland to alien lands consider their condition as temporary, since Leninized Russia or Communist Russia would not be under the control of the Bolsheviks for a long time. However, as time passes, these exiled intellectuals grasp that Soviet Russia is getting more and more powerful, and the Communists will proceed to rule over the country. Correspondingly, white Russians have been obliged to adapt and fit into the lives of host countries, where they face cultural and linguistic issues and barriers. Nabokov's Timofey Pavlovich Pnin, as a member of the white Russian community who works in an academic area, also faces cultural and linguistic barriers in host countries, particularly in the United States of America, where his "special danger area ... was the English language. [...] he had no English at all at the time he left France for the States" (Nabokov, 1959, p. 14).

However, as time passes, these exiled intellectuals grasp that Soviet Russia is getting more and more powerful, and the Communists will proceed to rule over the country. Correspondingly, white Russians have been obliged to adapt and fit into the

lives of host countries, where they face cultural and linguistic issues and barriers. Nabokov's Timofey Pavlovich Pnin, as a member of the white Russian community who works in an academic area, also faces cultural and linguistic barriers in host countries, particularly in the United States of America, where his "special danger area ... was the English language. [...] he had no English at all at the time he left France for the States" (Nabokov, 1959, p. 14). As a result, Pnin is not only physically displaced, but also linguistically displaced. Therefore, as a white emigrant who does not have any chance to return to his 'home,' Russia, which "is out of the question" (Said, 2001, p. 179) and to whom "repatriation is impossible" (2001, p. xxxv), the only way out was to break the barriers of language and culture. Professor Pnin "stubbornly sat down to the task of learning the language of Fenimore Cooper, Edgar Poe, Edison, and 31 presidents [...] by 1950 his English was still full of flaws" (Nabokov, 1959, p. 14). However, his attempts to use English words correctly in terms of pronunciation failed every time.

His colleagues and other members of American society regard him as an exile and an outsider who is separate from them in terms of language, culture, tradition, and way of life. Timofey Pavlovich feels like an alienated and unequal individual who is different from his American academic colleagues. It can be thought that Vladimir Nabokov most probably tries to show Professor Pnin's outsiderness and exiled identity via derogatory expressions and epithets such as 'joke,' 'freak,' 'pathetic savant,' 'cracked ping-pong ball,' 'Russian,' and 'the foreign gentleman,' which are used by his American acquaintances, friends, and academic colleagues. In this respect, in *Reflections on Exile*, Edward Said utters, "No matter how well they may do, exiles are always eccentrics who feel their difference... as a kind of orphanhood" (2001, p. 182). This way, the protagonist is like an orphan among the natives, who consider themselves more intelligent, wiser, and superior to Timofey, who "is not fit even to loiter in the vicinity of an American college" (Nabokov, 1959, p. 140). According to Cohen (1983), Timofey Pnin, like his author, is a Russian exiled intellectual and artist who is 'eccentric,' 'aloof' and 'nostalgic.' He is a true external and internal exile with horrific and painful nostalgic memories that cover his homeland, pre-Revolutionary Russia; the death of his ex-wife, Mira Belochkin, during the Holocaust; and his divorce from Liza Bogolepov.

The retrospective nature of the nostalgic memories permits Timofey to reenter the world, where dead people from his family and native country exist. To illustrate,

Timofey Pavlovich Pnin, a Russian language and literature professor, is invited to the Cremona Women's Club in order to deliver an "important lecture" (Nabokov, 1959, p.16). However, due to the usage of a five-year-old timetable, he takes the wrong train, misses the bus, and finds himself "in the park of Whitchurch" (p. 20), which resembles a kind of cemetery. In this park, Pnin has a mild heart seizure. This event evokes his earliest memories regarding childhood:

> And suddenly Pnin (was he dying?) found himself sliding back into his own childhood. This sensation had the sharpness of retrospective detail that is said to be the dramatic privilege of drowning individuals, especially in the former Russian Navy (Nabokov, 1959, p. 21).

According to Adler (1965), early childhood memories indicate the psychological way of life that individuals live, and for this reason, these memories are always worthy of attention as they reveal important information about them. Therefore, the retrospective detail from Pnin's own childhood is associated with the serious illness of "a poor cocooned pupa, Timosha (Tim) lay under a mass of additional blankets... the branching chill that crept up his ribs" (Nabokov, 1959, p. 22), who tries to defeat the disease and regain his health. The attempt to be healthy and strong again is realized on the part of a small Timosha and an adult Timofey, who feel that they are alive, and it is satisfactory for both of them. In addition to this, Vladimir Nabokov throughout the novel portrays Timofey's other mild heart seizures, which lead to strong emotions and nostalgic memories regarding his native land, family members, acquaintances, and relatives whom he left behind. These dead people, who were "murdered, forgotten, unrevenged, and corrupt" (1959, p. 27) during the October Revolution, are depicted in one of the episodes in which Pnin's heart attack recurred at the time of his lecture at the Cremona Women's Club.

The retrospective details from Pnin's memories concerning dead relatives intensify his orphanhood feelings in the foreign country, where he is an external exile and grasps himself as an outsider who is continually in a state of not belonging. In this respect, Said (2001) states, "The exile's world is that of displacement and dislocation: non-exiles belong in their surroundings [...] whereas an exile is always out of place" (p. 180). Pnin perceives himself at Waindell College among his American academic colleagues as a dual exile who is out of place and does not belong to their world. It is

116

clearly evident in the episode when Timofey and Joan Clements, who is the wife of Laurence G. Clements, a professor of Philosophy at Waindell College, talk about American magazines and "look at some pictures" (Nabokov, 1959, p. 59) of American advertisements, which Pnin cannot perceive or distinguish from each other. Therefore, he avows his inability to "understand what is an advertisement and what is not an advertisement" (1959, p. 60). Another significant admission that Pnin makes to Joan Clements lies in his deficiency regarding grasping American anecdotes and humorous situations. Timofey Pavlovich Pnin says that "I cannot understand American humor even when I am happy" (1959, p. 61). This, in fact, attests to his divergent mental identity a Russian identity, which is completely different from the American one.

At this point, it is significant to indicate that Vladimir Nabokov presents the fact that Timofey feels problems with belonging not only to the host country, its society, and cultural values, but also to the Russia of Bolshevism and Bolsheviks. In fact, before the October Revolution, Timofey and other representatives of the first wave of emigrants considered themselves part of their society since their thoughts, ideas, and political attitudes were in accordance with the ruling system. However, with the beginning of the October Revolution, everything turned upside down, and these intellectuals, including Professor Pnin, found themselves on the opposite side of the regime. Before the revolution, they were in the group of intellectuals whom Edward Said entitled "yea-sayers," who "belong fully to the society as it is, who flourish in it without an overwhelming sense of dissonance or dissent" (1994, p. 52), but during the revolution, they became "the nay-sayers." According to Edward Said (1994), this group of intellectuals is at odds with their own society and, for this reason, is classified as an outsider. Correspondingly, it would be appropriate to attribute Timofey Pnin to 'the nay-sayers,' a group of intellectuals whom society and the totalitarian regime of the Bolsheviks accepted as outsiders. For this reason, Pnin revisits his imagination and memories of his childhood, which took place before the October Revolution and the regime of the Bolsheviks, when dead people and pre-Revolutionary Russia existed. He felt like a part of pre-Revolutionary Russian society, with whom he shared common values, thoughts, and ideas.

As a matter of fact, the author makes several references to the dead relatives of Pnin and his native pre-Revolutionary city, St. Petersburg, which occur in his imagination. In this respect, Laurie Clancy (1984) asserts that Nabokov's protagonist

Timofey's imagination is a crucial element in his life since he cannot separate the imagination from "the real-life which surrounds him" (p. 117) and, for him, the past can exist in a parallel way with the present. When he was searching for information for his book in the library at Waindell College, suddenly, Pnin started traveling to the past in which his "father, Dr. Pavel Pnin, an eye specialist of considerable repute [...] and his mother, ... the daughter of the once-famous revolutionary Umov" (Nabokov, 1959, p. 21) were sitting in their living room that was located in his native city, Saint Petersburg, with its landscape and romantic, free, the beloved radiance of a great field unmowed by the time" (1959, p.82). His traveling to the past of his native country reveals his inner world of agony, love, and longing that is associated with his emotional attitude towards his 'lost paradise' from where he was exiled forever. With regards to love and bonds to his 'lost paradise,' pre-Revolutionary Russia, Edward Said considers that "exile is predicated on the existence of, love for, and bond with, one's native place; what is true for all exile is not that home and love of home are lost, but that loss is inherent in the very existence of both" (2001, p. 185). Thus, it is obviously depicted in the episode when Pnin is finally able to have his own home in the United States of America. He burbled back into the memories from the window of his new home:

> Lilacs – those Russian garden graces, to whose springtime splendor, all honey and hum, my poor Pnin greatly looked forward –crowded in sapless ranks along one wall. … And a tall deciduous tree, which Pnin, a birch-lime-willow-aspen-poplar-oak man, was unable to identify, cast its large, heart-shaped, rust-colored leaves and Indian summer shadows upon the wooden steps of the open porch (Nabokov, 1959, p.144).

In this respect, the preceding lines clearly show Timofey Pavlovich Pnin's toska (тоска) for his 'lost paradise,' which banishes intellectuals like Timofey to the alien lands, where they face problems of adaptation and belongingness. As a matter of fact, the word *toska* can be translated from Russian into English as longing, sadness, misery, or melancholia. However, as Vladimir Nabokov discusses in his notes to his translation of *Eugene Onegin*, "No single word in English renders all the shades of *toska*. At its deepest and most painful, it is a sensation of great spiritual anguish, often without any specific cause. [...] it is a dull ache of the soul, a longing with nothing to long for, a sick pining, a vague restlessness, mental throes, yearning. [...] desire for somebody of something specific, nostalgia, lovesickness" (Kounine and Ostling, 2016, p. 125). In this

context, Said (2001) utters, "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (p. 137). Correspondingly, in the light of the Saidian philosophy of exile, it can be said that Timofey's toska, or sadness for the lost home, Russia, of his childhood, from where he was banished, can never be surmounted. However, on the other hand, Timofey Pnin's Russia of childhood was a safe and happy paradise, or heaven, from which he could withdraw retrospective details of memories from that time whenever he faced the hard conditions of the adaptation and accommodation process to the New World.

Notably, in the first years of his stay in the United States of America, Professor Pnin had problems with the adaptation to the new country, language, culture, and society, which were absolutely different from his homeland, Russia. To illustrate, after a short period of Pnin's arrival in the United States, he is greatly confused by the ease with which names are exchanged in America since he used to call his close friends and colleagues, with whom he has taken education and worked for many years, "never called anything but Vadim Vadimich, Ivan Hristoforovich, or Samuil Izrailevich, as the case might be, and who called him by his name and patronymic with the same effusive sympathy" (Nabokov, 1959, p. 104). In essence, on the one hand, the usage of patronymics among Russians symbolizes the cultural value of this nation and "identifies a sign of Russianness" (Norman and Rajnochova, 2020, p. 334). On the other hand, people address each other using patronymics to demonstrate their respect, age, and status. Correspondingly, the Russian-exiled Professor Pnin found it awkward and disrespectful to refer to academic colleagues who are older or of higher status than him by name alone. This contradicted his Russian identity.

However, as the years pass, Timofey's way of thinking concerning addressing people with their patronymic has changed, and he has to accept the phenomenon of the absence of patronymic in American society. In fact, his changing thoughts about the New World and its linguistic, cultural, and traditional values have happened due to his efforts to survive in an alien land, where he was considered an exiled intellectual with a Russian background. At last, Timofey could succeed in transforming the severe side of the exile into "a positive mission, whose success would be a cultural act of great importance" (Said, 1983, p. 7). In essence, Professor Pnin, with time, begins to understand the difference between Russian and American culture and identity. This is

vividly portrayed in the episode when Timofey Pnin, for the first time, meets his stepson, whose name is Viktor. To whom he explains his decision not to use a patronym in the United States of America:

> My name is Timofey, said Pnin…Second syllable pronounced as 'muff' ahksent on last syllable (…) 'Timofey Pavlovich Pnin', which means 'Timothy the son of Paul'…I have a long time debated with myself-and have concluded that you must call me simply Mr. Tim or, even shorter, Tim, as do my exteremely sympathetic collegues (Nabokov, 1959, p. 103).

In this context, the preceding lines evidently manifest how Pnin's 'fixed and stable' Russian identity has partially changed due to interactions with American society. On this basis, in their work *Identity Theory* (2009), Peter J. Burke and Jan E. Stets affirm that "Identities characterize individuals according to their many positions in society ... both the individual and society are linked in the concept of identity (...) it is always to be remembered that the individual exists within the context of the social structure" (p. 3). At this point, Nabokov draws attention to the effect of a social environment on an individual's identity, which can be changed according to a certain situation. Thus, to adapt and be a part of his "new country, the wonderful America, which sometimes surprises... but always provokes respect" (Nabokov, 1959, p. 103), it demands efforts from Professor Pnin. For this reason, he tries to get more information and knowledge about the country and society.

Furthermore, his endeavor to learn about the country helps him overcome his exile status. His efforts to turn the negative sides of his status into positive and even enriching experiences show his success in the adaptation process to his new 'home.' Thus, it can be true to claim that Timofey, in fact, succeeded in "deriving some positive things from exile" (Said, 1994, p. 59). For this reason, Pnin forces himself to be aware of all general cultural and state rituals, which also include national holidays celebrated in the United States. To illustrate, Pnin expects to get a permanent position at Waindell College "at the hundredth anniversary of the Liberation of Serfs" (Nabokov, 1959, p. 166). Furthermore, Timofey tries to change his external image via trendy dress, accessories, and driving a car to look like a "veritable American" (Nabokov, 1959, p. 120). In this regard, Peter J. Burke and Jan E. Stets (2009) state that the identity of the individual can be changed "throughout the life cycle," or "it may occur unexpectedly"

(p. 45). Depending upon Peter J. Burke and Jan E. Stets' view of identity change, it can be said that Pnin's Russian identity has partially begun changing into the American one in an unexpected and sharp way. Regarding this, Vinogradova and Balanovsky (2018) state that Timofey Pnin's integration into American cultural identity differs from the European one since, while living as an external exile in Europe, Pnin kept his cultural identity.

However, during the American period, he sharply changed his Russian appearance "in the heady atmosphere of the New World. [...] at fifty-two, he was crazy about sun-bathing, wore sports shorts and slacks, and when crossing his legs would carefully, deliberately, brazenly display a tremendous stretch of bare shin" (Nabokov, 1959, p. 8). As a matter of fact, Pnin's efforts to become a part of the New World by learning English and dressing in an American style can be admirable. However, his academic colleagues at Waindell College ignore Pnin's incredible efforts and treat him as a subject of amusement, even accepting him as a non-existing being. For academicians from Waindell College, Professor Timofey, with his "wonderful personality" (1959, p. 160), is not significant. The New World does not want him; it "wants a machine, not a Timofey" (1959, p. 160). This situation shows that Pnin, like other exiled intellectuals who, as Edward Said declares, find themselves in "the perilous territory of not-belonging," where "immense aggregates of humanity loiter as refugees and displaced persons" (2001, p. 177).

Although Timofey comes from a "respectable, fairly well-to-do St. Petersburg family" (Nabokov, 1959, p. 21), which helped him to be a respectful and well-educated scholar who is completely absorbed in his field, "a linguist (...) completed university education in Prague… was connected with various scientific institutions" (p. 33). More importantly, he takes "every opportunity to guide his students on literary and historical tours" (p. 67), becoming insignificant and meaningless in the United States of America at Waindell College, where he attempts to adapt, acculturate, and build a sense of belonging. Abraham Maslow (1970), in his hierarchy of needs, pinpoints the critical importance of the belongingness need for the individual, for whom being a part of the social structure is one of the most fundamental human motivations. Furthermore, for Maslow, the sense of belongingness could be to any object, community, ethnic group, or certain place (1970). However, all his attempts to develop ties with American society, notably with professors from Waindell College, result in failure, and his misadventures

turn him into a clown, whose intellectual, cultural, and well-educated background is not well-regarded among American academic colleagues.

According to Michael Darnell (2016), Vladimir Vladimirovich Nabokov's protagonist, Timofey Pavlovich Pnin, "like the greenhorn type, is a known quantity, but he is unwanted – not because he poses any distinct threat, but because he simply doesn't fit" (p. 95). Darnell (2016) asserts that although the American world finds Pnin's pre-American existence to have 'old-fashioned charm,' which gives him an exotic view, However, Timofey's presence in an alien land is neutralized in accordance with the American world's needs. As a result, representatives of the American world, such as Jack Cockerell, Head of the English Department at Waindell College, who teases and impersonates Timofey on every occasion, do not require an exiled outsider within their own American community.

On the other hand, Timofey wishes to be part of a social community and strengthen his sense of belonging in order to overcome loneliness and alienation in the New World. On this basis, Maslow (1987) claims that in order to satisfy belongingness needs, the individual needs to interact with others. In his *Motivation and Personality* (1954), Abraham Maslow utters that "there is nothing necessarily bad in wanting and needing... belongingness and love, social approval and self-approval, self-actualization. On the contrary, most people in most cultures would consider these, in one local form or another, to be desirable and praiseworthy wishes" (p. 117). In essence, Professor Timofey Pavlovich Pnin, like any person, wishes to be part of a social community and satisfy his belonging needs, but he could not realize this within the New World community, which accepts him as an exile and an outsider. Furthermore, Pnin's "unpredictable America" (Nabokov, 1959, p. 13) regards him as an inferior individual whose physical appearance, intellect, and cultural and linguistic barriers make him an object of amusement. Thus, it would be appropriate to comment that Pnin's colleagues from Waindell College, who are part of the New World, hinder Timofey's ability to fulfill his needs of belonging, which he longs to satisfy. Their treatment of Pnin as a clown weakens his ties with New World society, which in turn makes him feel like an exile. According to Edward Said (2001), a person has a sense of not belonging if he or she has no ties to their traditions, family, or community.

Interestingly, on the other hand, Timofey's own Russian exile community regards him as an academic with a high intellect who knows deeply and in detail Russian culture and literature. Professor Pnin even knows the day when Leo Tolstoy wrote his literary work, *Anna Karenina* "It seems to be Friday because that is the day the clock man comes to wind up the clocks in the Oblonski house, but it is also Thursday, as mentioned in the conversation at the skating rink between Lyovin and Kitty's mother" (Nabokov, 1959, p. 121). Furthermore, compared to American academic fellows from Waindell College, who do not accept Pnin's appearance and do not appreciate his struggle to be a part of American society, Russian exiled intellectuals at Kukolnikov's home see Timofey's efforts concerning acculturation and accommodation in the New World as commendable. It is clearly evident when Timofey Pnin gets his driver's license and learns how to drive a car on the roads of "unpredictable America" and arrives at Al Cook's place, where Varvara Bolotov, who was the wife of Bolotov, a professor of the History of Philosophy, exclaims, "Avtomobyl, kostyum-nu pryamo amerikanets (a veritable American), pryamo Ayzenhauer!" (Nabokov, 1959, p. 120). Varvara Bolotov's statement can be translated as: "This car, this suit—you are like an American (a veritable American); you are like Eisenhower!"

As a matter of fact, this statement reveals the fact that the exiled community of the First Wave does not accept Timofey Pnin as a purely Russian who has problems with adaptation and accommodation. On the contrary, for them, Timofey, with his physical appearance and cultural and linguistic intellect, successfully adapted to the society of the New World. It seems that the Russian exile community's admiration and respect for Pnin's knowledge of several languages and his vast knowledge of Russian culture, history, and literature help to achieve higher needs such as esteem. Thus, attaining esteem needs to, in fact, open the way for Pnin's self-actualization. To whom gaining respect and reputation is of considerable importance, because he had never had a good reputation among his American colleagues but rather was the subject of entertainment. In this context, Abraham Maslow (1956, 1970), in his works on the needs of the individual, classifies esteem needs into two categories: self-esteem and reputation. The first one is the self-esteem need, which includes a person's own feelings of worth, importance, and assurance, whereas the reputation need is a sense of respect, dignity, and renown that a person achieves in the eyes of other people in a community. In this case, it would be appropriate to comment that Pnin, by gathering and discussing with

the Russian exile community, achieved a sense of respect, reputation, and dignity in the eyes of his own community.

Professor Pnin's well-educated and vast knowledge influenced "emigres, Russians-liberals, and intellectuals who had left Russia around 1920" (Nabokov, 1959, p. 116), who gather every year in the summer months. In a meeting held at The Pines, which was hosted by Al Cook, who "was a son of Piotr Kukolnikov, a wealthy Moscow merchant" (p. 114), exiled from Russia, Timofey Pnin could show his salient identity as a scholar of Russian literature. In this regard, in their work *Identity Theory* (2009), Peter J. Burke and Jan E. Stets assert that a "salient identity is one that has a higher probability of being activated across different situations" (2009, p. 46). This way, the positive, warm, and accepting atmosphere of the Russian exile community in the New World facilitates, develops, and activates Timofey Pavlovich Pnin's salient identity as an intellectual of Russian literature. With the activation of his identity, he becomes more comfortable, confident, and well-recognized among Russian intellectuals. Nobody from the Russian exile community laughed at him, and he was not an object of amusement. He identifies with exiled Russian intellectuals who, like him, were forced to flee their pre-Revolutionary Russia. Pnin shares the same historical and cultural background as them. In this respect, Brian Boyd, in his work *Nabokov: The American Years* (1991), clarifies the common past of Professor Pnin and the Russian exile community. In addition, his worth in their eyes is as follows:

> Among those who share his background, his precise knowledge of Russian culture. . . suddenly seems of the highest value. His language becomes graceful, dignified, and witty, and the pedantry he shares here with his peers no longerseems misplaced fussiness but rather the index of a well-stocked mind with a passion for accuracy (p. 275).

All of them were representatives of the First Wave of emigration who once hoped to return to their homeland, but with the strengthening of the Bolshevik government, their hopes were dashed. For this reason, the only way to continue their lives in an "unpredictable America" (Nabokov, 1959, p. 120) lay in adaptation and owning their own home. Vladimir Nabokov demonstrates Pnin's quest to have his own home in an alien land throughout the novel. Almost every semester, "he had changed his lodgings" (Nabokov, 1959, p. 62) by 'pninizing' each rented room to provide a sense of

belongingness; however, for one or another reason, he had to move from one rented room to the other. Regarding the protagonist's changing lodgings, Brian Boyd (1991) classifies Timofey Pavlovich Pnin's external exile in the United States of America as a "series of rented rooms in other people's homes" (p. 275). During this period, Pnin could not find a home in which he could physically and spiritually satisfy his need for belonging. However, at the end of the novel, after a long time of "thirty-five years of homelessness," Timofey Pnin finds a home that is "angelic, rural, and perfectly secure" (Nabokov, 1959, p. 143), in which every detail reminds him of his homeland, pre-Revolutionary Russia. He identifies his American home with his home in Russia and "thought that had there been no Russian Revolution, no exodus, no expatriation in France, Timofey would have been much the same: a professorship in Kharkiv or Kazan, a suburban house such as this, old books within" (Nabokov, 1959, p. 143).

Along with having the desire to own a new 'home' in the United States of America, Timofey Pavlovich wishes to write a book that will be "a Petite Histoire of Russian Culture, in which a choice of Russian Curiosities, Customs, and Literary Anecdotes" will be introduced in the form of a "miniature la Grande Histoire-Major Concatenations of Events" (Nabokov, 1959, p. 76). For this reason, Timofey spends a long time in the library conducting research on this subject during his free time between lectures. This research, in fact, enhances his self-actualization process. In this regard, Abraham Maslow, in his book *Motivation and Personality* (1954), states that every individual has a strong feeling for realizing self-actualization or self-fulfillment and has "the desire to become more and more what one idiosyncratically is, to become everything that one is capable of becoming" (1954, p. 46). Thus, Pnin tries to do his best to bring this work to life. He wishes to record the materials regarding the culture and literature of Russia in order to deliver them not only to those who are interested in them but also to the new generation, the children of the Russian exiled community. At this point, it is significant to indicate that Vladimir Vladimirovich Nabokov, as an external exile, attempts to draw attention to the fact that children of the Russian exiled community do not have any interest in the culture, language, and history of their parents; they are "entirely different from that of their parents" (Nabokov, 1959, p. 117). In this case, it would not be incorrect to say that, notably, in exile, Pnin, like his creator Nabokov, becomes aware of the new generation's condition, which is distant from their ancestors' roots and background.

On the other hand, Professor Pnin's joy and pleasure at having his own home did not last long. As Tischleder (2014) indicates, Professor Pnin desired to find stability and habitat by owning a home on alien land. However, his fate did not put a stop to his involuntary exile. Interestingly, Pnin, after long years of changing lodgings, finally finds hope to have his own home but loses his much-desired dream during his house party, where he learns from Professor Hagen that Waindell College will fire him due to "political trends in America... discouraging interest in things Russian" (Nabokov, 1959, p. 168).

Although Professor Pnin was exiled from different countries, his longing was for his pre-Revolutionary homeland, his paradise, which was lost when he became an exile, forced to change places from one country to another. He keeps Russia, with its constraints and regimes, in his heart and soul. He belongs to pre-Revolutionary Russia, where he had a happy childhood in which his toska never ended. While being in an external exile, Pnin succeeds in scrutinizing issues from a double perspective; that is, he is able to grasp his situation and those of others in his community from a "much wider picture" (Said, 1994, p. 60). In this regard, Edward Said, in his well-known book, *Representations of the Intellectual* (1994), argues that the individual who is in a state of exile can understand and analyze nuances and issues concerning his home and homeland from a double perspective. According to Said (1994), exiled individuals, compared to those who do not experience the state of exile, do not see things in isolation. They have the chance to consider both what has been left behind and what is actually happening right now. Therefore, the state of being outside of their homeland grants them a double perspective. For this reason, it can be argued that being far away from his native land, Russia, allows Pnin to see political and social matters from a double perspective, with their pros and cons.

To conclude, Vladimir Nabokov, as a dual exiled from two totalitarian regimes, artistically portrays the life of a Russian exiled intellectual who faces problems of adaptation and acculturation in the alien land where his American colleagues make him an object of amusement. Being in a circle with those academicians, who accept themselves as superior to Timofey Pnin strengthens his feelings of toska towards his homeland, pre-Revolutionary Russia, in which he spent most of his happiest days. However, when Professor Pnin gathers with the Russian exiled intellectuals, he becomes more confident, and moreover, his salient identity as an academician of Russian

literature gains its salience. For a while, Pnin forgets about his toska regarding his parents, relatives, friends, and home in Russia, and he gains the awareness to analyze issues from a double perspective. The Russian exile community values Pnin as a dedicated scholar with a highly intellectual background. Although Pnin lost his much-desired dream of owning his own home, he succeeds in transforming exile into an enriching experience. He does not abandon his desire to write a book about a *Petite Histoire of Russian Culture*, which motivates him to achieve his peak experience.

4.CHAPTER FOUR: Aspects of Exile in V.S. Naipaul's Half a Life and Magic Seeds

In this section of the study, readers will be informed about the exile and immigration of a Hindu community from India to Guyana, Trinidad, Natal, Suriname, Fiji, and other countries. It will also touch on the issue of how Indian indentured laborers became part of the Indo-Caribbean community. Moreover, it will briefly talk about the first wave of student migration from the Caribbean to European countries. Besides, V. S. Naipaul's two novels, *Half a Life* and its sequel, *Magic Seeds*, will be analyzed in light of the thoughts of Edward Said on exile, Abraham Maslow's belonging needs and self-actualization, and Peter J. Burke and Jan E. Stets on salient identities.

4.1. The Historical Background

The voluntary or involuntary displacement of people from their homelands to other parts of the world is not a new phenomenon in the history of both British India and postcolonial India. In British India, many Indians involuntarily left their homes and relocated to Guyana, Trinidad, Natal, Suriname, Fiji, and other countries. They were accepted as significant human resources not only for British colonial powers but, at the same time, for France, the Netherlands, and Portugal, which lost their labor force after the abolition of slavery. The colonial powers urgently needed manpower, which did not require high-paid salaries, and would work on sugar and rubber plantations. Specifically, the East Indians successfully fit into the category of laborers, which was suitable for the colonial powers of the time. The displacement of the East Indians, who were mainly from the eastern regions of India, such as Uttar Pradesh, Oudh, Allahabad, Azamgarh, Bahraich, Benaras, Basti, Faizabad, Gonda, Mirzapur, and others, was in the form of indentured labor emigration (Perrey, 1969). A

ccording to some researchers, between 1838 and 1917, more than 500,000 Indian indentured laborers were forced to move from their homeland in India to the Caribbean. They moved to improve their financial situation and avoid unemployment, which was high as the country faced economic problems. The Indians witnessed the weakest and darkest periods of their country. The only way to avoid these temporary negative issues

was to migrate from India to other parts of the world (Markam, 2019). Indeed, initially, while signing up to be indentured laborers outside of India, eastern Indians decided to stay temporarily in alien lands, and therefore, their contracts required them to work and live for five years. During this period of time, they believed that their bad socio-economic living conditions would get better, and they would return to India and continue their lives quite comfortably and carefree (Roopnarine, 2016).

As a matter of fact, as it was stated earlier, the Indians were expected to stay out of India for only five years. That is, up to the expiration of their contracts. However, by the 1860s, the Hindu indentured labor community was afforded the option to re-indenture their contracts in exchange for small parcels of land. Later, some unexpected issues occurred in the indenture system, which became reasons for abolishing the system. Due to the abolishment of the indenture system that occurred in 1920, many Indians chose to settle in the Caribbean. They rejected the return to India (Roopnarine, 2016).

Among those immigrants from the Hindu community who came to the Caribbean and preferred to stay were people from different castes. That is to say, there were Indians from low and high castes as well. On this basis, it is essential to indicate that the caste system plays a key role in the life of the Hindu community since they inherit it by birth. In other words, Indians are born into a specific caste and define themselves accordingly. Yet, the inheritance of a specific caste by birth is also called jati, which means born or brought into existence. Furthermore, each district in India has several hundred jatis, which differ depending on the individual's social, occupational, educational, financial, and religious status (Joshi et al., 2018). On the other hand, in the caste system of the Hindu community, there are four main groupings known as 'varna.' Each varna has its own peculiarities and characteristics, which are distinct from each other.

Furthermore, all these four varnas have their own traditional social function in the complicated caste system of the Hindu community. To illustrate, at the top of the

varnas hierarchy are the Brahmans, namely, the Pandits[8] and Gurus[9], whose duties and functions are religious and pedagogical. The Brahmans are supported by the other three varnas, such as the Kshatriya, the Vaishya, and the Shudra. Representatives from the next varna, which is Kshatriya, are mainly noblemen and warriors. The Vaishya varna includes traders, artisans, and agriculturalists. The last varna, Shudra, which is regarded as the lowest rank in the caste system, includes servile, common laborers, whom the Hindu community calls 'unclean' (Perry, 1969). It is important to note in this case that among those Indians who immigrated to the Caribbean were not only Shudra. On the contrary, people from all four varnas took part in an indentured system and relocated to the Caribbean and other countries as well.

The issues of the caste system in the Hindu community are also reflected in the writings of writers whose ancestors were forced to relocate from India to other countries or who were personally forced to leave the country. In this regard, the Indian English writer Amitav Ghosh, through his masterpieces, portrays characters as victims of the cultural caste system of their community, who feel inferior and unequal within the same society. In particular, in his *Sea of Poppies*, Ghosh focuses on the tough reality of caste binarism, which takes place within the social structure of Hindu society (Guleria, 2018). The caste system is held by another self-imposed exile, the Indian-English writer Mulk Raj Anand, who criticizes the caste system, which discriminates against people of the same community. Anand claims that casteism in the Hindu community destroys social cohesion and envenoms the dignity of an individual within his or her own society (Sharma, 2017). In the same way, self-imposed exile writer V.S. Naipaul, who is a Trinidadian of Indian descent, clearly criticizes the caste system in the Hindu community, which imprisons people from the community. Naipaul was against the system due to its inequality, which restricted the possibilities and capacities of those who were not from the high rank of the caste. He claims that unqualified people from the community obtain high responsibilities, which in turn degrade the Hindu community (Pandey, 2013). Correspondingly, the writers point out inequality and unfairness among

---

[8]Pandits are people with particularized knowledge of Hinduism, the Vedic scriptures, dharma, or Hindu philosophy. Among the Hindu community, they are also recognized as teachers of Hinduism, who are familiar with all the rituals and rules of Hinduism.

[9]In Tibetan Buddhist, Sikh and Hindu traditions, the Gurus are regarded as teachers and spiritual guides, who monitor students' spiritual progress.

individuals from the Hindu community, whose fate and lives are determined by the position or condition of a certain caste.

However, on this basis, it is crucial to indicate that the Hindu community that was forced to relocate from India to the Caribbean had to exchange some forms of social stratification for another one. In essence, the caste system of displaced Indians in the Caribbean was changed into a different system, which can be better classified as a class system, in which internal caste peculiarities declined and a new class status was raised based on factors such as education, economic power, and profession (Roopnarine, 2006). According to Lomarsh Roopnarine (2004), there were several factors that prevented the continuation of the caste system in the Caribbean by the Hindu immigrant and exile community. He utters that prolongation of the caste system was hampered by factors such as "Western forms of work routine which did not respect nor facilitate caste rules; western education; Christian missionary efforts; shortages of East Indian women; their small population size; opportunities for social and economic advancement; and cultural assimilation" (Roopnarine, 2006, p. 3).

Furthermore, some researchers claim that the caste system among immigrants from the Hindu community was broken down during the voyage from India to the Caribbean. As indentured laborers, displaced Indians from different castes had to travel from India to the Caribbean on the same ship, were accommodated in the same cabins, and ate all together. This forced togetherness continued in the Caribbean as well, since they had to work on the same plantations, live together, and eat together. Furthermore, because there were fewer Indian women than men, Indian men had to break down traditional caste system rules and norms when it came to marriage and having children. (Mayer, 1963; Jayawardena, 1971; Voigt-Graf, 2004). Similarly, in the Indo-Caribbean community, as Roopnarine (2003) asserts, the Indian caste system had changed and new forms, such as 'high nation' and 'low nation,' had emerged.

Moreover, these indentured laborers, immigrants from India who had to break down the rules and norms of the caste system, were exposed to living together with representatives of other ethnic groups. In other words, they had to interact with the plural society of the Caribbean in a diverse area of life. During the interaction process with other ethnic groups, Indo-Caribbean immigrants tried to maintain their 'transformed' customs, traditions, and culture. In this way, Indo-Caribbeans were treated no differently

than other ethnic groups in the Caribbean, who, like other ethnic groups, had to relocate from their motherland and become creolized communities (Smith, 1965; Roopnarine, 2006).

In essence, 'creolization' was a process by which post-emancipation Caribbean society could develop a way of life that was different from the culture of their ancestral motherland. Correspondingly, in religion, linguistics, culture, value, tradition, attitude, and social organizations, some new forms have appeared and the previous or old ones have been reshaped (Roopnarine, 2006). In fact, this change or transformation is more connected with a certain colonial structure or power, as well as with the adaptation of Africans or later East Indians to this process (Brathwaite, 2001). In this context, Lomarsh Roopnarine (2006) claims that East Indian immigrants, who had become Creolized, found themselves in a social process in which they had to abandon their 'Indianness' and assimilate into the plural society of the Caribbean. Likewise, Ghanshyam Pal (2017) asserts that East Indian immigrants and exiles, over time, underwent a sort of osmosis while acculturating to communities in the Caribbean, specifically Trinidad. East-Indian immigrants and exiles faced a variety of challenges in their efforts to protect and preserve customs, rituals, traditions, language, religion, values, and caste beliefs. Because of these barriers, they had to abandon some elements of their original culture, language, and tradition.

The children of the indentured laborers, who migrated from India to the Caribbean and became Indo-Caribbeans, also, like their ancestors, had to relocate from their birthplace to other countries. The migration of the second generation of Indian origins took place in the form of inter-island movements; that is, they moved to various regions in the Caribbean. The reasons for the inter-island movement of Indo-Caribbean were mainly based on trading and religious matters, since they believed that this relocation might develop and support trading, cultural, and religious relationships between East Indian communities in all parts of the Caribbean (Roopnarine, 2003). As the Indo-Caribbean's financial situation improved due to trade, a middle class of East Indian immigrants emerged in various parts of the region.

This middle class of immigrants, who were considered an elite among East Indians, tried to give education to the new generation of Indo-Caribbeans. For the first time, these rich East Indians found an opportunity to send their children to get an

education and become literate individuals. Some parents preferred to send their children to the 'mother country' for education because it has long been assumed that the immigrant and exile communities could meet almost all of their needs, including education, in the motherland rather than in the Caribbean (Thomas-Hope, 1992). However, others tried to send their offspring abroad, where they received a Western education. Correspondingly, the movement of Indo-Caribbean students to the land of their ancestors or overseas to obtain an education has brought about student migration. In addition, the relocation of Indo-Caribbean citizens from the Caribbean to overseas was not restricted only to students, but also to ordinary Indo-Caribbeans who have migrated to Europe and other parts of the world. These Indo-Caribbeans were best-known as 'twice migrants,' like their fellow countrymen, the Afro-Caribbeans, who had to migrate to Europe and particularly to Britain (Vertovec, 2000).

As a matter of fact, the reason lying behind the term 'twice migrants' is that both the Indo-Caribbean and Afro-Caribbean communities had to leave their motherlands to settle in the Caribbean, and later from the Caribbean to other developed countries such as the USA, UK, Canada, and other European countries. On the basis of this, it is significant to point out that the term 'Indo-Caribbean,' like the term 'twice migrant,' has an essential meaning since it describes the waves of migration and exile to which the East Indians were exposed. According to Roopnarine (2006), the East Indians experienced two major waves of migration: the first covered the period of exile and migration under the indenture (1818–1917), and the second involved relocation to Europe and North America (1962–present).

The second wave of migration differed from the first and student migration in that it was larger in volume. Yet, most of the Indo-Caribbean has, for the first time, come into contact with white societies, and it "has been from the periphery to the core" (Roopnarine, 2003, p. 54). Most of them preferred to remain in the core, where they were labeled as 'Asian' in general, even though they had quite different ethnic backgrounds compared to other immigrants from Asian countries. According to Steven Vertovec (2000), despite being labeled as 'Asian' by white society in Britain, most Indo-Caribbeans before migrating to the core had a high level of education and professional skills. In addition to this, it would not be wrong to underline the fact that the Indo-Caribbeans were highly motivated to migrate to the UK. Their aim was to work or get a higher education there, which was impossible in Trinidad, Guyana, Fiji, and other parts

of the Caribbean for diverse reasons, such as "lack of facilities or deliberate racial discrimination" (Vertovec, 2000, p. 112). In this context, Vidiadhar Surajprasad Naipaul can be labeled as an example of an Indo-Caribbean who preferred to study at the University of Oxford and then stay in the core instead of returning to the homeland of the ancestors or to his place of birth.

4.2. An Indian-English Writer in Exile: V. S. Naipaul

Vidiadhar Surajprasad Naipaul is one of the most outstanding self-imposed exile writers. He was born in 1932 in Chaguanas, an impoverished and rural area of Trinidad where Hindi-speaking populations have dominated the native ones. He was brought up in a family of East Indian immigrants who moved from their homeland to the Caribbean as indentured laborers during the colonial period. V.S. Naipaul's grandparents were Hindu Brahmins, who had to relocate from Utterpradesh to the Caribbean island of Trinidad to get out of grinding poverty.

In fact, from the moment of his birth until the age of six, Vidiadhar Surajprasad and his family lived in his grandparents' home, which was well known as the Lion House. Later, V.S. Naipaul used it in his novel, *A House for Mr. Biswas*, as the model for the Hanuman House. Seepersad Naipaul's children, like Mr. Biswas' children, had to change their habitations several times before settling down in Trinidad, which was a racially and ethnically mixed place in the Caribbean. V.S. Naipaul confirms the constant relocation of his family and identifies it as a disorder in his childhood life. A disordered life in poverty "among an almost completely isolated community of East Indians" (Zhou, 2015, p. 13) forced him to think he "was in the wrong place" (Singh, 2013, p. 18495). That is, for V.S. Naipaul, his birthplace, with its sociocultural and racial issues, was inappropriate, and for that reason, he "just wanted to go to a prettier place" (2013, p. 18495), where he could discover himself and fulfill his self-actualization need as a writer. On this basis, it is crucial to highlight that he decided to become a writer when he was only 12 years old. His decision to choose a future career was inspired by his father's profession as a Trinidadian journalist and writer. For the first time in his life, little Vidiadhar was introduced to literature by his father. He inspired him to achieve his much-desired goal: to become a writer.

On the way to becoming a writer, V.S. Naipaul had to get a good education, which he thought could be gained only by winning a scholarship. During that time, it was not easy. However, he managed to earn a scholarship to Oxford University, which indirectly opened the door for young Naipaul to a writing career. After receiving the scholarship, at the age of 18, he left Trinidad and went to England, where he later settled down with his family and "wrote more than twenty-five books, won many literary prizes, and was in 1990 knighted for his services to English literature" (King, 1993, p. 1). In addition to this, he was recognized as the second literary figure of Indian descent after Rabindranath Tagore to be awarded the Nobel Prize for literature. In most of his works, V.S. Naipaul deals with themes such as the clash of cultures, isolation, frustration, colonial phobia, identity, migration, alienation, and exile.

Besides, his masterpieces have a clear impact on the life and culture of the Indian community, and the background provides an opportunity to get acquainted with the diverse experiences of a marginalized culture (Pal, 2016). In this regard, Bruce King (1993) argues that V.S. Naipaul's literary masterpieces often involve subtexts; that is to say, the readers may grasp his fiction as autobiographical and intertextual in the sense that they are "projections of his own life and anxieties of homelessness... of needing to achieve, of needing to create, of having to build a monument to his own existence through his writing" (p. 3). As for intertextuality, Naipaul's works are frequently based on models to which he refers. This kind of intertextuality gives "a sense of historical continuity, revision, and renewal" (King, 1993, p. 3).

Furthermore, most of the writer's works, namely, novels, are based on real and well-known personalities, events, and facts that have connections with countries such as the Caribbean, India, Africa, and England. In addition to this, his fiction is filled with protagonists who write and want to write, or more precisely, who wish to become writers like their creator (King, 1993). In this respect, Min Zhou (2015) affirms that readers may easily detect the shadow of Vidiadhar Surajprasad Naipaul himself in most of his fictional characters. Most of his fictional characters are immigrants, exiles, homeless, and displaced people, who question their identity and sense of belonging to a certain place, community, or nation. Likewise, V.S. Naipaul's background, like most of his fictional characters' backgrounds, marks him as a person of no single nation, community, or country. He is a writer in exile from a rich, multicultural world.

As an exiled writer, V.S. Naipaul has successfully found ways to articulate the issues that displaced people from the Third World have faced in a multicultural world. To achieve this goal, he has blurred the lines between nonfiction and fiction. Thus, Naipaul artistically mixes autobiography, fiction, history, and travel writing in many of his masterpieces, like *Free State* (1971), *The Enigma of Arrival* (1987), *A Way in the World* (1994), and others (Zhou, 2015). Moreover, it is crucial to indicate that Naipaul's first works were produced when he started his career as a writer, interviewer, and editor, working on the radio program Caribbean Voices for the BBC and broadcasting to the West Indies. Most of the works created during that time period were about Trinidad and its society, which struggled with a sense of belonging to a specific community, place, and culture. *The Mystic Masseur* (1957), *The Suffrage of Elvira* (1958), and *Miguel Street* (1959) are among his first masterpieces, which express the despair, vitality, and hopelessness of exiled and immigrant life in the Caribbean city of Trinidad with a satirical tone. Naipaul's satirical analysis of the economic power structure of the imaginary island located in the West Indies is clearly portrayed in *The Mimic Men* (1967) novel (Patil, 2002). *A House for Mr. Biswas* (1961) is a tragicomic story that narrates the quest for identity and the need for belongingness of an East Indian person who is from the Brahmin caste.

On this basis, King (1993) utters that particularly, *A House for Mr. Biswas* (1961), a novel, V. S. Naipaul's major work that portrays the life of the writer's father and his own youth in the Caribbean. the Caribbean. He took a scholarship from the Trinidadian government to travel to the islands, which resulted in his work, *The Middle Passage* (1962), in which he criticized the bad and negative social conditions of the Caribbean and its societies. Following this travel book, the writer gets an offer to write about India, which is the motherland of his ancestors. Naipaul's travels to the land of his origin were completed with another book, *An Area of Darkness* (1964). In fact, this work led him to the conclusion that he belongs neither to the Caribbean nor to India.

Apart from this travelogue, V.S. Naipaul has written two more books about India, such as *India: A Wounded Civilization* (1977) and *India: A Million Mutinies Now* (1990). Furthermore, Naipaul's literary oeuvre includes two travelogue books about Islamic countries, such as *Among the Believers: An Islamic Journey* (1981) and *Beyond Belief: Islamic Excursions* (1998), which document his trip to Iran, Pakistan, Malaysia, and Indonesia, where he personally spoke to leaders, students, teachers, and ordinary

people to gain more information and knowledge about these countries. Naipaul's literary oeuvre also includes his latest works, such as *Half a Life* (2001) and *Magic Seeds* (2004), which can be accepted as novels of exile in which the protagonist becomes a mouthpiece for the exiled and displaced. These displaced people are in the continuous process of searching for a certain place that they can call 'home.'

4.3. An Overview Half a Life

The novel *Half a Life* (2001) is one of the latest novels by V.S. Naipaul and was published a month before the writer's announcement as a Nobel Prize winner. Seven years after the publication of the thirteenth novel, *A Way in the World* (1994), the author brought out *Half a Life* (2001). In essence, the last work has piqued the interest of the readers because, before its publication, V.S. Naipaul had constantly stated that the era of fiction had come to an end and, in particular, that the novel as a genre had died out. According to V.S. Naipaul, the novel as a genre is no longer adequate for reflecting the modern world. Furthermore, in one of the interviews, he admitted that he had lost trust in fiction and the opportunities it provided for the writer to express and develop his ideas. He claims that "in Europe, before the novel, there was the essay, the narrative poem, theater, and the epic poem [...] There is no need for us to consider the novel now as the principal form" (Rashid, 1997, p. 167). Yet, Naipaul later elucidated why he decided to stop the pen on his novels:

> Fiction had taken me as far as it could go. There were certain things it couldn't deal with. It couldn't deal with my years in England; there was no social depth to the experience; it seemed more a matter for autobiography. And it couldn't deal with my growing knowledge of the wider world...Fiction, which had once liberated me and enlightened me, now seemed to be pushing me towards being simpler than I really was (Naipaul, 2000, p. 28).

Accordingly, after all of Naipaul's explanations of the reasons for giving up writing fiction, readers were surprised to see the publication of *Half a Life* just a year after his announcement. There are still things that can only be expressed in fiction by a particular 'way of looking.' In his welcoming speech to the Nobel Committee and the Swedish Academy in December 2001, V.S. Naipaul articulated his approach to different genres. He clearly affirms that no matter what kind of genre he uses, all of them have

provided Naipaul with his own 'way of looking.' This means that a few years after the last novel, V.S. Naipaul decides, using his 'own way of looking,' to create a self-imposed exile character of Indian origin who tries to escape from the society dominated by casteism and find his place, which he can call 'home,' and fulfill his self-actualization needs through writing.

Half a Life describes and evaluates the life of the protagonist, Willie Somerset Chandran, who has a mixed inheritance and problems regarding identity and belongingness to a certain place, community, and country. His struggle against identity and belongingness issues is aesthetically depicted in three different locales. Hence, the novel is set in three different locations, such as India, England, and East Africa. The protagonist, Willie, spends his young years in a self-imposed exile in these three countries, where he tries to figure out his salient identities, find his own place, and reach peak experience.

Moreover, from the beginning to the end of the novel, Naipaul accurately portrays Willie's quest for self-discovery, stability, completeness, and finding a place that he can call 'home.' In fact, *Half a Life*, like Naipaul's other novels, focuses on the lives of displaced individuals from the postcolonial world, for whom the notion of belongingness plays a key role. When these people lose this notion, voluntarily or involuntarily, they become exiles who, as Edward Said labels them, are "always out of place" (Said, 2001, p. 180).

Based on this, it is crucial to point out that the writer never stopped treating the themes of exile, displacement, and belongingness in his literary life. Therefore, it occupies a great place in the literary oeuvre of the author. In this context, Leon Gottfried (1984) comments on V.S. Naipaul's masterpieces about rootless, displaced, and exiled people as follows:

> In a century marked by political upheaval, mass migration (forced and otherwise), colonization, revolution … it is inevitable that much modern literature should be a literature of exile. Most poignant within this category is the literature of exile pur sang, of the displaced or dispossessed who do not have, never have had, and, by the nature of things, never could have a home against which their condition of exile can be assessed. … [T]he writings of V.S. Naipaul draw upon an experience so totally based on layered levels of alienation and exile that his works become paradigmatic of the whole genre, and hence of a major current in twentieth-century life, thought, and art (pp. 439-443).

The preceding lines from Gottfried's statement clearly demonstrate V. S. Naipaul's contribution to the literature of exile by addressing the issues regarding displaced and exiled people from the Third World. It would be appropriate to argue that through *Half a Life*, the writer once again wants to attract the readers' attention to the problems of the exiled, alienated, and migrated people, whose lives become half in a 'half and half world,' where they have to live half of their lives for themselves and the other half for others. However, on the other hand, Naipaul makes the readers witness the fact that people who, like Willie, live a life of exile and spend half their lives on others do not give up their struggle for self-actualization, which can only be achieved through the process of self-discovery. In this context, it can be claimed that, in fact, Naipaul wants them to extract positive things from their situations. According to Edward Said (1994), individuals, particularly intellectuals, could transform their negative conditions into positive ones while being in exile and even succeed in "deriving some positive things from exile" (Said, 1994, p. 59).

In this way, people who are alone in lands far from their homeland actually discover themselves, and they can derive some positive things from it. In this regard, Ashwini Kumar Vishnu (2005) asserts that in this novel, the writer's aims are to show people that many people are like them, "living only fractions of life," and "to make them feel it's me" (p. 262). In other words, he wants them to grasp that they are not alone; there are many people who share the same fate. The important point is that these people must be aware of themselves. The only way to accomplish this lies in the self-discovery process. Interestingly, according to Vishnu (2005), V. S. Naipaul has succeeded in this. His success in raising awareness of the potential for self-discovery among the exiled people could presumably be explained through Naipaul's own self-discovery, which, as Florence Labaune-Demeule (2004) highlights, he realized through his own writings. That is, he was "doing what he, individually, was fitted for" (Maslow, 1970, p. 46).

Before producing literary texts, V.S. Naipaul began his journey toward self-discovery by exploring and understanding himself and his surroundings. In this regard, in his speech delivered in 1975 at a *Symposium on East Asians in the Caribbean*, Naipaul sheds light on this process, citing examples from his own experience. His aim was to draw attention to the significance of the concept of self-knowledge and to make people aware of an understanding of all that surrounds the individual:

I begin with myself: this man, this language, this island, this background, this school time. I begin from all that and I try to investigate it, I try to understand it. I try to arrive at some degree of self-knowledge, and it is the kind of knowledge that cannot deny any aspect of the truth (Naipaul, 1982, p.7).

As it is understood from V.S. Naipaul's clarification, he could discover and reveal himself as a writer by composing and producing literary works that were about himself and his surroundings. Thanks to his writing efforts, Naipaul was able to build a clear picture of his potential and abilities, which helped him fulfill his self-actualization needs as a writer from the Third World. In this regard, Naipaul himself confirms his desire to write about the issues that he and others in his community faced during the colonial and postcolonial periods. He explains it in *Finding the Centre*: "So step by step, book by book, though seeking each time only to write another book, I eased myself into knowledge. To write was to learn" (1984, p. 19). Furthermore, V.S. Naipaul, during his Nobel acceptance speech in Stockholm, explains his self-discovery and self-actualization as a writer in the most understandable and explicit manner. In his speech, the writer underlines his own books as a sum of himself in the following way:

Everything of value about me is in my books. I will say I am the sum of my books. Each book, intuitively sensed and, in the case of fiction, intuitively worked out, stands on what has gone before, and grows out of it, I feel that at any stage of my literary career it could have seen said that the last book contained all the others (www.nobelprize.org).

It can be assumed that the last two novels, *Half a Life*, and its sequel, *Magic Seeds*, contain all the previous literary works. This means that these last novels cover the issues that Naipaul touched upon in earlier works, but in a more unique way. In every literary work, there is a piece of the writer himself. They follow the author's autobiographical moments in his life. Willie Somerset Chandran, like his outstanding creator, Vidiadhar Surajprasad Naipaul, is a self-imposed exile of Indian origin who is seeking and yearning for a sense of belonging to a certain country and community.

In essence, Willie's background and V.S. Naipaul's life have common moments, such as being born into an Indian family, getting a scholarship to study in the UK,

working for the BBC, wishing to become a writer, and finding true place in a multicultural environment.

In addition to this, Fathima (2016) states that V.S. Naipaul's masterpieces contain "his emotional and experiential aspects of life from place to place and time to time, which have been revived in the form of his characters" (p. 8). Furthermore, he vividly portrays the lives of the exiled individuals, who face problems of placelessness, which "he has experienced in his real life" (Fathima, 2016, p. 9). The issues of placelessness, exile, alienation, self-discovery, self-realization, and relationship to the original homeland (India), the inseparable involvement of the author's family history in these latest novels, and his own movement from one place to another are described in a genuine manner. All these issues are brought together in the story of a mixed-caste Indian named Willie Somerset Chandran, who had to live a life of exile, constantly moving from one place to another. Willie Chandran's life spans three continents, where he is confronted with the multicultural ethos of people whom Naipaul called 'half-made societies and half-made nations.'

The story of Willie Somerset Chandran also comprises three different periods and three different generations, whose 'involuntarily' relocations are expressed through the mouth of Willie's father. Willie learns from his father that his ancestors were "attached to a certain temple" (Naipaul, 2001, p. 7) and built a flourishing community, which had not faced any financial problems until "the Muslims conquered the land" (Naipaul, 2001, p.7). According to Willie's father, after the conquest of the Muslims, the situation changed, and members of the community became poor and lost the support of the people whom they served. Moreover, when the British came and ruled the land, the condition of the community got worse, and Willie's grandfather had to go away and leave his land, home, temple, and community, of which he was no longer a part.

It would be appropriate to comment that a grandfather was aware of the fact that he and his family were no longer a part of a "home created by a community, language, culture, and customs" (Said, 2001, p. 176), and therefore, he had to flee from there to an alien land to find a job and save his family from the famine. The relocation from the home to the unknown town was a risky and uneasy process for the temple-attached Brahmin like Willie's grandfather, since "he was by this time so frightened and lost" (Naipaul, 2001, p. 8). It was the first detachment from his birthplace, to which he

belonged in his heart and mind. However, he could overcome his fear of new places and people whom he had never seen or known before. Nonetheless, he was able to turn his loss into a rewarding and "even enriching motif" (Said, 2001, p. 173). Furthermore, in a new location, "he was able to get a respectable job as a clerk in the maharaja's palace... learned English and got his diplomas" (Naipaul, 2001, p. 9). Considering Willie's grandfather's situation, it would not be wrong to say that, in fact, his detachment from his homeland was an appropriate and better solution. According to Said, for some people, in some cases, leaving their native land and becoming exiles is "better than staying behind or not getting out, but only sometimes" (2001, p. 178).

Thus, in the case of his grandfather, leaving behind his home country and community brought about a series of circumstances that offered him incredible and excellent opportunities. Willie's grandfather was given the opportunity to become the owner of one of the important authorities in a short period of time. He was honored with the post of secretary to the Maharaja. In fact, he was one of the "maharaja's secretaries," whom folks in the town "treated like little gods" (Naipaul, 2001, p. 9). Thanks to his father's status, Willie's father was able to get a job in the Maharaja's Land Tax Department. Although he failed his university exams and was not a successful student, he was still employed there and was awarded a degree due to his future father-in-law's authority. In this context, it is important to note that V.S. Naipaul criticizes the caste system of India, in which those who are in the high caste, such as Brahmins, have the opportunity to get the position and power they want.

Naipaul opposes untouchability and casteism in the country, which places a lot of responsibility on non-skilled people, causing various problems and degenerating Indian society (Pandey, 2013). Thereupon, one can deduce that Willie's father, being unqualified and unskilled, continued to work in the department until his former father-in-law learned of his marriage to a girl from a lower caste. He believed that he had done "the only noble thing" (Naipaul, 2001, p. 12) by marrying a girl from the "backwards" and that he had thus "sacrificed himself" (Naipaul, 2001, p. 11). As a matter of fact, he is aware of his unfair position in the workplace and of the standards and rules set for him by his Brahmin father.

Moreover, Willie's father grasps his father's insistence on proceeding with the way of life of a Brahmin, who is at the top of the hierarchy of the caste system in India

and is taking to wife the daughter of the college principal. However, Willie's father rebels against his father, the college principal, and other authorities who want to have power over him and mold his fate the way they like, without considering his feelings and thoughts. Due to disapproval and disobedience, the upper caste brought a fraudulent case against Willie's father in court. The struggle against representatives of the high caste, who filed a fraud case against Willie's father, made him a "hero to people who, fighting their own petty caste war, wished to pull them down" (Naipaul, 2001, p. 29).

According to Borbor (2015), Willie's father does not perceive his own condition well and contradicts his own ideas and political views. His disobedience to his Brahmin father, the school manager, and others from the high caste unexpectedly led him to "more serious political involvement" (Borbor, 2015, p. 117). Besides, his marriage to the 'backward' girl has completely separated him from his family members, caste, and traditions; that is, he has betrayed all the values that his family and caste held dear. Over time, Willie's father begins to shame himself for his marriage to a woman from a lower caste and compares his shame with the shame of his parents and caste towards him. While confessing his feelings of shame concerning his wife to Willie, his father, for the first time in his life, reveals his true feelings:

> I grew everyday more ashamed of her. I was as ashamed of her as much as my father and mother and the principal, and people of our sort generally, were ashamed of me. This shame was always with me…I courted it, and lost myself in it (Naipaul, 2001, p. 32).

Senior Chandran's marriage to a woman from the lower castes, whom he chose not for love but for the benefit of sacrifice, as Gandhi taught, did not give him family happiness. In addition, even the birth of two children, a boy and a girl, did not bring him family well-being. Regarding this, Maslow, in his book, *Motivation and Personality* (1954), argues that any individual, regardless of his age, nationality, or status, needs to satisfy their love needs. "Man's need for love or respect is quite as "sacred" as his need for the truth" (1954, p. 3). Abraham Maslow (1954) states that loving relationships between healthy individuals are "a fusion of great ability to love and, at the same time, great respect for the other and great respect for oneself" (p. 199). Considering Willie's parents' relationship, it can be argued that the lack of their love led both to disrespect

for each other and for themselves. What is more, the loveless marriage between these two affected their children, Sarojini and Willie, as well.

After listening to his father's confessions about his past and his loveless marriage, Willie begins to "despise his father" (Naipaul, 2001, p. 36) more and more. However, on the other hand, he has started to love his 'backward' mother more and more. Yet, Willie respects his mother's choices and that is why he accepts her decisions without interfering, objecting, or changing them. Willie's unquestioning love for his mother has been associated with Abraham Maslow's 'love knowledge' notion, which is described in his work *The Farther Reaches of Human Nature* (1971). Maslow states that "most important of all, if we love or are fascinated or are profoundly interested, we are less tempted to interfere, to control, to change, to improve" (1971, p. 17). Therefore, Willie does not try to change his mother's decisions and accepts all her instructions and directives. Even though he has the opportunity to attend any local school because of his father, he and his sister, Sarojini, prefer to go to the missionary school that his mother saw fit. It should be noted that Mrs. Chandran was educated at a missionary school, and therefore, she wants her children to attend the same school. Most of the pupils in the missionary school are from the lower castes; they would not have been admitted to local schools for those of the upper caste. In this regard, Ashok (2016) claims that Willie's mother sent her children to missionary school because of the many problems she had faced as a child. Probably the most significant factor in her choice of school was the maternal feeling, which would prevent her children from experiencing a sense of inferiority and inadequacy among classmates. Perhaps she wants her son and daughter to feel like a part of this society and be able to fulfill their need for belonging.

As it is well-known, human beings, as social creatures, need to belong to something or somebody and build social connections with other people; otherwise, it will be hard to live in this world. In this regard, Abraham Maslow (1970), in his work concerning the needs of individuals, accentuates the significance of the belongingness need for the person, for whom one of the most fundamental human motivations is to be a member of the social order. Moreover, according to Maslow (1970), the need for belongingness can be fulfilled by any object, community, ethnic group, or particular place. Based on this clarification, it can be deduced that while living in India, Willie Chandran does not feel any belonging to this country, religion, community, or even language. Everything that is associated with his home country is alien to little Willie. He

feels as if he is an exile in his own 'home' with his own community. It seems that Willie Chandran's situation is similar to that of individuals who are in a state of exile. As Edward Said cites from Theodor Adorno's work *Minima Moralia*, for the exiles, "it is part of morality not to be at home in one's home" (Said, 2001, p. 184). Willie, most probably in order to overcome this sense, tries to get closer to the English language and Canadian culture. In a missionary school, he is thrilled by the English language and Canadian culture; for this reason, he starts to learn the language thoroughly and "began to long to go to Canada, where his teachers came from. He even began to think he might adopt their religion and become like them and travel the world teaching" (Naipaul, 2001, p. 38).

Rather than in his own community, Willie feels closer to Canadians and tries to satisfy a sense of belonging to them. It is obviously depicted in the episode when he writes a school composition in English about his vacation. Willie Somerset Chandran described himself as a Canadian who addressed his parents as 'Pop' and 'Mom' and had a great vacation with them on the beach. Willie borrowed all the details for his story from American comic books, which were available at the missionary school. He successfully mixed up the foreign culture with "the local details, like the holiday clothes and the holiday sweets" (Naipaul, 2001, p. 39). His written essay received the highest rating. At this point, it is critical to emphasize that Willie's identity as a writer was shaped by the following: writing essays and receiving awards from schoolteachers; being listened to with delight and adoration on the part of classmates; and being "pleased and proud" (Naipaul, 2001, p. 39) by his mother.

In other words, this is the moment when Willie Somerset Chandran's identity as a future writer begins to gain salience. All other identities, like being a student in a missionary school or being the son of mixed-caste parents, gradually started to lose their salience. In this context, Peter J. Burke and Jan E. Stets (2009) assert that a "salient identity is one that has a higher probability of being activated across different situations" (p. 46). It would be a straight statement to say that the positive atmosphere in a missionary school and his success in writing stories develop and activate his salient identity. However, the only person who does not approve of Willie's stories is his father, who thinks that his son's "mind is diseased" and that he despises his parents, and what is more, he has also "turned against himself" (Naipaul, 2001, p. 47).

The senior Chandran thinks that the perpetrators of this situation are the Canadians from the missionary school, who approve of Willie's stories and his imagination. At first, Willie's father considered that the right way to solve this situation was to follow the path of "the mahatma and ignore it" and "keep a vow of silence" (Naipaul, 2001, p. 46). But later, he decides to send his son far away from India, and "when he was twenty, Willie Chandran, the mission-school student who had not completed his education... with very little idea of what lay outside... went to London" (p. 49). Like his remarkable creator, V. S. Naipaul, he left his family home and moved to London to study on a scholarship. Essentially, in the novel, Willie's wandering life, more like that of an exile, begins from the moment he arrives in the UK and continues until his middle age.

For young Willie, London was a city full of surprises, where he met immigrants, refugees, and displaced people like himself, whose exile reasons were based on various factors such as casteism, ruling systems, totalitarian regimes, political instabilities, wars, or financial issues. They are exiles of the modern age, as Edward Said pinpoints in his work *Reflections on Exile* (2001). Said (2001) draws parallels between previous and modern ages and states that "in other ages, exiles had similar cross-cultural and transnational visions, suffered the same frustrations and miseries, and performed the same elucidating and critical tasks, but there is a difference between earlier and present-day exile, which is their scale: our age—with its modern warfare, imperialism, and the quasi-theological ambitions of totalitarian rulers—is indeed the age of the refugee, the displaced person, and mass immigration" (p. 174). Thus, Willie Chandran and the displaced people he encounters in London are modern-day exiles whose lives are not complete, but rather half and incomplete.

Moreover, as Ashok (2016) utters, those kinds of individuals are leading a life that fails in every way, whether on the issue of self-discovery or self-realization; that is to say, their lives remain "half-discovered, half-realized, and half-lived" (p. 369). One of these people is Percy Cato, Willie's friend, who is from Jamaica and has a mixed parentage background like Willie Chandran. Even though Willie and Percy grew up in different countries, societies, and cultures, they were united by one thing: their background. Percy Cato, a young Jamaican, "appeared to have no proper place in the world and could be both Negro and not Negro in his ways" (Naipaul, 2001, p. 59). Percy tries to conceal his past from Willie, which he is embarrassed and ashamed of. As a

result, he fabricates stories about his family and background, which Willie certainly does not believe. Willie's disbelief in Percy Cato is clearly reflected in the following episode:

> Willie asked Percy in the common room, "What did your father do in the Panama Canal? "He was a clerk. You know those people over there. They can't read and write at all." Willie thought, "He's lying. That's a foolish story. His father went there as a labourer. He would have been in one of the gangs, holding his pickaxe before him on the ground, like the others and looking obediently at the photographer" (Naipaul, 2001, p. 59).

In fact, Willie criticizes Percy for lying, but he, too, lies about his family and background. He prefers to say that his mother belongs "to an ancient Christian community" (Naipaul, 2001, p. 58), while his father belongs to the highest caste in India, the Brahmin, and that his grandfather was a courtier. These lies give him "a feeling of power" (2001, p. 58) in an alien country, where for a short period, Willie feels lost. Since then, he has had to do what his lecturer and tutor have demanded of him. He reads books and articles and writes the essays that they ask of him. He has had to obey and follow the rules at the college; otherwise, punishments are applied to those who do not comply with the rules. In London, Willie feels like he does not know anything, and he has "had to re-learn everything that he knew" (Naipaul, 2001, p. 56).

It seems that V. S. Naipaul wants to indicate that people like Percy or Willie Chandran, who come from the postcolonial world, are different from those who live in Western countries. They feel in these countries like outsiders or even orphans, who do not know anything and have to learn everything from the Western tradition, and most probably their orphanhood is related to a Saidian philosophy. Edward Said asserts that "No matter how well they may do, exiles are always eccentrics who feel their difference... as a kind of orphanhood" (2001, p. 182). Willie, as a self-imposed exile who feels like an orphan outside of his homeland and family, has had to cope with this condition throughout his life. Most likely, in order not to feel orphaned or ashamed owing to his background, Willie finds a path that he considers right and hence, invents his past and background "as he wished […] remake himself and his past and his ancestry" (Naipaul, 2001, p. 57).

These invented self-denial narratives about his family help Willie "write his own revolution" (Naipaul, 2001, p. 57) because, owing to his imagination, people, like his mother and father, who belong to completely opposite castes, could get married, bring

up children, and sustain a carefree and happy life in India; however, in reality, according to the principles of the caste system of the country, a person from a higher caste, like the Brahmins, cannot marry a person from a lower caste, like Shudra, and, moreover, they are not approved by the families, relatives, or authorities of the caste. In this context, Borbor (2015) claims that Naipaul wants to draw the attention of the readers to the dynamism and complex social character of India, which boils down to this literary work and shows the conflict between higher and lower castes and the preservation of the tradition of Indians concerning their caste. Therefore, one can deduce that those individuals, like Willie Chandran, are suffering from a conflict between castes that does not only affect the political, social, or cultural areas of the country but also deeply affects families and their members. He is, in fact, a victim of the caste system.

Willie, as the child of a mixed-caste couple who do not love each other and even despise each other, lost his peace, happiness, and most importantly, his sense of belonging to his family. In essence, in his heart, he realizes that he must flee from that family, country, and culture, which hurts him because, in such an atmosphere, he will never be able to reach his peak experience to become a writer. As Said says, "What has been left behind may either be mourned, or it can be used to provide a different set of lenses" (2001, p. xxxv). Willie decides to pursue the peak experience and fulfill his self-actualization needs rather than mourn and flee from his family. By becoming a writer, Willie will be able to reach the peak of his experience and fulfill his self-actualization needs. Regarding this, Abraham Maslow, in his The *Farther Reaches of Human Nature* (1971), discusses noteworthy behaviors stimulating self-actualization needs, which are concentration, growth, honesty, judgment, self-awareness, self-development, and peak experiences.

Furthermore, according to Maslow (1971), during the self-actualization process, which is also an ongoing process, the individual reaches the highest level of awareness of the events and incidents that take place around him (p. 45). In this way, Willie demonstrates the highest awareness of his wish to become a writer when he becomes acquainted with a lawyer named Roger. Roger's embarrassment makes him think about his own intentions, which forces him to reach his highest awareness. It happened during the dialog between them, in which Willie admitted that he really "wants to write" (Naipaul, 2001, p. 78). Thus, through his writing, Willie Chandran tries to transform his

exiled situation into "a potent, even enriching motif" (Said, 2001, p. 173). It would also offer Willie fresh and significant views and constructive tasks.

Willie shows his stories to Roger, who provides critiques and advice on the style, language, and setting of the stories. Based on Roger's criticism and advice, Willie begins collecting materials for his weekly stories. He watches "*High Sierra with Humphrey Bogart*" (Naipaul, 2001, p. 81) and "*The Childhood of Maxim Gorky* three times in one week" (2001, p. 84). All the movies and characters inspire him. Therefore, Willie starts to easily write his new stories. Later, he works on the stories to publish them as a full book. In fact, at this point, it is crucial to remark that by writing more stories and preparing them as a full book, Willie does not only want to satisfy his self-actualization need but also his belongingness need, because he "didn't want to lose ... Roger's friendship" (2001, p. 78). Regarding this, Abraham Maslow (1970), in his hierarchy of needs, pinpoints the critical importance of the belongingness need for the individual, for whom being a part of the social structure is one of the most fundamental human motivations.

Willie faces problems of belonging in his homeland, India, as well as in London. Lack of love and belonging to a certain social structure push him to have sex with prostitutes or with the girlfriends of his friends. To satisfy this need, he even betrays his friends by making love to their girlfriends. Roger's girlfriend Perdita, Percy's girlfriend June, and other prostitutes want Willie to "fuck like an Englishman" (p. 113), but he is not an 'Englishman.' He is an Indian by birth and upbringing, and in his culture, "there is no seduction," "all marriages are arranged," and, most importantly, "there is no art of sex" (Naipaul, 2001, p. 110). Willie blames his Indian culture and his father for not teaching him about sex and seduction. According to Santwana Haldar (2002), V. S. Naipaul, through his main character Willie Chandran, criticizes the issues concerning sexuality, which are taboo topics in Indian society and culture. Haldar (2002) states that, because of taboos on the topic of sexuality, Indians are unable to claim their individuality (p. 233).

In every sexual relationship, he feels incomplete, indifferent, and lost. His intimate partners' dissatisfaction with sexual intercourse is indicative of Willie's sexual incompetence. Most likely, Willie wants to satisfy his sense of love and belonging through sexual intercourse with women. However, he does not take into consideration

the fact that these women, whether they are prostitutes or his friends' girlfriends, do not love him; what they desire from Willie is nothing but to have sex and pleasure. Regarding this, in his work *Motivation and Personality* (1954), Abraham Maslow argues that individuals, as social beings, wish to satisfy their love needs. However, this is wholly possible through a reciprocal process that involves "both giving and receiving love" (p. 45).

In this sense, one can deduce that Willie, as a migrant from India who has mixed parentage, does not take part in this reciprocal process since he does not love these women, and reciprocally, they do not love him either. He becomes "ashamed and frightened" (Naipaul, 2001, p. 111) while being together with them, and he admits to himself and them that all this is happening to him because of his familial and cultural background. He feels inferior to these 'ladies,' for whom he is like other Indian men from the Third World, who do not know how to "satisfy the woman" and are sexually uneducated because of "arranged marriages" (Naipaul, 2001, p. 66). Besides, they value neither Willie's sexual desire nor the stories he writes.

In fact, his sister Sarojini also does not recognize Willie's identity as a writer. When she came to visit Willie for a few days, they talked about his studies at college, diplomas, jobs, and his plans. He told her about his stories and how he worked on them and submitted them for publication as a full book; however, Sarojini did not believe him and indeed sarcastically said, "That's a lot of nonsense. Nobody here or anywhere else will want to read a book by you" (Naipaul, 2001, p. 109). The sole person who admires Willie's identity as a writer is Ana, "a girl or young woman from an African country... was doing a course of some sort in London" (2001, p. 116). After seeing Ana, Willie Somerset Chandran begins to identify himself as a complete man, since before meeting her, no one perceive him as he is. For them, Willie was a stranger, an outcast, an exile, and just a man with a "mixed inheritance" (2001, p. 117); that is, someone who was completely different from them and who was in "the state of never being fully adjusted, always feeling outside the chatty, familiar world inhabited by natives" (Said, 1994, p. 53).

On the other hand, Ana, with her mixed background, values Willie as a writer, and his stories make her think that there is "someone thinking and feeling like" (Naipaul, 2001, p.116) her. She, with all her feelings and thoughts, helps Willie "discover a kind

of reciprocity" (Ashok, 2016, p. 372) between him and Ana. Willie is overwhelmed by her appearance, voice, and behavior. Thus, each time she wins his heart more and more. Willie thinks that Ana is the right person for him because he is about to lose his sense of belonging to anyone and everyone he knows. Willie develops a sense of attachment to Ana and therefore does not want to let her go. He wants to marry Ana and go to her country, Africa. He does not want to go back to India, to his complex and unhappy life. Willie strongly believes that Africa, Ana's country, will be his 'home,' which he could have neither in India nor in England. In Willie's case, the meaning of 'home' has changed, and to him, obtaining a new 'home' could be anywhere, not only in India or England. This idea, in fact, echoes Edward Said's thoughts on home, according to which in a "contingent world, homes are always provisional" (2001, p. 185).

However, life in Africa was not as good as Willie expected; everything was strange and alien to him. He was not an Indian immigrant in Africa; he was accepted as "Ana's London man" (Naipaul, 2001, p. 133), which provided him with a kind of superiority among Africans. As a matter of fact, the first few days of arriving at Ana's estate house and seeing the strange people on the streets disappointed him. He grasps the fact that this country, this community, and this house have not belonged to him. He kept thinking that, at the first opportunity, he would leave this place. Willie thought, "I am not staying here. I am leaving. I will spend a few nights here and then I will find some way of going away" (Naipaul, 2001, p. 125). Willie's constantly unsettled life of movement from one place to another is reminiscent of Edward Said's philosophical approaches to exile. He emphasizes that "Exile ... is restless, movement, constantly being unsettled, and unsettling others. You cannot go back to some earlier and perhaps more stable condition of being at home; and alas, you can never arrive, be at one with your new home or situation" (1994, p. 53). He does not accept Ana's estate house as his own home, and day after day, Willie becomes more and more estranged from Ana and begins to visit African prostitutes in clubs.

In Africa, he continues to live as an exile, who cannot find a place to call 'home.' After eighteen years, he realizes that he has not lived his own life. Willie decides to share his thoughts with Ana and tells her that "I am forty-one. I am tired of living your life... the best part of my life is gone, and I've done nothing" (Naipaul, 2001, p. 211). He was surprised to learn that Ana also did not live her own life. She, like Willie, shares the

same fate. She is leading a half-life like her other compatriots. Life in London, and later as an exile in Africa, allows Willie to see and analyze his life from a "much wider picture" (Said, 1994, p. 60), with both positive and negative aspects.

In this sense, exile provides Willie with a "double perspective that never sees things in isolation. Every scene or situation in the new country necessarily draws on its counterpart in the old country. Intellectually this means that an idea or experience is always counterposed with another, therefore making them both appear in a sometimes new and unpredictable light; from that juxtaposition, one gets a better, perhaps even more universal idea of how to think, say, about a human rights issue in one situation by comparison with another" (Said, 1994, p. 60). He perceives that in London, he had his salient identity, that of a writer; but here, in Africa, he is accepted as "Ana's London man," who goes to clubs with servants, who are "half-and-half friends" in a "half-and-half world" (Naipaul, 2001, p. 152).

All in all, V. S. Naipaul, as a self-imposed exile, artistically portrays the life of Willie Somerset Chandran, who wanders like an exile from one country to another to find his own place, which he can call 'home.' From his childhood to his adolescence, he has struggled with a sense of belonging. As the child of a loveless, hateful, and mixed-caste couple, Willie could not reach his peak experience, or, in other words, attain his salient identity as a writer, in a fulfilling way. Everything and everybody in the life of Willie was surrounded by incompleteness, which can be simply identified as 'half-and-half.' Fortunately, although late, Willie realizes his borrowed half-life and decides to quit with the past and find a new direction to satisfy his sense of belonging and gain peak experience. In addition, it is important to point out that it is in a state of self-imposed exile in Africa that Willie Somerset Chandran thinks soberly about his 'half and half' condition. The state of exile helps him gain insight into his true condition from a double perspective. It enables Willie to scrutinize issues from different angles and analyze his homelessness and rootlessness conditions from a much broader perspective.

4.4. An Overview Magic Seeds

The novel *Magic Seeds* is a sequel to *Half a Life*, which was published three years later, in 2004. It begins where the previous novel leaves off. The protagonist, Willie Somerset Chandran, no longer young but already middle-aged, again appears

before the readers. He spent his productive and youthful years wandering like an exile from one country to another, trying to find his own place. After this long and gloomy period, Willie decides to set a new direction for himself and move forward in that direction, since for him to stay in the same place is terribly bad and hard. He starts his new journey to his 'new life' by going to see his sister, Sarojini, who lives in Berlin with her German husband. It was for him a "great refreshment... new kind of protected life" (Naipaul, 2004, p. 5), without any fears, worries, or restrictions; that is, his life in Berlin was completely carefree, like the life of a tourist, who enjoys only the beautiful sides of the country that he sojourns in. His carefree life, like a tourist, has been interrupted by visa-related issues. He learns from Sarojini that he cannot renew his visa again; therefore, he must leave Germany before the visa expires. In fact, as he is just getting accustomed to his new life in Germany, the visa problem may cause him to be dragged into another unknown. This means that Willie is again waiting for the wandering life of exile. His situation is reminiscent of Said's words that he expresses in his work *Reflections on Exile* (2001), "no sooner does one get accustomed to [exile] than its unsettling force erupts anew" (2001, p. 186).

What awaits Willie Chandran, again, is the life of a wandering exile, who drifts from one country to another, and does not know which berth it would be better for him to stay in, or the 'new life' with its exact purposes and aims. Indeed, Willie faced a similar situation years ago in London when he had to decide what to do next or where to go since he could not stay there any longer. At that moment, he was very young, and he was confronted with different issues in an alien land, and among these issues, the problem of belongingness was the most obvious one. He tried to overcome it by marrying Ana and leaving London for Africa, where he lived an eighteen-year self-imposed exile life without any job, aim, or achievement. Yet, even his salient identity, which is the identity of a writer, lost its salience there.

After eighteen years in Berlin, he will have to make a choice again, but he does not know what to do. He openly confesses to his sister Sarojini: "I don't see what I can do. I don't know where I can go […] What could I have done in India? What could I have done in England in 1957 or 1958? Or in Africa? ... I was always someone on the outside" (Naipaul, 2004, pp. 5–6). Willie is most likely opening his soul for the first time in his life to a blood relative. Nobody could understand him better than his sister, as they share a similar background. She knows of his childhood in India, where he felt out of

place even among his parents and friends. Regarding this, Edward Said (2001), in his work *Reflections on Exile*, asserts, "The exile's world is that of displacement and dislocation: non-exiles belong in their surroundings [...] whereas an exile is always out of place" (p. 180). His dislocation and constant movement from one country to another were familiar to Sarojini; she knew of his aimless life, though she did not live with him during that period. She knew him better than he knew himself. "No one in the world understood him so well. She understood every corner of his fantasies; she understood everything of his life in England and Africa" (Naipaul, 2004, p. 11).

Sarojini is aware of his behavior in concealing his thoughts, ideas, and feelings, as well as everything associated with them. Therefore, she insists on him giving up his negative attitude towards his life and wants him to do or achieve something in his life at "real places with real people" (Naipaul, 2004, p. 19). Sarojini wishes her brother to arrange his aimless and meaningless life. Her desire, in fact, coincides with the ideas and thoughts of Edward Said, who claims that displaced people, and notably intellectuals, who are in a state of exile urgently "need to reconstitute their broken lives" (2001, p. 177). She expects Willie to reconstitute his life in real places and with real people.

According to Chaturvedi (2013), Sarojini's statement on real places and real people indicates the existential issues of individuals who encounter rootlessness and homelessness. In particular, individuals from the Third World, like Willie Chandran, cannot get out of the state of rootlessness, homelessness, alienation, or exile easily. In this light, Sarojini is aware of this phenomenon and, thence, wants to motivate her brother to wander away from "the colonial psychosis, the caste psychosis" (Naipaul, 2004, p. 6), which she thinks Willie inherited from his father. She wants Willie to become a man like Gandhi, who was a significant political activist and employed nonviolent resistance to get independence from the British.

This resistance is called Satyagraha[10], of which Gandhi is believed to be the discoverer (Friedman, 2008). According to Varkey (2014), Satyagraha is widely known as a 'technique of non-violent public protest' and is one of Gandhi's greatest contributions to the modern world. He asserts that Gandhi's contribution was matchless

---

[10] The word Satyagraha consists of two Sanskrit nouns: Satya, which means 'truth,' and Agrapha, which means 'grasp' (Bondurant, 1971).

since this technique proposed different solutions to conflicts that did not include any physical forces. In essence, according to some researchers, Gandhian philosophy has positive as well as negative sides. The negative aspect of Satyagraha lies in its misinterpretation and misunderstandings. In fact, it has not been clearly understood by both the common Indian community and experts in this field. Interestingly, Varkey (2014) claims that researchers should not be surprised by the fact that experts and Indian society have not fully comprehended the philosophy of Satyagraha since it was not fully and properly developed in the mind of Gandhi. Though Gandhi's Satyagraha philosophy was not successful in social and political terms, most Indians idealized him as a revolutionary person in the history of the country. In this context, Borbor (2015) asserts that the protagonist, Willie Somerset Chandran, belongs to the generation of post-independence India, and for this reason, for those individuals like Willie, the significant and appropriate role model was Gandhi.

Sarojini compares Willie's life to Gandhi's and suggests that he even has similarities to Gandhi, and she asks him, "Don't you feel you can see yourself a little bit in that young Gandhi?" (Naipaul, 2004, p. 20) Gandhi, like Willie, left his homeland for "England to study law" (2004, p. 20), then went to South Africa, where he spent twenty years. He started his revolution at the age of forty-six and struggled against inequality in the country.

Willie is so surprised by his sister's knowledge of a political leader like Gandhi that he asks curiously about her thorough knowledge of the issues regarding Gandhi and his revolution. In fact, her German husband, Wolf, advises her to read a book that describes "Mahatma's autobiography" (Naipaul, 2004, p. 20) and contains details concerning not only him but also all citizens of India, because "every man of the country might see himself" (2004, p. 20) in the pages of it. Sarojini's deep knowledge of Gandhi and his philosophy influenced Willie. Although he hesitates at first, his curiosity increases, and he ultimately decides to read the book. Thanks to this book, Willie begins to reconsider his exiled life "in India and London... in Africa and his marriage" (2004, p. 24); in addition, he perceives his nomadism, displacement, and being out of place everywhere in a more mature way.

Willie's nomadic and displaced life reveals his lack of belonging to certain places, people, or objects. His dissatisfied need for belonging deeply affects him, leading

him to believe that his unsettled life is very different from the lives of those he has known from childhood into adulthood. As a matter of fact, Willie's self-imposed exiled life moves, as Edward Said claims in his thoughts on exile, "according to a different calendar and is less seasonal" (2001, p. 149). Said (2001) argues that the life of an exiled person is different from other people in society; it has a distinct calendar that includes three seasons of nature. He emphasizes life on native land as a natural event. However, life in exile is a rare occurrence that occurs outside of the seasonal calendar. Correspondingly, the life of Willie Somerset Chandran, like the lives of other exiles, proceeds outside the seasonal calendar in which one of the seasons is missing.

After talking with his sister Sarojini and reading the autobiography of Gandhi, Willie begins to think that here, in Berlin, there is a true "time of reconciliation and revelation" (Rao, 2013, p. 20) with himself and a time for taking decisions to overcome his problems of belonging because they lead to homelessness and rootlessness. Willie feels that he needs to find a niche in this world that he can call 'home.' To do so, he wishes "to start without any stories" and be himself in order "to make a clean start" (Naipaul, 2004, p. 27). In essence, Willie Somerset Chandran's decision to start a new page shows his ability to see and perceive his exiled life from two perspectives. On the one hand, many years later, he realizes his aimless, wandering, and sexually unsatisfied life and admits it to himself:

> Twenty years ago I wouldn't have seen what I am seeing now. I am seeing what I see because I have made myself another person. I cannot make myself that old person again. But I must go back to that old way of seeing…I saw quite clearly some time ago that it was a simple world, where people had been simplified. I must not go back on that vision (Naipaul, 2004, p. 30).

On the other hand, as it is clearly understood from the proceeding lines, Willie needs to go back to his previous way of seeing to find a true way of self-discovery. Moreover, he needs to analyze what was left in his past when he lived in India, England, and Africa, and what he has now in Berlin. In this regard, Edward Said (1994) asserts that the phenomenon of exile includes not only negative aspects such as trauma, melancholia, longing, or alienation but also provides an opportunity to gain a double perspective. This means that, according to him, the individual who experiences exile can obtain a double point of view in which he may understand what has been left behind and

what is happening right now; there is a double perspective that never sees things in isolation (1994, p. 60).

By depending upon the Saidian view of exile, Willie tries to explore what he left in the past when he lived in India with his parents, who were completely from different castes and who not only did not love each other but even despised each other. Furthermore, he lives in London, where he perceives his weak points concerning his sexuality and shyness and blames them on his familial and cultural background, which is tied up with the traditional caste system. Willie gradually realizes that the caste system in India does not permit Indians to teach or learn about sexuality while celibate.

In London, he tries to complete his book and gain his salient identity as a writer. In this respect, in their work *Identity Theory* (2009), Peter J. Burke and Jan E. Stets assert that a "salient identity is one that has a higher probability of being activated across different situations" (2009, p. 46). However, in London, when Willie saw Ana, he wanted to espouse her, and at that moment his salient identity as a writer began to lose its salience and a new identity, which was to become the husband of a woman who accepted him as he was, started to manifest. He got married to Ana and left London for Africa, but after eighteen years, Willie perceives that he lived not his own life but Ana's; more importantly, he realizes that everything that belonged to him belonged to his wife. "Her house, her land, her friends, nothing that was my own" (Naipaul, 2004, p. 113).

Hence, his life was again the life of an exile, who could not find his own real 'home' and could not achieve his own goals. As a matter of fact, at this point, it is crucial to indicate that Willie decided to marry Ana because of his lack of belonging, which he has had from childhood into adulthood. In this way, he tried to satisfy his need for belonging in order to overcome the alienation and feelings of inferiority he had experienced in both India and London. He hopes to build a sense of belongingness with a person who admires, supports, and accepts him as "a man from another world" and "a safe person" (Naipaul, 2004, p. 186). On this basis, Abraham Maslow (1970), in his hierarchy of needs, pinpoints the critical importance of the belongingness need for the individual, for whom being a part of the social structure is one of the most fundamental human motivations.

Moreover, he (1987) claims that in order to satisfy belongingness needs, the individual needs to interact with others. From the Maslowian perspective, it can be

asserted that V. S. Naipaul, in particular, focuses on the belongingness need of the protagonist, since it is one of the significant components in the lives of individuals like Willie, who cannot easily be a part of the social structure.

In Berlin, makes him understand that he could change his life and that "everything that had happened to him was a preparation for what was to come" (Naipaul, 2004, p. 26). Thanks to Sarojini, Willie decides to quit the aimless life and go to India to create "the wave" and be "a true revolutionary" (2004, p. 24) like Gandhi, whom he learned about from his sister's speech and the autobiography book about him. After reading the autobiography, Willie understood that there were differences between Gandhi, whom he "heard about at home" (2004, p. 22), and the Gandhi on the pages of the book. Gandhi's revolutionary movements affect him, and eventually he decides to return to the homeland of his ancestors to fight against injustices and caste systems. Thus, Willie "refuses to sit on the sidelines nursing a wound" (Said, 2001, p. 184), and with the help and insistence of Sarojini, he feels that he "must cultivate a scrupulous (not indulgent or sulky) subjectivity" (Said, 2001, p. 184).

Besides, he plans to be helpful in the "reform of the political system" (Borbor, 2015, p. 119) of the country. According to Chaturvedi (2013), Willie's decision to travel to India to participate in a revolutionary mission means he is traveling to another world, that is, his own world, in which India holds a 'special' place. In fact, he has an ambivalent attitude towards the country, where he was born and brought up. Before departing from India for London, Willie did not like his country, people, or even his parents, but now, after more than eighteen years of a wandering life as an exile, he decides to go there to fulfill his mission for the good of India. Willie himself did not know what kind of India would appear to him after many years. As it is stated in the novel, "Willie saw India again…India began to him in the airport in Frankfurt, in the little pen where passengers for India were assembled. He studied the Indian passengers there […] He saw India in everything they wore and did." (Naipaul, 2004, p.29).

When Willie sees Indians at the airport in Germany, he understands that India begins to appear in front of him even before his departure from Frankfurt. All these Indian people "began to remind him of things he thought he had forgotten and put aside" (Naipaul, 2004, 29). During the flight and after arriving at the airport in India, Willie

feels a certain panic about India and the Indians and begins to wonder which world he really belongs to London, Africa, Berlin, or India. "I thought of the two worlds, and I had a very good idea of the world to which I belonged. But now, really, I wish I could go back a few hours and stand outside the Patrick Hellmann shop in Berlin, or go to the oyster and champagne bar in the KDW" (2004, p. 29). However, he tries to persuade himself to focus on the positive side of his mission, "whose success would be a cultural act of great importance" (Said, 1983, p. 7), and not pay attention to his surroundings or leave room for his doubts. Willie's self-motivation is explained in a positive direction: "It's an airport. I must think of it like that. I must think of all that means. […] This is an airport. It works. It is full of technically accomplished people. That is what I must see" (Naipaul, 2004, pp. 29–30).

For the first time in his self-imposed exiled life, Willie Somerset Chandran wants to fulfill his mission. He travels to India to fight caste injustices because his sister Sarojini, Willie, and other Indians are victims of them. Willie and Sarojini left their homeland and arrived in alien lands to find peace, happiness, and a place that they could call their hearth and home—which they could not find in their homeland or even in their own families. One of the significant reasons for their departure from the country where they were born lay in the inter-caste marriage of their parents. Children of this kind of family are victims of unhappy marriages since their parents' marriage, according to the caste system of India, was not accepted by their own varnas.

Thus, such marriages have caused many problems among these couples. Such marriages can often lead to devastating consequences, including honor killings or the forced separation of families (Halder et al., 2017). The problems caused by this system not only destroy the unity of families but also bring about issues concerning the Indian nation. Regarding this, Edman, Boynukara, and Gören (2021) emphasize that the presence of this kind of varna or caste system in India creates some difficulties in the development of a collective soul and a united front. What is more important, according to them, is that India is unable to implement radical changes due to a diverse set of religious beliefs, languages, and cultures. "Such a case lays the groundwork for the emergence of constant inner conflicts as a major component of the Indian nation" (2021, p. 495).

Therefore, Naipaul, through his characters, deeply touches on the inner conflicts of Indian society posed by the dominance of the caste system in the country. As Borbor (2014) asserts, India has a dynamic and complex social character with its normative traditions of the caste system. Due to this system, there are still conflicts between castes and varnas that are affecting not only certain individuals but also the entire nation. For this reason, individuals like Sarojini try to fight against the deep-rooted system and implement radical changes. She believes her brother Willie can do something good in his life and may take action in the revolutionary struggle. For this reason, she persists in persuading him to take part in the movement. "He had returned with an idea of action, of truly placing himself in the world" (Naipaul, 2004, p. 150).

Furthermore, Willie is bored with his wandering exiled life, in which there is no aim, action, or value. He, like other people, wants to have value in the eyes of his surroundings, and, owing to Sarojini's request, Willie has decided to take one of the most significant steps in his life. This step may help Willie find value in the eyes of his sister Sarojini, whose relationship with Willie has become much more important and better than before. Correspondingly, one can deduce that, even though exile has negative meanings such as alienation, melancholia, and longing, as in the example of Willie's story, it also has a positive and beneficial side, as was asserted by Edward Said in his work *Representations of the Intellectual* (1994). Said states that "you are at the same time deriving positive things from exile" (p. 59).

At the age of forty, Willie perceives that Sarojini is not only a blood relative, or sister, but also a person to whom he feels a sense of belonging. She is the only person who knows his background well and, under any circumstances, could understand and help him. To illustrate, Willie believes he has joined Kandapalli's movement, but after meeting people who come to guide him, he realizes that something has gone wrong and that he has become one of Kandapalli's enemies. It is precisely at this dangerous moment that he decides to "get a message out to Sarojini" (Naipaul, 2004, p. 50), to inform her about his condition. He recognizes that those he joins in bringing about major change in India are diametrically opposed to Kandapalli's ideology and political views. This group of revolutionaries thinks that weapons and guns have power, and by means of them, a revolution in the country is possible. For these kinds of people, the only way is to "turn the peasants into rebels and, through them, to start the revolution" (2004, p. 128). Willie is aware that he has come "to the wrong revolution" and that he has "fallen among the

wrong people" (2004, p. 50). Moreover, he notices that, here with these wrong people, he is not "placid or secure" (Said, 2001, p. 186). However, he has to behave like he is "with them" (Naipaul, 2004, p. 50) because it is his own life at stake. Therefore, he begins to act together with these "absolute maniacs" (2004, p. 141) to save his own life.

Taking part in the routine activities of the guerrilla movement, Willie is constantly thinking about the backgrounds of the members of the movement. However, he "couldn't assess the backgrounds of the people around him" (Naipaul, 2004, p. 53). At that moment, the only thing he could do was to "read the faces and the physiques" of these "guerilla fighters" and conclude that he was not one of them, and would not be (p. 53). He was "among strangers" (2004, p. 53). This situation indicates that although Willie Chandran is in the homeland of his ancestors, he is among people who are completely different from him. In addition, although he has to act with them, he is aware that no sense of belonging will develop towards them. Hence, he finds himself in "the perilous territory of not-belonging" (Said, 2001, p. 177).

This way, Willie understands that all these fellow revolutionaries are absolutely different from him. Their lifestyle, ideals, preferences, and experiences are opposite to Willie's worldview. Naturally, Willie is terrified of them, but he thinks not to show his feelings toward them because his safety and security could be at risk. In this respect, Abraham Maslow, in his *The Farther Reaches of Human Nature* (1971), discusses the needs of the individual and classifies them into two categories, such as basic and higher needs. To Maslow (1971), basic needs like safety and security are significant for the survival of individuals during difficult situations; that is, "they need a feeling of protection and safety" (p. 228). Correspondingly, in order not to be killed by these "absolute maniacs" (Naipaul, 2004, p. 541), Willie decides to keep acting with them in all their movements. He tries to act carefully since any minor mistake can lead to his death. That is to say, his basic needs, namely safety and security, are gaining importance.

While acting together with them, Willie carefully listens to the stories that are told by the members of the movement, like Raja, Bhoj Narayan, Ramachandra, Keso, and Einstein. Their stories reveal the actual reasons for joining the movement, which are personal ones. Each reason is different; some members are idealists, others want to exact revenge on their wealthy landlords, and a small group wants to change their boredom by participating in the revolution. Most of them are former students who could have built a

bright future for themselves; however, they chose to be 'guerilla fighters.' According to Diaz De Olarte (2018), although these fighters try to show themselves as strong and clever, V. S. Naipaul makes it clear to the reader that, in fact, they are not as they behave. They are self-centered, disappointed, and embittered individuals. Willie is also aware of it, and therefore, he writes letters to his sister Sarojini at every opportunity, stating his situation. However, doing it was not as easy as Willie thought since they did not have a permanent and fixed residence. This constant moving from one place to another has influenced Willie's sense of belonging negatively. Furthermore, his search for a permanent home has had a negative impact; that is, his heart and soul have been filled with a sense of homelessness during his time in the guerilla movement (Chaturvedi, 2013).

In other words, a life of wandering with the revolutionary movement made it clear to Willie that the only thing he had worked on all his life was "not being at home anywhere, but looking at home" (Naipaul, 2004, p. 74). At this point, it would not be wrong to say that Willie becomes aware of the fact that in a "contingent world, homes are always provisional. Borders and barriers, which enclose us within the safety of familiar territory, can also become prisons, and are often defended beyond reason or necessity" (Said, 2001, p. 185).

After several years of working with members of the movement, or more precisely, with the killers, Willie realizes that the mission for which he came is lost, and he will no longer be able to live with these people; additionally, he does not want to serve what he perceives to be something wrong. In this regard, Borbor (2015) claims that Willie and his sister Sarojini did not take into consideration the condition of India in terms of complex social and cultural issues. Willie could understand it only when he arrived in India and joined Kandapalli's enemies, where he perceived that the roots of this issue lay in a Hindu tradition. To struggle against it is much more complicated than an anti-imperialist war. Therefore, finally, he gave up and surrendered to the Indian police. The court issued a ten-year arrest warrant for participation in the guerrilla movement.

Willie very quickly adapts to prison life; however, even there, his life is in danger, and, like any person in a difficult situation, he also needs "a feeling of protection and safety" (Maslow, 1971, p. 228). The only person who could lend a helping hand to

him during this dangerous and insecure time is his sister, Sarojini. Therefore, Willie tells her about the potential danger in his life and asks her for help. Thanks to Sarojini and attorney Roger's interventions, "under the terms of a special amnesty," Willie has a chance to get out of jail and "become once again bound for London" (Naipaul, 2004, p. 168). In fact, Willie was sent into an external exile from India to London, and it was his second detachment from the 'home' of his ancestors that led him to think differently and more maturely compared to his young age. He reflects on his second exile to better understand his previous self-imposed exile that occurred thirty years ago. This external exile enables him to grasp and analyze issues more maturely, realistically, and seriously. Thus, in Willie's case, an external exile is transformed into an advantage; as Edward Said remarks, "the advantage to what in effect is the exile standpoint for an intellectual is that you see things not simply as they are, but as they have come to be that way" (1994, p. 60).

After thirty years, Willie comes to London again and sees this city in a completely different way. Indeed, London in the 1980s appears to Willie to be much more multicultural than it was in the 1950s, when he initially arrived here. The thronged streets, where walking is sometimes not so easy, have his attention. Yet, everywhere Willie looks, he sees streets full of people from various countries, with distinct ethnicities, and cultures. "There were black people everywhere, and Japanese, and people who looked like Arabs" (Naipaul, 2004, p. 188). This London was not that London, in which Willie "lived thirty years ago" (p. 188). As a matter of fact, not only has London changed over the past thirty years, but Willie's perspective on seeing and analyzing everything surrounding him has changed, too.

What is more important to Willie, who experienced various types of exile, such as internal, external, and self-imposed, is that it brought several benefits that afforded "a sharpened vision" (Said, 2001, p. xxxv). Thanks to this vision, he concluded that any place like London, which includes a multicultural space, may allow him to live like "a free man" and have "a new strength" (Naipaul, 2004, p. 187). In this regard, Fathima (2016) asserts that for people like Naipaul and his protagonist, Willie Chandran, choosing to live in London, where multicultural societies may achieve their goals, is the best alternative compared to other countries where disrupted, corrupted, unequal, and unstable conditions are dominant.

In fact, this choice has not been effortless or simple for Willie; it has taken many years and adventures in his life. With the passing of time, his understanding of the world and its surroundings has altered. He grows into a more mature man who recognizes who he belongs to, where he can live, and where he can realize himself. Willie manages to figure out the fact that "people do the best they can do" (Naipaul, 2004, p. 220). In essence, Willie's sentiments regarding the potential of a person to do something that he can do coincide with Abraham Maslow's notion of self-actualization. Abraham Maslow, in his book *Motivation and Personality* (1954), states that every individual has a strong feeling for realizing self-actualization or self-fulfillment and has "the desire to become more and more what one idiosyncratically is, to become everything that one is capable of becoming" (1954, p. 46).

Therefore, Willie, after attending the architecture courses, which "fascinated... attracted him" (Naipaul, 2004, p. 219), arrives at the judgment that "All I know is that if I had my time over again, I would have gone in for architecture" (Naipaul, 2004, p. 231). This demonstrates that, despite his wandering exiled life in his younger years, in which he was unable to achieve his goals, he has attained the potential for self-discovery in his middle years, which may pave the way for the fulfillment of self-actualization needs. Thereupon, one can deduce that by showing an interest in architecture, Willie's future salient identity as an architect may gain salience and be activated. Regarding this, according to Stets and Burke (2009), when an individual enters any interaction, several identities may be activated. However, not all the identities may be activated; only certain identities may be activated across various contexts and hence affect the individual's role choice. Therefore, "identities that are more salient are more likely to be activated in any situation" (2009, p. 133). For this reason, depending upon Peter J. Burke and Jan E. Stets' view of identity salience, it can be argued that Willie's previous salient identities, such as writer and husband, lost their salience. After being introduced to a new field that he liked, his future identity as an architect became the most salient one.

All in all, V.S. Naipaul, as a self-imposed exiled writer, aesthetically and artistically, portrays the life of a self-imposed exile, Willie Somerset Chandran, who experiences problems of belongingness, homelessness, rootlessness, self-discovery, and self-actualization. After eighteen years of wandering in exile, in his middle years, Willie realizes that one of the most obvious and deepest problems in his life was the problem of belonging. He recognizes that he can only fulfill his sense of belonging to certain

people by being close to his sister, Sarojini, who knows him better than he knows himself. At her insistence on his wandering away from caste psychosis to leave the aimless life and fulfill his mission, he decides to go to India and join Kandapalli's movement and fight against injustces and inequalities. However, he erroneously entered the opposite movement, which opposed the philosophy and political views of Kandapalli. While being together with the 'guerilla fighters,' Willie felt like an exiled man without any permanent place of living and was always in danger, but this state of exile helped him gain a double perspective. This perspective enables him to identify and analyze issues from different angles. He realizes the importance of his sister Sarojini, to whom he was able to turn for help in the direst of circumstances.

Furthermore, after so many years of living a nomadic life, Willie becomes more mature and decides to settle in a multicultural city like London. It is noteworthy that it is in this city that he eventually discovers his potential interest in the architectural area. After this discovery, which has affected Willie's life, he decides to give up his previous identities and adopt a new one that is an architect's.

5.CHAPTER FIVE: Aspects of Exile in Mircevat Ahiskali's Gurbetten İniltiler Karış Karış Fergana

This chapter will begin with Stalin's exile, which is divided into three categories: *Kulak, Repressiya/Repressions* (political cleansing), and *mass exiles*. Then, it will mainly focus on the mass exile of Ahiska Turks from Georgia in 1944 and the Fergana events in 1989 that took place during the *Perestroika* period. Furthermore, in this section of the chapter, readers will be informed about Mircevat Ahiskali's life in exile and his literary productivity. The last part of the chapter will discuss Ahiskali's literary work *Gurbetten İniltiler Karış Karış Fergana* (Groan from the Foreign Land-Every Inch of Fergana)[11] in the light of the thoughts of Edward Said on exile, Abraham Maslow's belonging needs, and self-actualization, and Peter J. Burke and Jan E. Stets on salient identities.

5.1. The Historical Background

External, internal, and self-imposed exile phenomena have affected the lives of people from the Tsarist, Soviet, and post-Soviet periods. Most societies, communities, or ethnicities have suffered from these types of exiles. It was as if their destinies were tied hand in hand with exile. These exiles took place in various forms, for diverse reasons, and with varying intensities, particularly, individually, collectively, temporarily, indefinitely, politically, culturally, and economically. While individual exiles mostly happened to political figures, writers, poets, or generally intellectuals, on the other hand, mass exiles were mainly carried out as a form of punishment by being sent from one place to another collectively; that is to say, families, groups, communities, or ethnicities were exiled in mass order. This was sometimes done for a fixed period and sometimes for an indefinite period. All types of exile, whether with a fixed time or an indefinite one, occurred during Soviet times and, notably, throughout Joseph Stalin's rule, which lasted more than thirty years. The Stalin exiles were a complex issue, confusing and intertwined, that affected millions of people living in a vast geographical

---

[11] The novel's title was translated by the researcher.

area. In this respect, Elşan İzzetgil (2018) argues that the most important reason that complicates this issue is that dozens of massacres and exiles took place during Stalin's long three decades of power. During this long period of ruling over the Soviet Union, Stalin conducted individual and mass massacres and exiles, which can be classified into three categories: Kulak, Repressiya/ Repressions (political cleansing), and mass exiles.

Etymologically, the word 'кулак' (kulak) originates from the Turkic word 'kol' (hand) and was first mentioned in monuments in the 13th century (Khusainov, 2012). As for the literal meaning of the word, it actually has two meanings: the first means 'fist' and the second means 'man with a clenched fist.' In addition to this, this word was also used as the name given to wealthy peasants in the last years of the Russian Empire and the early Soviet Union. Through this word, wealthy peasants, village chiefs, and people who were described as the rural bourgeoisie were identified as the 'village kulaks.' Furthermore, this group of people was also characterized as strong, arrogant, stingy, and greedy. The word, which was initially used on the basis of discourse, was later incorporated into official policies. As a matter of fact, the term 'kulak' was first officially used in 1906 to refer to wealthy farmers during the Stolypin reform. Interestingly, in 1918, the meaning of the word had been expanded and began to be used against all peasants who did not give grain to the troops sent from Moscow (Pipes, 2001). According to Zhukova (2019), the richest peasants, or kulaks as official policy began to refer to them, were significant and important people in the villages not only because they enslaved other villagers, but also because they had moral authority over other villagers regardless of their financial circumstances due to their diligence, frugality, honesty, and piety. All these peculiarities and aspects were not welcomed or even liked by Communist agitators.

The Communist Party aimed to establish absolute power and merge its functions with those of the other organs of the government and eventually succeeded in realizing this goal. Later on, this formed the basis for the Soviet political regime of the 1930s, which by that time had turned into the dictatorship of Joseph Stalin. According to some researchers, one of the important elements of it was, in fact, Stalin's cult of personality. Due to this, despite his despotic and dictatorial ruling system, most of the people voluntarily or involuntarily began to call him "wise," "great," and "ingenious," the "father of nations" and "the best friend of Soviet children" (Zhukova, 2019, p. 3). Based on these peculiarities, Joseph Stalin, as the leader of the Communist Party, decided to

put into effect collectivization policies in agriculture, which deeply affected the peasants throughout the Soviet Union. In this way, between 1929 and 1935, animals, lands, and agricultural equipment were seized and nationalized as part of the collectivization initiative. The peasants were allocated a few animals and allotted only a few acres of land, and the rest were transferred to state-owned kolkhozes[12] and sovkhozes[13], which began to be established during that period (Conquest, 2001). However, there were peasants who did not want to surrender their animals, lands, and properties to the Soviet government to use them at the kolkhozes and sovkhozes in order to expand and strengthen power. Accordingly, instead of giving them to the government, they preferred to slaughter and kill their animals.

The peasants' opposition to the state in this way was not welcomed by the higher authorities. Therefore, this reaction was used by the state as a pretext for imposing punishment. In this respect, Stalin, in one of his meetings with other authorities, states that "We have had a chance to carry out a willful attack against the kulaks; we can crush their resistance, destroy them as a class, and replace their production with kolkhozes and sovkhozes" (Zemskov, 1995, pp. 118-127). Zemskov (1995) argues that Joseph Stalin's statements on the kulaks show his ability to turn this situation in favor of the Soviet government. Correspondingly, in 1929, the Sovnarkom issued a decree enshrining the concept of 'kulak economy' on January 30, 1930. The Politburo decided to liquidate the kulak class. They were classified into three groups and sent to exile places accordingly: the kulaks who took a place in the first group were sent to gulags; that is to say, their exile punishment places were labor camps; the second group was sent into exile to distant regions of the Soviet Union, such as the northern parts of the Ural Mountains and Kazakhstan; the properties of the last group were confiscated and they were sent to other parts of the same region. Thus, the first category of punishment was carried out on peasants from the kulak class.

The second category of punishment realized by Joseph Stalin was called Repressiya/Repression (political cleansing). Repression (репрессия) is considered an

---

[12] Kolkhoz was a collective farm founded by local peasants, created at the expense of the peasants themselves. Kolkhozes is the plural form.

[13] Sovkhoz was a state-owned enterprise; therefore, all means of production belonged to the state. Furthermore, at sovkhozes, workers were considered state servants and that is why the government paid wages to them. Sovkhozes is the plural form.

event of mass political cleansing or 'great terror' that was carried out between August 1937 and November 1938, all over the Soviet Union, under the initiative of Stalin. During the political cleansing period, millions of people were arrested without evidence and either shot or exiled. Among those people were the most talented citizens, thinkers, and artists who could briefly express their opinions; administrators or officials who were not unwanted by the system; those who did not accept the existing structure and policy of the government; those who criticized the system in their works, essays, or articles; those who wrote about repression; dissidents; and those who were reported and sacrificed by friends or relatives (İzzetgil, 2018).

Among these innocent people were writers, poets, and playwrights, or members of society's intellectual strata, who were either killed or sent to Siberia as exiles or dissident convicts. Unfortunately, millions of intellectuals throughout the Soviet Union were subjected to this injustice. The father of a well-known Kyrgyz writer, Chinghiz Aitmatov, Torekul Aitmatov, was among the intellectuals who were shot and dumped in the brick factory along with 138 other people. Kasym Tynystanov was an outstanding Kyrgyz poet, politician, and linguist who developed the first Kyrgyz alphabet. Moreover, there were a lot of examples of intellectuals from the Turkish world who were exposed to Stalin's pressure in Azerbaijan as well. For instance, Ruhulla Akhundov was an Azerbaijani politician, publisher, and journalist who was arrested for 'participating in terrorist activities' and sentenced to death by the Military Tribunal. The Orientalist, Crimean Turk Bekir Çobanzade, the first Tatar historian Gaziz Gubyadulin, known as the author of fundamental research on the history of the Turkish peoples, the Uzbek Turkologist Halid Said Hocayev, and other Azerbaijani scientists and writers were all arrested (Sultanova, 2018). Being educated, a priest, an imam, or able to express oneself in the society in which one lived and worked was regarded as a risk factor that should be sacrificed in the name of political purification. Interestingly, the reason for arrest or shooting also spread among those people who were accepted as' religious communists' or took their education abroad and did not belong to a 'respected nationality.' Ömer Faik Numanzade was one of these examples.

The last category of punishments that were carried out in line with the Stalin decree was in the form of mass exiles of communities, regardless of family status, age, gender, or nationality Attempts at mass exile began before the Second World War in the Soviet Union. In the Soviet Union, Kazakh, Kulak, Polish, Ahiska Turk, Azerbaijani,

Korean, German, Finnish, Russian, Iranian, Jewish-Iranian, Ukrainian, Moldavian, Lithuanian, Latvian, Estonian, Greek-Greek, Bulgarian, Armenian, Kabardin, Chechen-Ingush, Hemşin, Armenian-Dashnak, Tajik, and dozens of other Soviet citizens belonging to diverse ethnicities, religious communities, and separatist groups were exposed to exile. While Koreans, Germans, Finns, Ingrian Finns, Karachays, Kalmyks, Chechens, Ingush, Balkars, Crimean Tatars, and Ahiska Turks were forced to flee, all seven communities' autonomous governments were abolished (Polian, 2001).

The Ahiska Turks are a group of ethnic Turks who once resided near the Turkish border in Georgia's Ahiska area. On the order of Joseph Stalin, they were massively exiled from their homeland in 1944 under inhuman conditions. The mass exile took place in November, and these folks were transported in old and damaged cattle wagons that were used only to transport cargo and animals. In fact, those who were not able to fight against the Germans, namely children, women, and the elderly, went into mass exile. These people were forced to work on the construction of the railway. They did not know that after the construction of this road, they would be forcibly sent into exile and would spread into unknown areas of the Soviet Union (Bayraktar, 2013). They would be scattered in those areas like seed grains. Of course, these people couldn't even have imagined that the railway they built with their own hands in difficult circumstances would ever change their fate. The harsh winter conditions, together with the non-human conditions inside the cattle wagons, in which there was neither heating nor a toilet, increasingly terrified them on their never-ending journey.

In addition to this tragic exile, the Ahiska Turks faced another terrible event: they had worked all their lives to have their properties confiscated during the exile and had not been reimbursed until now. They could not have taken anything with them because before taking these people out, the soldiers were ordered to give them only two hours to be ready to leave their homes. In addition, they were told that this was just a temporary displacement and that they would soon return to their home. As for the reason for the evacuation from the Ahiska region, they claimed that the security of these communities is crucial because the enemies, that is, the Germans, might attack the Ahiska region and kill all people regardless of their nationality, age, or gender (İzzetgil, 2014). Correspondingly, according to Joseph Stalin and other Soviet politicians, the only reason for the tragic mass exile of other communities as well as Ahiska Turks lay in protection and security concerns. However, an interesting dilemma emerges; if the

enemies reached the region, would they kill only Ahiska Turks and leave their neighbors, such as Armenians and Georgians?

The Ahiska Turks received the answer to this mystic question after several years, when they learned that the Germans never attacked and occupied their homeland. In this regard, Zeyrek (2006) states that Stalin carried out this mass exile as preparation for the annexation of Kars and Ardahan to Georgia. Western researchers also have the same thoughts regarding the exile of Ahiska Turks from Georgia. According to them, the reason for the mass exile of Ahiska Turks lay in cleansing this strategically significant area from Turkish elements, since in the attack of the Soviet Union on Türkiye, these people as Turks would be on the side of their consanguineous (Fuller, 1986). The Ahiska region and its environs were left to the Soviet Union in accordance with the Treaty of Moscow, signed between Ankara and Moscow, which for the first time acquired significance as the recognition of the great state resistance movement in Anatolia. On this basis, it should be noted that the Moscow Treaty, which was signed on the 16th of March between the two countries, was done to march together against European imperialism; however, several years after the signing of the Treaty, one of the delegates, Dr. Rıza Nur, answered a question posted after a very long time: "Unfortunately, we did not know that there were hundreds of such Turkish villages in Ahiska! We did not even have a document issued. I wish we would known about this before!" (Kırzıoğlu, 1958, p. 88) In fact, this note is both sad and, at the same time, very thought-provoking.

The Ahiska Turks were considered a potential threat to the Soviet Union. Therefore, they were collectively sent to external exile and were spread into different districts of Central Asia, such as Uzbekistan, Kyrgyzstan, and Kazakhstan. They were subjected to martial law in the regions where they were exiled until 1956, that is, until the death of Stalin. Following Stalin's death, Ahiska Turks were granted rights such as immigrating to any country in the Soviet Union except Georgia, receiving an education in the country in which they currently reside, and studying in Russian schools (Bayraktar, 2013). Hence, it shows that Ahiska Turks who were unwarrantedly and temporarily exiled to Central Asia did not have the option of getting back to their homeland, and even 78 years after the exile, they still do not have the right to return to their ancestral lands. The reason for their mass expulsion was only that they were Muslims, namely Turks, who were never accepted as genuine Soviet citizens. Since they

had Turkishness in their soul and blood, which symbolized only a potential threat to Soviet power.

As a matter of fact, the negative treatment of the Soviet government toward Ahiska Turks and their mass exile actually strengthened the identity of this community and their sense of belongingness throughout their lives during the Soviet and post-Soviet eras. They clung even tighter to their Turkish identity and saw themselves as part of the Ottoman Empire and, later, Türkiye; thus, they believed that they belonged to Türkiye. Furthermore, the Ahiska Turks had ethnic, cultural, linguistic, and religious ties to the Türkiye and Turks. Therefore, they tried to preserve their religion, language, and culture and transfer them from one generation to another; that is, they tried not to assimilate while living in a multicultural world in Central Asia.

However, because they were not allowed to get an education in their mother tongue, Ahiska Turks had to learn Russian or other Turkic languages in the areas where they had to settle. Naturally, they started to learn about the literature, history, and culture of native or Russian communities. They were not allowed to open any media outlets or journals or to engage in any kind of cultural activity in order to keep their own culture alive. This situation undoubtedly harmed the Ahiska Turk writers, who were unable to produce work. So, their first mission was to survive in the totalitarian regime, where they were treated as second-class citizens. However, in time, some Ahiska Turk writers and poets continued secretly writing their works by using the Latin or Cyrillic alphabets. The common themes of the works were patriotism, love of the motherland, and longing for it. Unfortunately, many of these manuscripts were destroyed or lost before publication. This was due to their constant relocation within the Soviet Union, where they were considered exiles and were unable to publish or participate in cultural activities. This situation continued until the collapse of the Soviet Union (Aliyeva, 2013).

The ordeal of the Ahiska Turks never came to an end inasmuch as during the period between the years 1986 and 1989 when the Soviet Leader M. Gorbachev maintained a new policy within the scope of the Perestroika-Glasnost[14] policies, which became a new hope for the Soviet people who began to believe in 'democracy' and

---

[14] Two Russian phrases, are frequently used to characterise the significant reforms that Mikhail Gorbachev oversaw in the Soviet Union.

'independence,' which became the second tragic event in the lives of Ahiska Turks living in Uzbekistan (Aliyeva, 2013). In June 1989, in the Fergana Valley of the Uzbek SSR, between local Uzbeks and Ahiska Turks, who had been living there for over forty years, interethnic clashes occurred, and because of this event, many innocent people were killed and wounded. These events were also known as violent pogroms and massacres in Fergana and lasted over two weeks. No one knows the exact reasons for the pogroms, since at that time various explanations were given by officials. According to some reports, there was a clash in one market in the Fergana Valley, and that was the reason for the conflict between the two Turkic communities. However, some others claimed that the main reason for the conflict lay in provocations by Moscow, the KGB, and the Uzbek allies of the center (Aydıngün, 1999).

There is no importance in knowing the real reason or cause behind the massacres; there is only the significant factor that many innocent children, women, and men were forced to leave everything behind and only think about the lives of their beloved ones. Unfortunately, thousands of people were exposed to living the same fate as their ancestors, being forced to leave their homes and go to unknown places as external exiles. Those who had survived these pogroms had to flee the country and had been obliged to settle in some regions of Russia, such as Kursk, Ivanovsk, Orlov, Belgorod, Smolensk, Voronezh, Nalchik, Krasnodar, Rostov, Stavropol, and Azerbaijan. Among these Ahiska Turks were people from different strata of the community; educated, non-educated, intellectuals, writers, musicians, and scholars.

After the collapse of the Soviet Union in the 1990s, the Ahiska Turk community gained freedom from the strict control and pressure of the system. The intelligentsia also gained the freedom to write without fear of being oppressed, restricted, or restricted. As a result, freedom of expression aided the development of Ahiska literature as well as the emergence of Ahiska Turk exile literature (Aliyeva, 2013). Aşuh Gülali, Yitgün Gomorali, Şimşek Sürgün, Derselli Cabir Halit, Adem Ahiskali, Gülcan Xanım, Güller Xanım, Bekir Perişan, Aynur Sahaddinoğlu, Mircevat Ahiskali, and others contribute greatly to the literature and culture of the community, which suffered from unjust external exile.

5.2. Mircevat Ahiskali as a Representative of Ahiska Turk Exile Literature

Mircevat Ahiskali, one of the outstanding Ahiska Turk's poets and writers, was born in 1960 in the Syrdarya region of the Uzbekistan Soviet Socialist Republic. He was brought up in a family of Ahiska Turks, who survived mass exile in 1944 and were deported from the southwest Georgian Soviet Socialist Republic to the Uzbekistan Soviet Socialist Republic. The writer received his education at secondary school number 13, named after V.V. Mayakovsky in the Uzbek language. Ahiskali had wanted to study at the Faculty of History since he was a child, but he could only get into the Faculty of Agriculture, which he had to leave later. However, two years later, after completing his military service, he tried again to enter the Faculty of History, but this time he also failed. Finally, he decided to study in another department and was entitled to study at the Faculty of Natural Gas. Even though he got his education in different fields, Mircevat Ahiskali, from his childhood on, was interested in literature (Sakallı, 2016).

In an interview[15] with the researcher, the author discussed his love and interest in literature and argued that it was his mother who instilled a love and interest in literature by telling him stories and reading mâni[16], which she learned from her ancestors in Ahiska. Thanks to the stories and mâni told by his mother, the writer was more curious about the homeland of his ancestors and formed a deep bond of love towards its culture, traditions, and literature. He knows well that, due to mass exile and a totalitarian regime during the Soviet era, Ahiska Turk literature was not rich with written literary texts. The oral tradition of literature was more developed and widespread among Ahiska exiles. Ahiskali more clearly realized the deficiency of the written literary works of Ahiska Turk literature and its unknown status in the USSR thanks to the TV program *Народное Творчество*[17] (Narodnoe Tvorchestvo), which was broadcast throughout the Soviet Union. This TV program used to talk about the culture, traditions, and literature of a nation living in the Soviet Union every week in the Russian language.

---

[15] The entire version of the interview can be found in the appendix part of the dissertation.

[16] It is a kind of Turkish folk poetry.

Almost all minorities and cultural assets of people belonging to different ethnic groups were introduced, except for the Ahiska Turk community. While watching the program, the writer moved from one emotion to another and, with mixed feelings, produced his first poem, entitled *Hani*, which he did not tear or burn. In fact, before the poem *Hani*, Ahiskali had written many poems, and his propensity to write poetry began in his childhood, but because he was ashamed, after composing the poems, he immediately threw them up. As he states during the interview, he was a child, and he thought that if someone learned about his poems or read them, he or she would make fun of him. During that period, he could not share his emotions and feelings with someone and had to keep all his feelings inside. In essence, *Hani* was a turning point in the author's literary life. The reason for it is that, after this poem, he promised to revive the written Ahiska literature, which was undermined and almost destroyed.

From 1981 to 1988, Mircevat Ahiskali wrote poetry under the pseudonym Gizliddin, which he had taken on. Under this alias, the author denounced the USSR's totalitarian government as well as the unjust mass exile of the Ahiska Turk community, minority rights, yearning for one's homeland, and exile within the USSR. However, in the Uzbekistan SSR, despite their liking, none of the journals, newspapers, or book editions accepted publishing the poems of Gizliddin. After the Fergana massacres, the writer had to immigrate with his family to Azerbaijan, where for the first time he had a chance to publish his poems. In 1990, thanks to Mevlüt Süleymanlı, the editor of *Oğuzeli* Newspaper, the poems were accepted and, at the request of the writer, were published under the name Mircevat Ahiskali. During that period, the poet composed over a thousand poems; however, when he immigrated to Türkiye, he lost all his notebooks where the poems were written (Sakallı, 2016). The loss of the poems was a great trauma for the author, from which he could not recover for more than five years. As he asserts, they were valuable to him, and their loss was like the loss of his beloved children, without whom life would not have been possible. Thanks to his family and friends, after five years, he began to compose his poems again. Furthermore, the author also managed to add different genres to his literary repertoire, such as stories, fairy tales, epic poetry, and novels (see Appendix).

One of the most significant peculiarities of Mircevat Ahiskali's literary oeuvre most probably lies in his knowledge of different cultures, languages, and literature. Due to his multicultural background, he gets the chance to read masterpieces by writers from

Russian, Uzbek, Azerbaijan, and Turkish literature. Moreover, this multicultural richness provides him with an opportunity to meet different literary figures, movements, tools, languages, and styles. At this point, it is significant to point out that, precisely in Türkiye, the writer was provided with the opportunity freely to produce his masterpieces. His literary oeuvre contains valuable collections of poems, such as *Rubailer* (2004), *Figan* (2005), *Gönül ile Karagül - Destan* (2006), *Fani Nakışlar* (2010), and *Bir Beyitte Bin Cevher* (2012), which focus on issues of love, exile, migration, pain, longing, and love for the homeland. Furthermore, Ahiskali is also successful in the genre of short stories that cover the pre-exile, exile, and post-exile lives of Ahiska Turks and their adaptation to the alien land. One of the prominent collections of short stories is *Ahıskalı'dan Hikayeler* (2008), which consists of two parts. In fact, to Mircevat Ahiskali, fairy tales are heirlooms from the past. He attaches great importance to them, and for this reason, the writer collected fairy tales and stories from various people and sources to compile *Ahıska Masalları ve Hikâyeler* (2010). Actually, it is a literary work that includes seventeen fairy tales and short stories.

The writer is not only successful in the genres of poetry and short stories but also in novel. The novel *Gurbetten İniltiler-Sürgün* (2010) deals with a great disaster, the mass exile of Ahiska Turks from their homeland, Ahiska. This literary work focuses on the awful and traumatic trip on the cattle wagons, where thousands of innocent people died and, in front of their beloved ones, were thrown away to alien lands. *Gurbetten İniltiler Yaşam Savaşı* (2007) takes place in the Uzbekistan Soviet Socialist Republic, where the exiled Ahiska Turk community experienced problems with adaptation, accommodation, and legal rights due to martial law. *Gurbetten İniltiler-Karış Karış Fergana*, as the title suggests, takes place in the Fergana Valley and is based on the traumatic Fergana events that the author himself experienced, forcing him to flee the country where he was born and raised. Yet, not only did the family of the writer have to flee from Fergana, but hundreds of families shared the same fate. Thus, due to the Fergana massacres, many Ahiska Turks, like their ancestors, had to face exile and flee from the place where they had their home and search for a new place that they could call 'home.'

5.3. An Overview of Gurbetten İniltiler Karış Karış Fergana

The novel *G.I.K.K.F.* was written in 2010 and is based on real incidents such as the Fergana massacres, which forced the Ahiska Turk community to vacate the land where they had been living for forty-five years. Due to massacres, the Ahiska Turks became exiles, whom, as Edward Said describes, were "always out of place" (Said, 2001, p. 180). As a member of this community who is "always out of place," Mircevat Ahiskali decides to work on literary work that reflects the Fergana events. He started working on *G.I.K.K.F.* (2010) after leaving Azerbaijan for Türkiye. Actually, Ahiskali, before beginning to write this novel, interviewed witnesses of the Fergana events, who, like him, saw with their own eyes the massacres of their family members, friends, and relatives. Regarding this, Z. İzzetgil (2019) points out that as a national writer of the Ahiska Turkish community, Mircevat Ahiskali aesthetically and artistically portrays the pain of the people from his community, and his masterpieces include the culture, traditions, psychology, and history of the community in all its nakedness. His literary works depict "the reconnection of Ahiska Turks to their terrible and awful past" (p. 419).

G.I.K.K.F. takes place during Gorbachev's new policy, *Perestroika-Glasnost*, which promised the opportunity for freedom of speech and to improve the lives of USSR citizens. However, the Fergana events show the complete opposite of Gorbachev's policies and ideas, to which the writer and hundreds of people from his community had testified. In this context, Sakallı (2016) argues that Mircevat Ahiskali, who testified to the horror of massacres, wanted to raise awareness regarding the events. Instead of just narrating massacres as they were by sticking to archival records like a historian, he preferred to fictionalize them. It is an undeniable fact that although Ahiskali experienced the Fergana pogroms in a severe way, there is a deep and soulful bond between him and the Fergana Valley. This experience takes him to Uzbekistan, Fergana, and even Gülistan over and over again, which in turn involves "everything from the most collective of collective sentiments to the most private of private emotions" (Said, 2001, p. 177).

Through fictionalizing the Fergana massacres that led him and thousands of Ahiska Turks to external exile, Mircevat Ahiskali tries to reflect events that were overlooked by historians and history. While doing this, he does not abandon his realistic style. Likewise, Sakallı, in his work *Ahıska Edebiyatının Çınarı Mircevat Ahıskalı*

(2016), states that the writer has covered issues concerning the Ahiska Turk community in all of his novels realistically. The writer's realistic style and approach result from his research and personal and social experiences. According to Argunşah (2016), the historical novel within literary measures is a reconstruction of events that had a specific beginning and ending in the past, the periods, and the stories of the people who lived in these periods. Hence, based on the statement made by Argunşah, it would be appropriate to classify this literary work as one of the significant Turkish historical novels.

As a matter of fact, according to some experts in the field, other kinds of novels also incorporate a sense of history; however, the historical novel has the unique peculiarity, as Russian formalists claim, of bringing history 'foregrounded.'According to Harry E. Shaw (1983), historical novels may represent communities, groups, societies, modes of speech, or events from the past, in which case their likelihood indicates outward to the world it represents. Furthermore, these novels may have a historical impact on the literary work. Shaw (1983) maintains that the creator gives an opportunity to the reader to enter the past and see the design of the masterpiece itself. On this basis, it is significant to note that historical novels differ from historiography.

According to Herbert Butterfield, historiography tries to "make a generalization, to find a Formula" (Shaw, 1983, p. 25). The reason for doing it lies in viewing history as "the whole process of development that leads up to the present" (1983, p. 25). However, on the other hand, historical novels try to "reconstruct a world, to particularize, to catch a glimpse of human nature," and the task of the novelists who produce them is to transfer the special moment and atmosphere of the period in the past and to "recapture the fleeting moment" (p. 25). Correspondingly, Ahiskali successfully transfers the moments of horror, pain and tragedy of the current community and the atmosphere of the *Perestroika* time, or the period, which moved fast towards the collapse of the Soviet Union. In fact, it shows that Ahiskali "refuses to sit on the sidelines nursing a wound" (Said, 2001, p. 184), and watches what history and historians will do on this issue. He feels that he, as a member of the Ahiska community and a national writer, "must cultivate a scrupulous (not indulgent or sulky) subjectivity" (Said, 2001, p. 184). Thus, according to Ahiskali, it is only possible through the use of art (see Appendix).

Mircevat Ahiskali attempts to use his art to depict what really happened during the Fergana massacres because the Soviet Union and Leader Gorbachev refused to allow

him to present the Fergana events to the world in their entirety. Therefore, the author argues that someone must refuse "to sit on the sidelines nursing a wound" (Said, 2001, p. 184), and must talk about the genuine face of the government of the time and its attitude toward events that led to the external exile of many innocent people. He states that it is only possible through literature, which is universal and appeals to everyone regardless of age, race, language, or gender. In other words, literature is a perfectly effective means by which people, albeit partially, can get to the causes of the events hidden in the period. Besides, Ahiskali emphasizes the fact that literature provides an adequate and essential framework for the textualization of the experiences of exile that occurred in the life course of the Ahiska Turks. In this regard, in his work *The World, the Text, and the Critic* (1983), Edward Said affirms the relationship between literature, or more precisely, between text and the "existential actualities of human life, politics, societies, and events" (p. 5). According to Said, "the realities of power and authority— as well as the resistances offered by men, women, and social movements to institutions, authorities, and orthodoxies—are the realities that make texts possible, that deliver them to their readers, that solicit the attention of critics" (1983, p. 5).

For this reason, the author underlines the significance of the Ahiska Turk Literature, which needs to be recreated and enriched to be transferred to future generations (see Appendix). On this basis, it is crucial to note that Ahiskali, in the prologue of the novel, argues with reproach and sadness that the Fergana events and their consequences were not widely publicized, and the reason for this lies in the weakness of the Ahiska Turk literature. He believes that only a strong pen can bring this massacre to the attention of the international community (2010, p. 9). Indeed, at the end of his novel *G.I.K.K.F.* (2010), Ahiskali emphasizes, through his protagonist Cömert Şakir, that "the most effective tool for introducing a nation to the world are its writers, poets, intellectuals, scholars, and scientists of various branches" (Ahiskali, 2010, p. 398).

Through his character and novel, the author tries to motivate his nation, constantly experiencing displacement, to reveal and develop "their potential, to have equal chances and equal opportunities" (Maslow, 1971, p. 309) and to become better at what they can be good at, thereby more prominently highlighting community issues in all areas, especially literature and the arts. Hence, through art and literature, notably, Ahiska Turk intellectuals, like Ahiskali and his protagonist, Cömert, can transform their

exiled condition into a productive experience. What is more important, it can also be turned "so easily into a potent, even enriching, motif" (Said, 2001, p. 173).

At this point, it should not be forgotten that Mircevat Ahiskali's literary works, which make up an important part of Ahiska Turk Literature, are mainly about exile and therefore should be categorized within the literature of exile. Hence, Mircevat Ahiskali's novel *G.I.K.K.F.* traces the elements of the novel of exile, which reflect the dual existence of living in a homeland and an alien land and the quest for their identity and rights, which were taken away without trial or investigation.

In addition to this, the literary work *G.I.K.K.F.* can also be categorized as one of the important semi-autobiographical literary works. It depicts the Fergana events and their consequences through the protagonist, Cömert Şakir's, memories. He struggles for the rights of his community to regain his homeland, Ahiska. In fact, it is Ahiska, the homeland of their ancestors, to which Cömert and most of his compatriots feel a sense of belonging. Cömert, like his creator, Mircevat Ahiskali, although he was born and brought up in Uzbekistan, faces problems relating to belonging to this country. For this reason, he wants to return to the homeland of his ancestors, which he accepts as his own homeland. Cömert never accepted Fergana as his 'home.' What is more, the escalation of events undermined his sense of belonging to this place. The bloody events that Cömert and his compatriots endured led to their external exile. As a matter of fact, their exile is similar to the mass exile of their ancestors, which they experienced during the Second World War. It does not, however, prevent him from acting in accordance with his own pattern and the specific goal he has set for himself (Said, 1994, p. 62) and fulfilling his self-actualization needs as a leader who fights against the government's injustices and a writer who wishes to continue composing poetry and writing literary works to shed light on the struggle to reclaim the Ahiska and preserve Turkish identity.

The novel is a semi-autobiographical work that contains autobiographical features and moments. For instance, Cömert's background and Mircevat Ahiskali's life have common points, such as being born into an Ahiska Turk family that faced a mass exile in 1944, getting an education from the Faculty of Natural Gas, facing identical historical events, struggling for the rights of the Ahiska Turk community, loving the homeland of the ancestors and having belongingness problems to Uzbekistan, experiencing an external exile, and having a deep love for history and literature. In fact,

Mircevat Ahiskali himself confirms the autobiographical episodes, events, and moments that take place in the novel in the following way:

> The bloody events that take place in the novel *Gurbetten İniltiler Karış Karış Fergana* are things that I personally experienced and witnessed. The 1989 Fergana events penetrated me. Instead of transmitting to the readers the events as they were, I preferred to fictionalize them in the form of a novel. I tried to convey my own feelings, emotions, and experiences (see Appendix).

According to Sakallı (2016), the writer not only narrates what happened in the mentioned period but also conveys important information about the history, culture, traditions, and customs of the Ahiska Turks. To Mircevat Ahiskali, preserving history, culture, traditions, customs, and language plays a key role in the life of the Ahiska community, which is constantly forced to change its place of residence. According to the author, for this community, protecting these values is tantamount to preserving itself as a Turkish community in a multicultural environment. As a matter of fact, these values emotionally bond Ahiska Turks to their native land, and the preservation of them is a sacred mission for each member of the community who is still in exile. Regarding this issue, Edward Said, in his work *Reflections on Exile* (2001), states that "exile is predicated on the existence of, love for, and bond with, one's native place; what is true for all exile is not that home and love of home are lost, but that loss is inherent in the very existence of both" (p. 185). In this case, it would be convenient to argue that for Cömert and his creator, Ahiskali, being far away from the native land, in fact, intensifies their bond to the land and to the values tied to it.

The Ahiska Turks are afraid to assimilate since the dominant totalitarian regime pursued a policy of russification in all spheres of life. To successfully implement this policy, the system usurps all legal, social, and human rights and brutally tortures ethnic Turks (Izzetgil, 2016). The policy begins with a mass exodus from Georgia in 1944 and lasts until the Soviet Union collapses. Basically, the reason for mass exile lay in eliminating and assimilating the community, their history, culture, traditions, customs, and language, and scattering them as seeds throughout Central Asia. Besides, it aims to impose on Ahiska Turks the fact that their repatriation or "homecoming is out of the question" (Said, 2001, p. 179). Thus, the objective of the regime is to force the people to assimilate. Furthermore, the assimilation policy aimed at severing the Ahiska Turk

community's cross-border ethnic ties with Türkiye since, during that time, Türkiye was considered an ally of the West (Kıprızlı, 2019).

An ally of the West is considered an enemy of the Soviet Union. The Soviet government thinks that Ahiska Turks, who share with Turks and Türkiye the same blood, language, religion, culture, tradition, and customs, might help this country. At this point, it would be appropriate to underline that during that period, Türkiye had a good relationship with the West. The government had to find a solution to this situation, which might be a potential threat to the Soviet Union as a whole. For this reason, the Soviet government decides to send Ahiska Turks into exile from their homeland, Ahiska, and scatter them throughout Central Asia. The scattering of the Ahiska Turk community, in fact, may jeopardize their values, such as language, culture, customs, religion, and identity. They are aware of this situation. For this reason, Mircevat Ahiskali, almost in all his works, underlines the significance of the preservation of values, since their extinction is a sign of assimilation and the complete extinction of the community.

On account of this, the writer conveys in his poems, short stories, epics, and novels the message that, despite the oppression and russification policies of the Soviet government, his community would not easily be destroyed or lost within the multicultural world. Ahiskali, in fact, appeals to those who once tried to destroy them through his characters, particularly Cömert Şakir: "You can crush us as objects, but you can never do it for our souls. We are not a people who will easily perish on unknown roads or in foreign lands, or who will easily assimilate and disappear from the world. One day, we will return to our motherland. If we cannot return, then our grandchildren will return, and if our grandchildren cannot return, someone from our future generation will return to the homeland" (Ahiskali, 2010, p. 183). Thus, based on the author's clarification, it would not be wrong to assert that for Ahiska Turks, the love for their homeland and the hope to return one day will not disappear and be crushed. Although their exile does not end, the love for the homeland remains in their hearts and memories. As Edward Said (2001) argues, "exile and memory go together" (p. xxxv). Therefore, in the case of the Ahiska Turks, no power and no totalitarian regime can change that.

As for the title of the novel, *Gurbetten İniltiler Karış Karış Fergana*, it can be argued that Mircevat Ahiskali focuses on every small town in the Fergana Valley, such as Gülistan, Kuvasay, Taşlak, Vodstroy, Yarmazlar, Hlopzavod, and Kokand, where the

bloody massacres occurred. The Fergana events take place in these small towns, where most of the Ahiska Turks have lived since their forceful settlement in Central Asian countries. These small towns are parts of the larger Fergana Valley, which is categorized as "one of the most important regions of Central Asia, the most populated and complex. The population density in the region is high" (Ahiskali, 2010, p. 120). There is the blood of innocent Ahiska Turks in every inch of this complex region. The groans of these innocent people are heard in Fergana Land, which has never been their homeland or a place they would call 'home.'

The issues of placelessness, exile, a love for the motherland, struggle against injustices, and return to Ahiska, as well as the massacres in Fergana, are highlighted through the memories of the protagonist, Cömert, the son of the Ahiska Turk family who was forced to leave their homeland and settle down in the Fergana Valley, which is situated in the Uzbekistan Republic, Central Asia. In fact, Cömert lives with his family and community in the small town of Gülistan, formerly known as Mirzeçöl. The elder generation, like Cömert's parents, calls the town by its former name. However, the younger generation, like Cömert and his friends, call it Gülistan:

> Mom, not Mirzeçöl? This is now Gülistan, Gülistan. I am twenty-eight years old. For as long as I can remember, this place has been called Gülistan. It has been years, and neither my father nor you can get used to saying Gülistan. Of course, this place was deserted when you were exiled here, but now it is a city, mom, you know, a city. Forty-four years have passed. You were exiled in 1944, but now, mom, it is 1988 (Ahiskali, 2010, p. 12).

As it is understood from the preceding lines, although forty-four years have passed since the exile, Cömert's mother, Melek Teyze, still finds herself in "the perilous territory of not-belonging" (Said, 2001, p. 177). To her, this place still has the name Mirzeçöl, since she cannot forget what she and her community went through. The traumatic and terrific period after the mass exile is still fresh in her memory. According to Cathy Caruth (1995), the traumatic events and experiences remain with the individual for the rest of his or her life. Caruth, in her book, *Trauma: Explorations in Memory* (1995), discusses how the after-effects of traumatic events are not understood at the time of the incident, but they are always ready to happen and will become apparent right away when a similar situation triggers them. Considering this perspective, the traumatic effect of mass exile in 1944 becomes apparent whenever the topic comes to this place. "Yes,

dear son, you may have known this place as Gülistan since your childhood; but for your father and me, this place will always remain like Mirzeçöl. Because when we were forcibly resettled here, this place was not just a desert, but a hell. You know, dear son, it was full of exiles […] this was the exile region of Uzbekistan... This land stole our youth, the most precious moments of our lives" (Ahiskali, 2010, pp. 12-13).

At this point, it is essential to indicate that Mircevat Ahiskali provides the readers with the fact that even if the name of the place and the living conditions change, the effect of the horror on people does not pass easily. As it is seen from Melek Teyze's answers to her son Cömert, the horror of the place is still in her mind. Even though many years have passed, many things have changed. However, the place of exile in which they tried to build their new 'home' still remains like an alien land. Yet, this place, whether it be Mirzeçöl or Gülistan, cannot be "placid or secure" (Said, 2001, p. 186) for Melek Teyze and other members of the older generation. In this respect, Mehmet Ali Aydemir (2011) asserts that:

> (…) the importance of the place does not only lie in its service as a ground where social relations take place, but at the same time, it serves as a location where social relations are produced, maintained, controlled, and differentiated... The sense of place is an important tool that connects the individual to the community, and by creating a commitment, it also helps to satisfy the sense of belongingness, which is one of the basic needs of human beings (pp. 89-90).

Regarding the basic needs of human beings, Abraham Maslow, in his well-known book *Motivation and Personality* (1954), in a detailed way discusses the significance of the belongingness needs of individuals. He pinpoints the critical importance of the belongingness need for the individual, for whom being a part of the social structure is one of the most fundamental human motivations. Furthermore, Maslow, in his works concerning the belonging needs of individuals, argues that the sense of belonging could be to any object, community, ethnic group, or certain place. As a result, for the first generation, such as Melek Teyze and her husband, Mirzeçöl or Gülistan is more than just a geographical or physical place where they do not, or could not, develop a sense of belonging; it is a place full of terrible images, memories, and experiences.

Despite the fact that Mirzeçöl has become Gülistan, it evokes deep feelings of non-belongingness and placelessness since it is associated with a horribly bad past that cannot be easily forgotten. In other words, although the first generation of exiled Ahiska Turks made Mirzeçöl prosperous and turned it into Gülistan, they could not accept it as a homeland. It seems that Mircevat Ahiskali wants to remind his readers about Edward Said's definition of exile, "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (2001, p. 137). Depending upon the Saidian view of exile, one can deduce that it implies a deep sorrow of losing one's homeland, that is to say, the sadness for the loss of Ahiska can never be surmounted or compensated for Melek Teyze and the other Ahiska Turks, who genuinely miss their 'homes.' As a matter of fact, concepts like 'home' and 'homeland' are not only significant for the first generation of Ahiska Turks, but also for the new generation born from them, such as Cömert and his friends Vatan and Osman. "Cömert loved his homeland, which he had never seen, so much that once he uttered the word 'homeland,' a thousand 'homelands' would have fallen from his lips" (Ahiskali, 2010, p. 26).

In essence, most Ahiska Turks from the first generation attempt to pass on their love for Ahiska and patriotic motives to their youngsters, and Cömert and his friends were no exceptions. It would be appropriate to claim the elder generation wants their children to be a part of a "home created by a community of language, culture, and customs" (Said, 2001, p. 176). Therefore, Cömert, Vatan, Osman, and other youth's parents try to instill the love of the homeland in their children. To implement this, they use oral literature as an instrument. They narrate fairy tales and short stories and read mâni (folk poetry) and poems about Ahiska and their 'homes.' In this context, Mammadova (2020) claims that the social events, victories, joys, losses, pains, or exiles that communities or societies have experienced affect their social, spiritual, or psychological states. These events, regardless of whether they contain happy or sad moments and episodes, also affect the stories, poems, epics, folktales, ballads, and folk songs of these communities. The Ahiska Turks are not exceptions; they also have thousands of poems, epics, ballads, short stories, fairytales, and folk songs, or mâni, about their separation from the homeland, longing, and homesickness, which are considered part of the oral cultural heritage of the community. Poetic and emotional

language, the dramatization of joyful and sad memories, the emphasis on the beauty and uniqueness of the homeland, and being removed from the homeland and home that could be uncompensated are all highlighted in the oral cultural heritage of the Ahiska Turks. This has also served as the source that feeds the imagination of the preceding generation, which has never seen the home and homeland of their ancestors.

As a matter of fact, the elder generation of Ahiska Turks does not want to be "cut off from their roots, their land, their past" (Said, 2001, p. 177), and exactly through cultural heritage and oral literature they try to strengthen love and ties with Ahiska. On this basis, it is crucial to note that what Mircevat Ahiskali told the researcher regarding his love for the homeland of his ancestors during the interview in fact supports Mammadova's statement concerning passing on patriotic and national feelings from one generation to another in order to encourage their imagination about Ahiska. Ahiskali's speech also supports Edward Said's statement about exiled individuals and their attitude toward homes:

> So, you know, when I was a child in Uzbekistan, I grew up with my mother's mâni, folk songs, and folktales. These mâni, folk songs, and folktales include one important thing, which is Ahiska. My home is Ahiska, no matter where I am. I have been saying Ahiska since my childhood, and I still say Ahiska. I have always heard from my parents about Ahiska, folktales, stories, poems, and memories. They were all about Ahiska, and I grew up with these stories, poems, folktales, and events that occurred there (see Appendix).

As it is understood from Mircevat Ahiskali's clarification, although he was born and raised in Uzbekistan, his parents do not allow him to be "cut off from their roots, their land, their past" (Said, 2001, p. 177). Through cultural heritage and oral literature, Ahiskali thoroughly develops ties to the 'home' of his ancestors. Furthermore, despite his parents' being in exile, they succeeded in strengthening national feelings in their son. Through the speeches of the protagonist, Cömert Şakir, the readers clearly understand the author's ideas, thoughts, and feelings concerning the Ahiska Turk oral tradition. What is more, they also understand his longing for the homeland of his ancestors and his nationalistic feelings:

> - I would like to ask you, dear Tufan ağabey, what makes a nation like a nation?
>
> - First of all, the language...

- Yes, the first thing is a language, then... Here, you are silent.

-I am not such an educated person.

-To be recognized on the world stage as a nation, there is a need for the language, religion, customs, traditions, oral and written literature; that is to say, the community needs to be able to preserve the cultural heritage that they inherited from the ancestors (Ahiskali, 2010, p. 94).

According to Yılmaz (2020), Cömert, who was born in one of the Ahiska Turks' families exposed to mass exile, and some other Ahiska Turks like him are very sensitive and responsive to Turkish nationalism. They actually had to give too much importance to nationalism because of some circumstances. "Yes, they were not racists. They had to be nationalists in order to preserve their language, traditions, and customs. The more the state in which they lived became hostile to the Turks, the more their love and devotion to their people increased, and they declared at every opportunity that they were proud to be Turks" (Ahiskali, 2010, p. 12). Cömert Şakir and his community appear to be attempting to overcome their feelings of homelessness and non-belonging to Uzbekistan by developing strong ties to Türkiye. This is probably related to Edward Said's notion of nationalism. In his work *Reflections on Exile and Other Essays* (2001), Edward Said utters that "Nationalism is an assertion of belonging in and to a place, a people, a heritage. It affirms the home created by a community of language, culture, and customs; and, by so doing, it fends off exile, and fights to prevent its ravages... All nationalisms in their early stages develop from a condition of estrangement" (p. 176). In this sense, Sakallı (2016) asserts that in almost all his works, and especially in the *G.İ.K.K.F.* novel, Mircevat Ahiskali most prominently emphasizes the Turkish nation and Turkishness. When talking about these issues, the author focuses on the importance of the great Turkish world and Turkish unity.

The tight ties of Cömert and his friends Osman and Vatan to Turkish nationalism provide them with the strength to struggle against injustices regarding the return to Georgia/Ahiska and regain the lost territories of their ancestors. Moreover, it helps them overcome the harsh conditions of exile and feel strong and productive. Their minds are "flourishing, not to say benefiting, from such productive anguish" (Said, 1994, p. 53). The difficult conditions in Uzbekistan that go along with them, in fact, pave the way for Cömert and his friends' minds to flourish. Therefore, they decide to establish a temporary organization committee in Uzbekistan. Their aim is to defend the legal rights

of the people in their community and speed up the process of repatriating them. Cömert, in fact, wants to resolve issues legally, but it is not as easy as it is thought. For this reason, he, in a proper speech to those who secretly gather in Vatan's home, expresses the arduous sides of the path that they have to follow to reach their aim. "We have set out on such a path with you that is full of obstacles, and we have to overcome a thousand obstacles until we reach our aim. On this hard path, some of us will be frightened and threatened, and some of us will be led astray. Some of us may end up halfway […] be mindful of your words, conversations, and behaviors wherever you are and stay away from any kind of discussion" (Ahiskali, 2010, p. 37).

No wonder that Cömert warns his friends to be careful because every step, speech, and even visit is traced. Any small-scale negative situation can interrupt the struggle for the repatriation of the Ahiska Turks. Besides, some of the members of the community could be at risk of losing their jobs and even getting sent to jail. As it has happened to Cömert, who in fact, within the legal framework, participates in the activities of the temporary organization committee, he lost his job in the gas field. He worked in the capital of Uzbekistan, Tashkent, in the specialty that he received after graduating from the university. In essence, not every Ahiska Turk could work in the capital during that time since they were among the minorities of the country, whose rights compared to the titular nationalities were restricted. When the Ahiska Turks were exiled from Georgia to the countries of Central Asia, they were subject to a 'special settlement regime,'[18] which did not allow them to leave the place of settlement without special permission from the authorities (Aydıngün, 1999).

Despite his love for his work, Cömert Şakir gives it up for the sake of his people and their rights, which were usurped and have yet to be restored. On the one hand, Cömert is dissatisfied with the situation; on the other hand, he is happy to make this decision for the sake of his country's future. According to Edward Said, exiled

---

[18] The term was used to define the places of particular exile, which are generally called спецпоселки (spetsposelki), where exiled nations had essential restrictions on their private and civil rights; they could not travel outside of the place of settlement, and any attempt to escape could cost them up to exile in a labor camp in Siberia or even execution for running from a place of particular settlement. In 1956, this regime was officially abolished, and most of the exiled nations were allowed to come back to their homelands; however, the Ahiska Turks and Crimean Tatars were deprived of this right. After forty-five years of exile, the Crimean Tatars were also allowed to return to their homeland. Many Tatar families, between 1989 and 1994 migrated from Central Asia to Crimea. However, the Ahiska Turks' repatriation issue remains unsolved.

intellectuals differ from other members of society in that they "tend to be happy with the idea of unhappiness" (1994, p. 53).

He is both unhappy and proud that he made such a decision. Cömert is a very sensitive person who has deep, generous patriotic feelings and is the one who organized the temporary organization committee to defend the rights of the people in his community. He is also the most effective member and founder of the organization. Therefore, his close friend Osman wants Cömert to be officially the leader of the committee.

> Dear friends, you know, I think that the most worthy of this duty is Cömert. He is the one who, together with me and Taştan teacher, went to Fergana to negotiate about these issues, and what is more, Cömert invited several significant people from our community here, and he is the first person who established the committee... So why can't Cömert be chairman of the committee? (Ahiskali, 2010, p. 34).

This is the moment when Cömert's identity as a leader and chairperson of the committee starts gaining salience, and the previous identity loses its salience. In this context, in their work *Identity Theory*, Peter J. Burke and Jan E. Stets affirm that "Identities characterize individuals according to their many positions in society ... both the individual and society are linked in the concept of identity [...] it is always to be remembered that the individual exists within the context of the social structure." (2009, p. 3). Correspondingly, it can be deduced that Mircevat Ahiskali draws attention to the role of social structure in an individual's identity choice, which is not fixed and stable and can be changed according to the situation.

Since the return of the Ahiska Turks to their homeland is a very delicate issue, Cömert could not officially be the leader of the committee. Instead, committee members have to choose someone else because even if the committee acts in line with the legal framework, the authorities can imprison Cömert on silly excuses, as has happened to Enver Odabashev, Ellez İzzetov, and other leaders who struggled for the repatriation of the Ahiska Turks. "But what does this government do? Whoever discusses the homeland and repatriation is instantly thrown in jail with a made-up excuse... Why did they put Enver Odabashev in jail? Did he commit a crime? Did he beat someone? Was he against the law? No, they threw him in jail on lame excuses because he was demanding his homeland" (Ahiskali, 2010, p. 38). In this regard, Ellez Izzetov's wife Narhanm Izzetova

confirmed in an interview with the journal *Ahiska* that leaders like Enver Odabashev and Ellez Izzetov were imprisoned on flimsy grounds because they wanted the USSR government to return all the rights usurped during and after the mass exile and speed up the repatriation process (2007). For this reason, to avoid sharing the same fate as previous leaders, Cömert had to act secretly so no one would suspect him. Moreover, as Edward Said pinpoints in his work *Culture and Imperialism* (1993), Cömert discovers that two opposite sides such as 'enemy' and 'friend' may exist at the same time and in the same place through an exiled point of view in which everything is 'awkward,' 'strange,' or even 'counter.' This discovery assists Cömert Şakir in determining who is a loyal friend and who is an enemy disguised as a 'friend.'

In essence, Cömert and his associates operate within the law and with Moscow's permission; however, there are those, such as Şahan, who oppose Cömert and his ideas. In fact, Şahan was born into an Ahiska Turk family but worked with Moscow to prevent Ahiska Turks from returning to Georgia, and in order to fulfill his desire to stay in Fergana, he tries to use all of his power without any shame or conscience. He does not want his nation, the Ahiska Turks, to be returned to Ahiska because Şahan and those like him will lose their financial power if they do. These kinds of individuals from the Ahiska Turk community are potential internal enemies, to whom the position and financial opportunities that they have achieved come before honor, pride, and national or moral values. As a result, Şahan and his friends "have tried as much as they can to prevent the nation from returning to their homeland" (Ahiskali, 2010, p. 57). Furthermore, Şahan and others like him try to persuade the Ahiska Turk community that "homecoming is out of the question" (Said, 2001, p. 179). However, they "couldn't completely succeed in it" (Ahiskali, 2010, p. 57).

At this point, it is significant to indicate that Mircevat Ahiskali presents the fact that some of the individuals, like Şahan, who prefer to forget their roots, culture, customs, and homeland and abandon their nation, behave like Mankurts. The term *mankurt* originally came from an ancient Turkic legend and was profoundly depicted in the novel *The Day Lasts More Than a Hundred Years* (1980) by Kyrgyz writer Chingiz Aitmatov. Despite the harsh Soviet regime, Aitmatov successfully reintroduced the term to his readers via his character Yedigey, who forgot his national and cultural roots and lost ties with his Kazakh ancestors. Through Yedigey, the writer takes readers to a place called Sary-Ozek, where an incident takes place between Naiman-Ana and her son, who

later turns into a Mankurt. According to legend, the Zhuan'zhuans tribe occupied Sary-Ozek, and those who were outside the tribe were under the yoke of the tribe. The authorities of the tribe destroyed the memories of the captured warriors by putting on their heads a piece of wet rawhide camel skin, which later dried out and was squeezed on their heads like a steel hoop.

Due to these cruelties, some of the captive warriors died, and those who could withstand these severe tortures became the Mankurt. Naiman-Ana was a woman from Sary-Ozek, whose son was transformed into a Mankurt in the steppes of Kazakhstan. He could not recognize his mother since his masters had erased his past from his memory. Naiman-Ana tried to talk to her son and help him remember his past, family, and friends, but all her efforts were in vain. The Zhuan'zhuans noticed her efforts, and they commanded her Mankurt son to kill his mother. They convinced him that she came here to hurt him. Naiman-Ana tried to persuade him to flee from Sary-Ozek and find a home for themselves elsewhere; however, his mind and heart were closed to her, and by taking a bow and arrow, he shot Naiman-Ana. At that moment, the white headscarf fell down from her head and turned into a bird that flew away from this land by shouting: "Do you remember whose child you are? What's your name? Your father was Donebai! Donebai! Donebai!" (Aitmatov, 2000, p. 124). Naiman-Ana was buried at the place that was called the *Ana Beyit* graveyard. In essence, *Ana Beyit* means Mother's Resting Place in the Kazakh language.

As a matter of fact, Cömert grasps the fact that the Soviet government managed to impose Mankurtism on those like Şahan and his friends, who, for their own benefit, could give up all values. There was no need to place a piece of wet rawhide camel skin on their heads, as had been done for captured warriors; the temporary power and material wealth they had were enough to make them forget about everything. This way of thinking is clearly expressed in Şahan's speech during the banquet he gives at his home: "Of course, not everyone has the same meal on their table, but what should we do? God wants it that way. He creates some as strong; others as weak, some as rich, and others as poor. If they were rich like us, who would we rule and how would we make money?" (Ahiskali, 2010, p. 59). The patriotic feeling of belonging to the homeland, which is at the highest level in Cömert's life, is completely absent from Şahan's life, and the hardships of life in exile, which deeply affect Cömert, do not affect Şahan at all.

Clearly, throughout the novel, Şahan, who has a one-dimensional and straightforward personality, is in constant conflict, mainly with Cömert and his friends, whose primary aim is to regain the usurped rights of their ancestors. Therefore, in order to speed up the repatriation process and convey their demands to Moscow and the authorities, Cömert requests his friends to collect petitions from the exiled Ahiska Turks, who want to return to their homeland, Ahiska. On the other hand, Şahan and those like him, who oppose the repatriation of the Ahiska Turks to their homeland and whose goal is to impress the idea to the community that "a full return, or repatriation, is impossible" (Said, 2001, p. xxxv), under the pretext, that Tbilisi does not want them to return to their 'home,' desire to prevent them from returning to their homeland. In essence, those who are prevented by Şahan actually received permission from Moscow to repatriate a long time ago. However, after a while, the President of the USSR, Brezhnev, the First Secretary of the Central Committee of the Communist Party of Uzbekistan, Şeraf Raşidov, and the First Secretary of the Georgian KPKM, Shevardnadze, decide that it is not appropriate for the Ahiska Turks to return to Ahiska. In this case, it is an undeniable fact that Cömert's community is under "contemporary political punishment" (Said, 2001, p. 175), which is supported by Tbilisi, Moscow, and Tashkent as well as individuals such as Behçet and Şahan.

Besides, the authorities from Tashkent demand from Şahan to collect petitions, which are totally opposite to the petitions collected by Cömert. That is to say, on these petitions, it should be stated that the Ahiska Turks do not want to return to their homeland. They wish to stay in their new homeland, Uzbekistan, where they built their 'new home.' These petitions are planned to be given to Georgia, Moscow, and Tashkent. However, since it would be difficult to collect such signed petitions, Şahan and his friend Behçet deceive the nation and collect fake petitions. What is interesting is that, as if it were not enough for them to commit such fraud, they recount this incident by boasting to the chief of police: "There, when everyone in the crowd put their signatures, this jackal Behçet that you see wrote on the collected petitions that these are the signatures of those who do not want to return to their homeland. Subsequently, we sent these signatures to the necessary authorities, as the comradely senior manager explained" (Ahiskali, 2010, p. 66).

There is nothing sacred to Şahan, Behçet, and others like them. Everything is based on power and financial security needs. However, as Cömert Şakir points out, "we

are human beings, not other living beings, which "only need to have a full stomach... I am a human being. I need not only my stomach to be full, but my heart to be full as well" (Ahiskali, 2010, p. 162). His and his community's hearts were burning with homesickness. According to Friedman, "homesickness . . . is a cryptogram; the word opens up into opposites: sick for home and sick of home" (2004, p. 191). Cömert and those who really want to repatriate to Ahiska always believe that someday they will return to their real home and homeland, despite the fact that Moscow and Tashkent constantly interfere with them. "For forty-five years, our community has been telling them only one thing: that they only want their homeland and home. But what are they doing? They distract people by making small excuses" (Ahiskali, 2010, p. 162).

As a matter of fact, Cömert Şakir's scathing words about the Soviet government encompass the exiled community's past, present, and future. Cömert's thoughts, in fact, may remind the readers of Edward Said's ideas on the memories of the exiled individuals. According to Said, the exiled individuals used their memories to grasp that "what one remembers of the past and how one remembers it determines how one sees the future" (2001, p. xxxv). The memories of this community that are connected with the exile, in fact, help Cömert and his friends better understand the Ahiska Turks' condition. For this reason, Cömert and his friends Osman and Vatan are rebelling against this regime that shuts its ears to what these people say.

As a matter of fact, Cömert Şakir and his patriotic compatriots are grateful to the Uzbek lands and the Uzbek people for their hospitality, but nothing can compensate for their homesickness and sense of belonging to Ahiska. On this basis, in his book *Motivation and Personality* (1954), Abraham Maslow utters that "there is nothing necessarily bad in wanting and needing... belongingness and love, social approval and self-approval, self-actualization. On the contrary, most people in most cultures would consider these in one local form or another to be desirable and praiseworthy wishes" (p. 117). This way, Cömert and those who, like him, struggle for the right to regain Ahiska at every opportunity, express that they belong to Ahiska and object to those who oppose it. "My homeland and home are Ahiska, and we want to live in Ahiska. That's what we have been wanting for years" (Ahiskali, 2010, p. 101).

Ahiska is not just a piece of land for them; on the contrary, it contains a sacred value, equal to the embrace of a mother, which, regardless of age, every human being

needs. As long as they have stayed away from the Ahiska, clinging to living in an alien land, they have felt like orphans in the arms of a stepmother. An alien land cannot replace the homeland, "A homeland is like a mother, and if there is no mother... there is a stepmother who cannot embrace you like your own mother. Her arms will never warm you. What you need is a mother; you need a homeland..." (Ahiskali, 2010, p. 60). It seems that Mircevat Ahiskali wants to emphasize that Cömert and others from his community, who forcibly faced the mass exile of 1944 and its outcomes, differ from those who live in Central Asia. They feel in Uzbekistan and other Central Asian countries like outsiders or even orphans who, despite the long years of living there, still cannot be understood by the locals. Regarding this, in his well-known work, *Reflections on Exile*, Edward Said asserts that "No matter how well they may do, exiles are always eccentrics who feel their difference... as a kind of orphanhood" (2001, p. 182). This way, Cömert Şakir and his compatriots, as external exiles, try to deal with this condition, struggle to regain their real 'home' and work tirelessly to restore all rights that have been unjustly usurped. These unjustly usurped rights are mentioned one by one by Tufan ağabey at a controversial meeting in Moscow:

> From the day of our exile until 1956, we lost fifty thousand of our people in an alien land. Who will pay for this? A ban on leaving the village has been imposed for twelve years; a black mark has been put on our forehead, that is, we have been labeled as guilty, and we ask why. Our nation's material and spiritual wealth has been taken, and their rights, honor, and dignity have been trampled underfoot... We want the USSR government to return all material and spiritual rights (Ahiskali, 2010, p. 103).

In essence, Tufan ağabey was only seventeen years old when he experienced the mass exile of 1944. During the mass exile, he lost his relatives and friends. He was a brave, proud, honest, hardworking, and stubborn person. Since his father was in the Second World War, Tufan was the head of the family and had to take responsibility for all the other members of the family. He had fallen in love with Güneş, who was also exiled from Ahiska. Due to the restriction on their movement from one place of resettlement to another, they could not see each other; however, Tufan, in order to see her, had broken the rules and had to pay a high price for it. He was sentenced to Siberia for twenty-five years. He experienced a second exile within the exile. While Tufan ağabey was in severe exile in Siberia, his mother, father, and siblings died in Uzbekistan.

Perhaps more than anyone else, Tufan ağabey lives out his orphanhood in exile. That is why he is very angry and furious with the government of the USSR. Tufan ağabey's emotions and memories are "vivid, actual, occurring together contrapuntally" (Said, 2001, p. 186).

> Will this government be able to pay for what it has done to me alone, not to my nation? He took my three innocent brothers and my mother away from me. My veteran father, who went through a four-year war for this government with knee-deep blood, gave his last breath with longing for his home in an alien land. I was exiled to Siberia because I went to the neighboring village without permission. My youth was wasted. Twenty-five years of my life rotted in the wards (Ahiskali, 2010, p. 103).

Accordingly, Tufan ağabey's vivid and actual memories of his twice unjust exile experiences push him to act with Cömert. Despite his advanced age, tries to assist Cömert and his friends as much as possible in their fight for repatriation to Ahiska, as he is likely more heartbroken and withered than any other Ahiska Turk in exile. "Tufan ağabey has a special interest in, love for, and respect for Cömert. What is more, Cömert's patriotism, personality, and knowledge deeply affected Tufan ağabey" (Ahiskali, 2010, p. 92).

Tufan ağabey helps not only with the deeds of the temporary organization committee but also fights against Uzbek racist groups that attack the Ahiska Turks, burn down their homes, and rape their sisters, wives, and daughters. During the Fergana massacres, Tufan ağabey, like Cömert, Vatan, Osman, and other patriotic Ahiska Turks, was fighting in the first row. He was not, like Şahan, who just made flattery of the Uzbek authorities and the KGB[19] and blamed the Ahiska Turks. "... While Cömert was trying to keep silent about the events, Şahan was talking. As he spoke, he was getting excited, and as he was getting excited, he was slandering one by one" (Ahiskali, 2010, p. 164). As he saw Şahan and others like him, who shamelessly slandered his own nation, Cömert's salient identity as a leader of the community began more and more gaining its salience. In this context, Peter J. Burke and Jan E. Stets claim that "The salience of identity is the probability that a particular identity will be activated across a variety of

---

[19] It stands for Комитет государственной безопасности (Komitet Gosudarstvennoy Bezopasnosti), which can be translated as Committee for State Security. The Committee acted as the intelligence and security agency of the former Soviet Union.

situations and thus influence the role choices made by the person. Identities that are more salient are more likely to be enacted or activated across situations" (2014, p. 59).

In essence, on the other hand, Tufan ağabey, Vatan, Osman, and those who support Cömert's efforts on the repatriation of the Ahiska Turks to their ancestral land help him to activate his salient identity. According to Peter J. Burke and Jan E. Stets (2009), people need to feel relaxed and comfortable in terms of their new salient identities; therefore, they actually try to search for approval of these identities by discussing and interacting with other individuals. Besides, Peter J. Burke and Jan E. Stets (2014) assert that this process refers to "identity verification" and that this kind of verification is "needed in relation to both present and future identities" (p. 62). This way, Tufan ağabey, Vatan, Osman, and others from his community who support and approve of Cömert's identity as a leader of the Ahiska Turks strengthen the verification process of the salient identity since they unintentionally provide Cömert with a relaxed and comfortable atmosphere in which he can express his ideas and thoughts both on the repatriation topic and the Fergana massacres in a generous and courageous way.

At the beginning of the Fergana pogroms[20], almost everyone thinks that "… nothing will happen. Those who caused such incidents have already been arrested and thrown in prison" (Ahiskali, 2010, p. 165); however, unlike everyone else, Cömert argues that these events are not simple and were most probably realized "by the hand of the government" (p. 165). Cömert Şakir, unfortunately, is right. The pogroms do not immediately subside. They intensified more and more, and the attacks on the Ahiska Turks resulted in many injuries and deaths.

> In Fergana, they are trying to carry out one of the biggest genocides in history. The homes of these people, who had previously been exiled to Uzbekistan from Ahiska, were burned down, and their women were raped. Regardless of age and gender, most of the people were killed, and others were forced to flee the country. They had to leave their 'new home,' which they had built for more than forty years, and find a 'new home' in alien lands that they had never seen or known. Living in exile became the destiny of the Ahiska Turks (Aydemir, 2018, p. 146).

---

[20] These are acts organized to kill a group of ethnic people because of their religion, race, or nationality.

The events start at the beginning of May and end on June 13. During the Fergana massacres, Cömert and his friends try to reach Gorbachev via telegram. However, all their efforts end in failure. As can be understood from Cömert's memories: "The pogroms that started in Kuvasay city on May 23 did not stop; on the contrary, they got bigger and spread to the whole Fergana valley. The Turks were attacked, lost their relatives, and eventually had to leave their homes and all the things they had accumulated for forty-five years... It was certain that Turks would not remain to stay in Uzbekistan, but it was unclear where they would go, or rather, where they would be taken" (Ahiskali, 2010, p. 326). Due to the pogroms, Fergana, where Cömert was born and raised and where the Ahiska Turks try to establish their 'new home,' has become a place of similar prison, from which he and his community should flee resolutely and irrevocably. The association of Fergana with prison supports Edward Said's suggestion that "borders and barriers, which enclose us within the safety of familiar territory, can also become prisons and are often defended beyond reason or necessity. Exiles cross borders, break barriers..." (2001, p. 185). Thus, it would not be wrong to argue that Cömert and his community, the Ahiska Turks, must again cross borders and break down barriers to survive and be safe.

To avoid losing his family, Cömert Şakir decides to flee from Fergana to Kazakhstan and from there to Azerbaijan. Because of these bloody attacks in the region, Cömert grasps that he has to take a break from the struggle to return to the homeland. He thinks that, first of all, on this condition, priority must be given to the safety of his relatives. For Cömert, the repatriation struggle must be postponed. So, he realizes that the safety and survival of his family, relatives, and friends are paramount. In this respect, Abraham Maslow, in *The Farther Reaches of Human Nature* (1971), discusses generally the needs of the individual and classifies those needs into two categories, such as basic and higher needs. To Maslow (1971), basic needs like safety and security are significant for the survival of individuals during difficult situations; that is, "they need a feeling of protection and safety" (p. 228). Correspondingly, Cömert is forced to flee Uzbekistan, albeit unwillingly, to save his family.

In fact, Cömert does not want to flee from his home, leaving his friends behind. He wants to struggle together with them, but his elder brother insists on leaving Fergana as early as possible. However, he cannot forgive himself. His heart clenched in pain and embarrassment. He couldn't tell his family about his unrest: "... when he remembered

his friends, his heart was burning with embarrassment, and his fire was hitting his face...
My heart... It doesn't hurt, it burns. I'm ashamed of leaving my home and my friends, it
hurts me" (Ahiskali, 2010, pp. 375–376). In fact, Cömert and his family's exile is caused
by the Uzbek people, who are also considered Turks. They are people from the same
Turkish family. What Uzbek Turks do for Ahiska Turks does not erase or vanish from
the memories of the people or from their history, either. As Edward Said (2001) argues,
"exile is irremediably secular and unbearably historical; that is produced by human
beings for other human beings" (p. 174).

His parents were exiled to Central Asian lands by cold cattle wagons on a winter
night, and Cömert and his family are exiled to other lands on the back of a freight truck
on scorching hot days. He is very upset, looking at his mother in the back of the freight
truck. Melek Teyze once again experiences a painful exile in her life, but but this time
she is accompanied by her son Cömert and grandchildren. Their exile is related to a
Saidian philosophy of exile; that is, in *Reflections on Exile* (2001), Edward Said claims
that "Exile is not, after all, a matter of choice: you are born into it, or it happens to you"
(2001, p. 184). From this perspective, it can be argued that Cömert Şakir and his family
and friends are both born into exile and that it happens to them.

As a matter of fact, Mircevat Ahiskali, through the mouth of Cömert, clearly
states to his readers the reason why the elder generation of Ahiska Turks was exiled and
the young generation was born in exile. "Their aim is to erase our thousands of years of
history; to write fabricated works that do not reflect any reality; and to distance us from
our language, past, customs, culture, self, and identity" (Ahiskali, 2010, p. 19). To keep
these values and pass them on to the future generation, has become Cömert's significant
aim in Azerbaijan, where he misses his friends Osman and Vatan, with whom he
struggled for the repatriation of the Ahiska Turks to their home of Ahiska.

Although exile saved Cömert's life, he could not relieve his longing for friends;
it even deepened. He perceives the fact that he could fulfill his belongingness needs only
by being together with Osman and Vatan. In this context, Abraham Maslow (1971)
asserts that in fact, people need as human beings "a feeling of belongingness, some kind
of family, clan, or group, or something that they feel that they are in and belong to by
right" (p. 228). This way, Cömert understands that he belongs to his loyal friends, and
no one can take their place. In Azerbaijan, "he made friends who were interested in

history and literature like him, but none of them could replace his old friends... Cömert misses his old friends very much" (Ahiskali, 2010, p. 386). Although the region in which they live in Azerbaijan is geographically similar to their homeland, Ahiska, "as Cömert wished from childhood" (p. 386), likes nothing, as his close friends are not by his side. He thinks about them all the time and does not know about their fate, where they are, or whether they are alive. All these questions do not leave Cömert for an entire year.

Cömert Şakir received good news one year after the Fergana massacres. His childhood friend Osman, with whom he has shared his joys and sorrows, finds him in an alien land. Cömert is very touched when he sees his close friend Osman; he tries to hide his feelings by making jokes, hugging him, and loudly expressing his hidden feelings to everyone who was there by saying, "Anything can happen to a man, and one of them is separation" (Ahiskali, 2010, p. 391).

In fact, Cömert's separation from his friends and exile from his birthplace to Azerbaijan allows him to examine some issues from new angles; that is, he is able to examine their struggle to reclaim Ahiska in a much broader context. This means that exile can bring along a wider point of view, which coincides with what Edward Said calls a 'double perspective.' In his book, *Representations of the Intellectual* (1994), Said argues that exiled individuals may gain a double perspective, which enables them to see things in terms of what has been given up and what is in their hands currently. Depending upon the Saidian view, it can be deduced that Cömert, by means of this perspective, analyzes his past and future and brings them together through introspection. It is clearly reflected in the following dialogue between Osman and Cömert:

> - Hmm, well, Cömert, how is the struggle for the homeland going around here?
>
> - It's good, Osman. You know, there are some activities that are being done.
>
> - Cömert, did you set up a committee around here?
>
> - Yes, it was established, but I am not among them. I am ready to help them whenever they need me. I have decided to be outside of the committee.
>
> -I don't understand, so you are not active in the committee, and you are out of it.
>
> - I wrote a petition to go to Türkiye. Osman, I am a Turk, and the place where I am planning to migrate is Türkiye (Ahiskali, 2010, p. 394).

During his time in Azerbaijan, Cömert thinks long and hard about the exile of his own community, the struggle for their return, and the restitution of rights. He comes to the decision that, first of all, the exiled community must be introduced to the world arena. "If you can't make your voice heard in the world if the world doesn't know you, how can anyone help a nation they don't know or hear about? First, you will make your voice heard to the world; you will show your existence; you will prove that you were exiled unjustly, and then you will say that you want to return to your homeland and demand your rights" (Ahiskali, 2010, p. 397). According to Cömert, the most powerful instrument for introducing the nation to the world lies in "its writers, poets, intellectuals, scholars, and scientists of different branches" (p. 398).

Osman, after listening to Cömert, agrees with him and, indeed, realizes that the Ahiska Turks should be introduced to the world and made aware of the restoration of their rights. He even supports his friend Cömert by saying, "then, this task falls to people like you" (p. 398) because he knows Cömert's writing ability. Osman, after listening to Cömert, agrees with him and, indeed, realizes that the Ahiska Turks should be introduced to the world and made aware of the restoration of their rights. He even supports his friend Cömert by saying, "Then, this task falls to people like you" (p. 398) because he knows Cömert's writing ability. As an intellectual who himself experienced the tough face of exile, Cömert becomes aware that, through writing, he will give voice to Ahiska Turks and reflect his own memories. Thus, it would be appropriate to claim that, on the one hand, exile offers Cömert the chance to experience its tragic and terrifying effects. On the other hand, it provides him with the literary responsibility of "moving on, not standing still" (Said, 1994, p. 64).

As a matter of fact, Cömert and Osman advocate the idea of announcing the problems of the Ahiska Turks to the world public, which could only be realized via intellectuals and their writings. For this reason, one can deduce that an intellectual in exile, like Cömert, can take on this mission and, through literary texts, convey messages to readers from various societies and communities. Thus, despite the agonizing and frightening feeling of being away from home, Cömert has the chance to enrich his exiled experience. Furthermore, he has an opportunity to transform his exiled condition into "a positive mission, whose success would be a cultural act of great importance" (Said, 1983, p. 7).

After talking with his close friend Osman, Cömert sincerely and cordially realizes that his talent and desire to write are intense, and he believes that he can undertake a positive mission, contribute greatly to the Ahiska exile literature, and offer readers a different perspective on the exile of the Ahiska Turk community and his own exiled experience, from which he can gain a better understanding of his potentials. Regarding this, Abraham Maslow, in his *The Farther Reaches of Human Nature* (1971), discusses noteworthy behaviors stimulating self-actualization needs, which are concentration, growth, honesty, judgment, self-awareness, self-development, and peak experiences. Moreover, Maslow (1971) argues that during the self-actualization process, the individual reaches the highest level of awareness of the events and incidents that occur around him (p. 45). This way, Cömert demonstrates the highest level of self-awareness towards his wish to contribute to Ahiska Turk Literature of Exile, and therefore, he tells Osman that he wants to "write a novel in which the only Turkish society that has been dispersed to different parts of the world and left stateless will be portrayed. All the sufferings, troubles, and howls, the lamentations of our nation… It's just a dream for now..." (Ahiskali, 2010, p. 398). This shows that despite being an external exile out of his homeland, Cömert attains the potential for self-discovery that may build a path to the fulfillment of his self-actualization needs as a writer.

Thereupon, one can deduce that by showing interest in literature, Cömert's future salient identity as a writer may gain salience and be activated. According to Stets and Burke (2009), when an individual enters any interaction, several identities may occur for activation; however, not all the identities may be activated; only certain identities may be activated across various contexts and hence affect the individual's role choice. For this reason, depending upon Peter J. Burke and Jan E. Stets' view of identity salience, it can be argued that Cömert's previous salient identity as a leader of the community lost its salience, and after experiencing the Fergana massacres and becoming an external exile, his future identity as a writer of the Ahiska Turk literature of exile becomes his most salient identity.

All in all, it is a fact that writers like Mircevat Ahiskali, who belong to a minority group and experienced forced exile within the Soviet Union in the course of their lives, produce literary works grounded mainly in historical, social, and political milieus. Ahiskali, as a national Ahiska Turk writer, successfully and realistically portrays the struggle of the Ahiska Turks for repatriation to Ahiska, the restitution of their rights, the

mass exile of the community, the Fergana massacres, and adaptation to the new countries. The Ahiska Turks experience the problem of belonging in countries where they have been compulsorily settled after the mass exile of 1944 and the Fergana massacres. They could not develop a sense of belongingness even in places that were deserts, and later, by their efforts, they became a garden of roses (Gülistan). They love their homeland and their homes in Ahiska so much that they have succeeded in conveying their love and longing to the new generation, to which the protagonist Cömert and his friends Osman and Vatan belong.

Through his protagonist, Cömert, the writer shows how the Soviet government put obstacles in the way of the Ahiska Turks and their leaders, like Cömert and his friends, on their way to return and restore the rights of the Ahiska Turks. What is more important is that not only during the strict Soviet Union era but also during the Perestroika-Glasnost period, that is, during the period of easing government policy, the hope for a better legal, financial, and moral situation for the Ahiska Turks deteriorated. Thousands of families were affected by this situation, and Cömert's family was no exception. The Fergana pogroms also had an impact on Cömert's life and the lives of the entire Ahiska Turks community, who were forced to live in exile within the borders of the Soviet Union. During the exile from Uzbekistan to Azerbaijan, Cömert perceives the fact that the elder generation and younger generation of the Ahiska Turks in fact share the same exiled fate. The first generation was driven from their homes during the Second World War by rickety, cold cattle wagons, and the second generation was driven from their 'new home,' Fergana, by a different mode of transportation under inhumane circumstances. Accordingly, the Ahiska Turks were born into exile, and that happened to them as well. Having gone through both internal and external exile, Cömert Şakir obtains a double perspective, as a result of which he decides to approach literary works that express the oppression, racism, and injustice done to his community in order to attain his peak experience as a writer. Moreover, thanks to this perspective, Cömert attains his salient identity as a writer, and his previous identities loose their salience.

CONCLUSION

Exile is not a new phenomenon, since it is believed that it began with the expulsion of Adam and Eve from paradise and continues to the present day. Throughout the history of humanity, exile has maintained its effect on individuals regardless of their age, gender, cultural characteristics, ethnicities, race, and skin color. They have been forced to flee their countries, motherlands, and homes and seek a new place to call 'home.' The reasons for their flight include a variety of factors such as economic, political, religious, and social issues, crises, or unrest that prevent them from obtaining a free environment in which to meet their human needs. Whether individuals have been exposed to external, internal, or self-imposed exile, their experience of exile has been considered traumatic, nostalgic, punishing, and restrictive. However, intellectuals like Edward Said and his ilk have brought a different perspective. For Said, the phenomenon of exile has a dual connotation. On the one hand, it is destructive and catastrophic, on the other hand, exile includes positive and beneficial sides.

It is noteworthy that this dual connotation, in fact, includes a double perspective, which in turn allows people to analyze and scrutinize problems from a broad perspective. This broad perspective is, in a way, quite different from the conventional one. What is more important, as Edward Said states, is that this double perspective creates an opportunity for exiled individuals, notably intellectuals, to consider issues and things in terms of both what is left behind and what is currently in their hands. Furthermore, exile provides them with an opportunity to become aware of their creative talent, which they can develop and realize outside of their homeland. Exiled people may also transform the negative and traumatic impact of their situation into something positive. That is, they can achieve self-realization and self-actualization through this process.

Another way in which exile enhances the lives of intellectuals is that, through this experience, they become familiar with the idea of having multiple identities, which, as P. J. Burke and J. E. Stets assert, are not fixed and stable and can change depending on the social situation and environment. According to P.J. Burke and J.E. Stets, these multiple identities do not exist in isolation. They interact with each other, and during the

interaction process, they may be activated or gain salience. What is more, the salience of the identities is dependent on some crucial events or turning points in people's lives. These turning points make them aware of important changes in their lives. Thus, it can be concluded that people who are forced to leave their familiar conditions find themselves in an unknown environment. For this reason, they experience these traumatic moments more often and more intensely. This allows them to become familiar with their salient identities. Moreover, individuals like intellectuals scrutinize their sense of belonging more clearly when they are in a state of exile. The reason for this lies in their constant movement from one place to another. According to Abraham Maslow, if individuals do not fulfill their belonging needs, in this case, a sense of isolation and alienation takes place in their lives. Thus, intellectuals who are in a constant state of relocation and who face the problem of belonging try to overcome it. They turn to different alternative methods to overcome this problem.

Considering all the points mentioned above, it would be appropriate to claim that no matter what type of exile the intellectuals experience, they could turn it into a productive process. Through creating art and writing masterpieces, the exiled intellectuals portray their destiny in exile and a sense of accomplishment, which is what James Joyce, Vidiadhar Surajprasad Naipaul, Vladimir Nabokov, and Mircevat Ahiskali do in their literary works.

Although James Joyce, Vidiadhar Surajprasad Naipaul, Vladimir Nabokov, and Mircevat Ahiskali have different cultural, linguistic, and national backgrounds and completely different concerns, the reason for bringing them together in this work is the exile they lived and experienced. Each of these valuable writers has an important place in their own national literature and also in exile literature. These writers, through their main characters, conveyed the religious, social, economic, and political atmosphere of their time in a very realistic and understandable style. Furthermore, Joyce, Nabokov, Naipaul, and Ahiskali described how the social, religious, and political atmosphere and authorities of the country had an impact on intellectuals. As a result of these impacts, the intellectuals had to flee their place of birth and their 'homes' and yearned to find new 'homes.'

In this study, James Joyce's *A Portrait of the Artist as a Young Man* (1916), Nabokov's *Pnin* (1959), V. S. Naipaul's *Half a Life* (2001), *Magic Seeds* (2005), and

Mircevat Ahiskali's *Gurbetten İniltiler Karış Karış Fergana* (Groan from the Foreign Land-Every Inch of Fergana) (2010) are analyzed especially through the perspective of Edward Said's notion of exile, Abraham Maslow's belonging approach, and P. J. Burke and J. E. Stets' identity theory, which focus on exile experiences, their consequences, and their effects on the self-actualization process and salient identities. This research argues that the novels, which are written by writers from different cultural, linguistic, and ethnic backgrounds, represent fictional characters who have problems of absolute belonging to their families, countries, and ethnic communities and experience various types of exile. However, it also argues that this state did not prevent them from continuing their path towards creativity, self-discovery, and self-actualization. Furthermore, no matter which type of exile the intellectuals face, they become aware of their salient identities. These salient identities are activated and validated by them. Besides, these exiled characters succeed in turning the often negative perception of exile into an enriching and positive experience. This experience provides them with a double perspective for analyzing and scrutinizing issues.

Furthermore, it is noteworthy that all five novels contain autobiographical elements and moments that are confirmed by their families, relatives, and friends. These literary texts portray parallel changes in the lives of the authors. It is an indisputable fact that it was their exiled life experiences that inspired the creation of the main characters. James Joyce was an Irish writer who, at a young age, had to flee from his homeland, Ireland, to Europe to become a free artist. He did not want to be under the oppression of different institutions that tried to impose their own points of view and lifestyles on their citizens. Rather than submitting to these authorities, Joyce chose to live and produce his literary works in distant and alien lands. Therefore, it is quite natural that the author, through the protagonist, Stephen, wanted to pass on to the readers the political, social, psychological, religious, and even familial climate of the time.

Vladimir Nabokov was born in pre-Revolutionary Russia, from where he and his family had to move to Germany and then to the United States of America. Nabokov and his family's ideology were completely opposite to the ideology of Bolshevism and its members. Due to political oppression, the Nabokov family had to abandon their 'home,' Russia, and relocate to Europe. While living in a state of external exile, Nabokov faced a lot of problems. Financial, adaptation, and belonging problems were among the most obvious ones. It is an undeniable fact that similar problems were found in the life of

Russian professor Timofey Pnin, whom Nabokov created as a fictional character. The same was true for V. S. Naipaul, who grew up in a family of East Indian immigrants and had to relocate in England, where he later settled down with his family and produced his literary works. Through his protagonist, Willie Chandran, he successfully articulated the issues that displaced people from the Third World have faced in a multicultural world. Mircevat Ahiskali was born into an Ahiska Turk family that experienced mass exile in 1944. Through his protagonist, Cömert Şakir, he conveyed to his readers the first generation's mass exile and the Fergana events of 1989 in a very realistic manner. In *Gurbetten İniltiler Karış Karış Fergana*, the episodes regarding the struggle of Cömert and his friends to regain Ahiska, the land of their ancestors, and their fight against the Soviets and their unfair policies, were thought to be a slice of Ahiskali's own life. When evaluated generally, all four writers provided details of their own intellectual lives, their perceptions of social surroundings, their reactions to displacement, and their struggles to make dreams come true from an exile perspective that is completely different from the convenient point of view.

The first novel is James Joyce's *A Portrait of the Artist as a Young Man*, which mostly focused on the different phases of development of the protagonist, Stephen Dedalus, and his choice to be exiled for the sake of his art. The following novel in this dissertation is *Pnin*, by Vladimir Nabokov. In this literary work, Nabokov describes the life of a Russian exiled intellectual, Professor Timofey Pavlovich Pnin, and his misadventures at Waindell College, where he had problems with acculturation, belongingness, and adaptation. In the next two novels, V. S. Naipaul, in his *Half a Life* and *Magic Seeds*, portrays the wandering life of Willie Chandran, who was of Indian descent and the son of parents from different castes. Mircevat Ahiskali's *Gurbetten İniltiler Karış Karış Fergana*, is the last novel analyzed in this study. Through his protagonist, Cömert, the writer shows how the Soviet government put obstacles in the way of the Ahiska Turks and their leaders, like Cömert and his friends, on their way to return and restore the rights of the Ahiska Turks, who experienced a mass exile in 1944 and the Fergana massacres in 1989.

The five novels are connected via the concept of exile and the characters' attitudes toward it. Each of the characters experienced exile in a different way. In *A Portrait of the Artist as a Young Man*, due to the oppressive institutions in Ireland, which Joyce determined as 'nets,' Stephen Dedalus feels like an internal exile. These 'nets'

restrict Stephen's ability to become a true and free artist. While experiencing an internal exile, Stephen begins to analyze all the restrictions, obstacles, and limitations. Interestingly, it was during his internal exile that Dedalus acquired most of his epiphanies. Joyce primarily employs epiphanies as a powerful literary device to demonstrate to readers that individuals like Stephen Dedalus are forced to live in a 'paralyzed' society and exist as internal exiles in their own 'homes.' They are capable of rethinking and reevaluating their own lives and accepting the right choice. The right choice for intellectuals like Stephen Dedalus is going into a self-imposed exile to find liberation, freedom, and salvation as a true artist. Besides, it reveals that detachment from 'home' and the decision to be a self-imposed exile far from oppressive institutions grant Stephen Dedalus a double perspective. Thanks to this perspective, he can more freely express his thoughts and ideas about Ireland.

In *Pnin*, because of Bolshevik policy, Timofey Pavlovich Pnin has to flee to Europe, where he lives as an external exile. He must flee pre-Revolutionary Russia for France and then Germany, like the rest of the first wave of emigrants. Due to the Holocaust, Pnin chose to go into a self-imposed exile in the United States of America. In the United States of America, at Waindell College, among his American colleagues, he feels like a dual exile who is out of place and does not belong to their world. Because of language barriers, Timofey Pavlovich Pnin finds himself in clownish and comic situations, which makes him an object of amusement not only among students but also among American colleagues. Despite the fact that Pnin is a member of the 'White Russians,' who are considered an elite stratum of pre-Revolutionary Russia and mainly of noble birth, his extremely terrible mastery of the English language makes him feel inferior and like a second-class person. Through Pnin's dialogues with American colleagues and neighbors, Vladimir Vladimirovich Nabokov depicts the actual situation in which Russian exiled intellectuals found themselves in their 'new home,' which is completely different from their homeland Russia. However, as a white emigrant who does not have any chance to return to his 'home,' Russia, which is out of the question, the only way out is to break the barriers of language and culture, which Pnin succeeds in doing. Moreover, being far away from his native land, Russia, allows Pnin to see political and social matters from a double perspective, with their pros and cons.

In *Half a Life*, Willie Chandran, as the child of a loveless, hateful, and mixed-caste couple, experiences an internal exile in India. Willie's exile continued even after

he left India for England. In London, he thinks about his mixed-caste background, which not only affects political, social, or cultural areas of the country but also deeply affects families and their members. Here, Willie grasps that he is, in fact, a victim of the caste system. As a result, he starts telling his friend Percy self-denial narratives about his own family. In fact, thanks to his narratives, he decides to become a writer. While no woman, including his sister Sarojini, is affected by his stories, the only person whom Willie could influence is Ana. Ana, with her mixed background, values Willie as a writer, and his stories make her think that there is someone who thinks and feels like her. Willie develops a sense of attachment to Ana and therefore does not want to let her go. He wants to marry Ana and go to her country, Africa. He does not want to go back to India, to his complex and unhappy life. Willie strongly believes that Africa, Ana's country, will be his 'home,' which he could have neither in India nor England. In Willie's case, the meaning of 'home' has changed, and to him, obtaining a new 'home' could be anywhere, not only in India or England. After eighteen years, he realizes that he has not lived his own life. In Africa, in a state of self-imposed exile, Willie thinks in a serious manner about his 'half and half' condition. The state of exile helps him gain insight into his true condition from a double perspective. It enables Willie to scrutinize issues from different angles and analyze his homelessness and rootlessness conditions from a much broader perspective.

In *Magic Seeds*, the sequel novel of *Half a Life,* Willie Chandran is no longer a young man but a mature individual in his middle age. He is a person who wants to quit the wandering life of exile and caste psychosis and fulfill his mission in life. At the insistence of his sister Sarojini, he decides to go to India and join Kandapalli's movement and fight against injustices and inequalities. However, he erroneously entered the opposite movement, which opposed the philosophy and political views of Kandapalli. While being together with the guerilla fighters, Willie felt like an exiled man without any permanent place of living and was always in danger, but this state of exile helped him gain a double perspective. This perspective enables him to identify and analyze issues from different angles. Thanks to his exile life in India, he understands the value of Sarojini, who in turn helps Willie get out of prison and return to London. It is worth noting that after Willie gets acquainted with the field of architecture in London, he realizes that it actually appeals to him more than any other field.

In *Gurbetten İniltiler Karış Karış Fergana*, because of mass exile in 1944 and the Fergana events in 1989, Cömert experiences all three types of exile: internal, external, and self-imposed. During his internal exile, Cömert loses his job, which he worked hard for. He does not fear the Soviet government authorities, and even at the cost of being sentenced to death exile in Siberia, he does not give up being a voice for the Ahiska Turks. He never stops fighting the authorities in both Tashkent and Moscow. Although he was born in the city of Gülistan in the province of Fergana, Cömert never considered it his 'home.' For him, his home and homeland are Ahiska. This is where he would give his life for her. Cömert's legal struggles against the injustice of the Perestroika government were interrupted by the events that occurred in the Fergana Valley. Due to the pogroms, Fergana, where Cömert was born and raised and where the Ahiska Turks try to establish their 'new home,' has become a place of similar prison, from which he and his community should flee resolutely and irrevocably. Because of these bloody attacks in the region, Cömert grasps that he has to take a break from the struggle to return to the homeland. Thus, his internal exile transforms into an external one. Cömert's separation from his friends and exile from his birthplace to Azerbaijan allows him to analyze some issues from new angles; that is, he is able to examine their struggle to reclaim Ahiska in a much broader context. He comes to the decision that, first of all, the exiled community must be introduced to the world arena. As an exiled intellectual, Cömert feels the responsibility to tell the world about the injustice done to the Ahiska Turks. He believes that it could only happen if he goes into self-imposed exile and goes to Turkey.

Considering the above-mentioned protagonists' experiences of exile, it is clear that the types of exile they were exposed to are not permanent. This means that an external exile may become an internal, or self-imposed exile or it might be vice versa. Similarly, this situation demonstrates that exile is not stable and fixed and can change depending on the events that occur in people's lives.

Another point to be emphasized in the novels is the sense of belonging that the characters face. Each character has experienced problems with belonging. Some of them have a problem with belonging to their own country, some to their own family members, and some to their friends. However, each character succeeds in finding alternative solutions to overcome it and continue their path toward self-actualization. For instance, in *A Portrait of the Artist as a Young Man*, Stephen's thoughts and ideas do not

correspond to Irish society, and therefore, he has never felt like a part of Irish society. He is in the group of 'nay-sayers,' who are at odds with their own societies. Edward Said classifies intellectuals as 'yea-sayers' and 'nay-sayers.' As the 'nay-sayer,' Stephen loses his sense of belonging to Irish nationalism and Irish identity. Furthermore, the oppressive social, political, religious, and familial institutions led to the problem of absolute belongingness. Stephen Dedalus becomes aware of the fact that he has an ambivalent attitude towards his family, teachers from Clongowes Wood College and university, friends, and his 'home,' Ireland. On the one hand, he profoundly criticizes them; on the other hand, he continues to think about his family and his homeland, Ireland. It reveals that despite the fact that he has a love-hate relationship with his homeland, Ireland, he belongs to his country. Although he prefers to go to Europe, his heart and mind are connected with Ireland.

In *Pnin*, Timofey Pavlovich Pnin's 'toska' towards his home, pre-Revolutionary Russia, which he accepts as 'lost paradise' and where he spent the majority of his happiest days, is, in fact, strengthened by being in the same circle with his new American friends at his 'new home.' The study reveals that Professor Pnin does not have a sense of belonging to Soviet Russia. Through his childhood memories, it is understood that he has strong ties with pre-Revolutionary Russia, where his parents, relatives, and friends were alive. He cannot develop a sense of belonging to his new 'home,' the United States of America; however, he succeeds in feeling like a part of the Russian exile intellectual community in the United States of America.

Willie Chandran, in *Half a Life*, struggles with issues of belonging from childhood to adulthood. Willie failed to develop a sense of belonging to either India, England, or Africa. There was no sense of belonging to his own family either, because no family member understood or cared about Willie. The only person who values, understands, cares for, and loves him is Ana. However, after eighteen years of marriage to Ana, Willie realizes that he does not love her and that he is actually living her life, not his own. Willie realizes his borrowed half-life and decides to quit with the past and find a new direction to satisfy his sense of belonging. In the second book, *Magic Seeds*, it is possible to see the mature Willie. Eighteen years later, Willie has completely different feelings for his sister, Sarojini. Although Sarojini had not spent much time with Willie, she knew him better than he did. When he entered the opposite movement, which opposed the philosophy and political views of Kandapalli in India, he secretly

transferred information about his situation to Sarojini at every opportunity. Sarojini was the only person he could trust to help him when he was imprisoned. Unlike Willie Chandran in *Half a Life*, in *Magic Seeds*, Willie is more mature and has a different perspective on his own life. Willie reviews all the events and places he has experienced and lived in so far and finally realizes that London is an alternative place for him.

In *Gurbetten İniltiler Karış Karış Fergana*, Cömert, in spite of the fact that he was born and raised in Uzbekistan, never considered this place to be his 'home.' Cömert's strong sense of belonging to Ahiska, the homeland of his ancestors, actually develops when his mother, at every opportunity, tells him about Ahiska and its beauties. She succeeds in conveying her love for Ahiska through cultural values. Cultural elements such as mâni, poems, songs, stories, customs, and traditions about Ahiska cause powerful feelings of belongingness. Thanks to these cultural elements, Cömert develops strong ties with the 'home' of his ancestors. For this reason, he takes an active role in struggling for repatriation to Ahiska. However, due to the events in Fergana, he was forced to flee from Uzbekistan to Azerbaijan, where he perceives the need to tell the world about the tragedy of his community, which is unaware of what occurred within the Soviet Union's borders. He believes that the best way to do this is by immigrating to Türkiye. After this decision, a new 'home' for him was neither Uzbekistan nor Azerbaijan. He tells his friend Osman that Türkiye will be his new 'home' and place of residence.

Another finding, which is detected in all five novels, is that there is a relationship between the salient identities, which according to P. J. Burke and J. E. Stets are not fixed and stable and can be changed according to a certain situation, of the characters and their self-actualization needs. In *A Portrait of the Artist as a Young Man*, when Stephen, of his own free will, chose to be a true and free artist, his previously imposed fixed identities lost their salience. This way, his new salient identity as an artist gains its salience. Moreover, his desire to become an artist coincides with Abraham Maslow's concept of self-actualization, according to which people should be realized in the areas in which they are good.

In *Pnin*, Professor Timofey Pavlovich Pnin's desire to become a writer specializing in the branch of Russian literature and culture becomes apparent when he meets the Russian exile community in the United States of America. Their positive,

warm, and hospitable atmosphere helps Timofey activate the salient identity of the writer. In addition, it enhances the process of self-actualization. Willie Chandran's identity as a writer gains its salience in *Half a Life* when he attends a Canadian missionary school where his stories are valued and awarded. Except for the lawyer, Roger, and his future wife, Ana, no one in London regards Willie as a writer. Thanks to them, Willie's writer identity has not lost its salience. But years later, when no one in Africa accepts Willie as a writer and only accepts him as Ana's London man, Willie loses his salient identity and finds himself in a vacuum. As a result of this situation, it is clear that Willie has failed to reach the point of self-actualization. In *Magic Seeds*, when Willie Chandran is in his middle years, after the long zigzags that he has done during his wandering exile life, he becomes aware that he may be good in a completely different area. Willie perceives the fact that he has attained the potential for self-discovery in his middle years, which may pave the way for the fulfillment of self-actualization needs. It is clear that Willie's previous salient identities, such as writer and husband, lost their salience. The identity of an architect became the most salient one.

In *Gurbetten İniltiler Karış Karış Fergana*, when Cömert, due to Fergana events, has to relocate from Uzbekistan to Azerbaijan, he perceives the fact that the elder generation of the Ahiska Turks community and the second generation, in fact, share the same fate. Furthermore, he realizes that the world does not know about this issue. The racism, oppression, and injustice done to this community need to be transferred to other people. This mission is on the shoulders of the Ahiska Turk intellectuals. As a result, he decides to pursue a career as a writer in order to produce literary works. From the moment of his decision, Cömert's identity as a writer gains salience. Moreover, Cömert's previous identities as a government employee in the natural gas field and leader of the temporary organization committee lost their salience. This way, Cömert, by becoming aware of his salient identity, gets a chance to go on toward the self-actualization phase.

All in all, all of these novels analyzed in this study deal with various types of exile that characters cope with during their exiled lives, both within their homeland and outside it. These literary works show that all the protagonists: Stephen Dedalus in *A Portrait of the Artist as a Young Man*, Timofey Pavlovich Pnin in *Pnin*, Willie Somerset Chandran in *Half a Life* and *Magic Seeds*, and Cömert Şakir in *Gurbetten İniltiler Karış Karış Fergana* (Groan from the Foreign Land-Every Inch of Fergana), are intellectuals

who after long struggles, adversities, and troubles, try to turn the traumatic and painful sides of exile into productive and creative ones, finding alternative ways to discover themselves, grasp their potential, and reach their peak experience. Thus, it can be said that the intellectual characters of Joyce, Nabokov, Naipaul, and Ahiskali confirm Edward Said's idea of turning exile into an enriching experience.

REFERENCES

Abdyhanov, U.K. and Tagarova, T.G. (2011). Svyaz Literatur Tureckoy i Drugih Narodov Kazahstana i Etapi ih Razvitiya (Связь Литератур Турецкой и Других Народов Казахстана и Этапы их Развития). *Vestnik KazNU. Seriya Filologicheskaya, 2 (132), pp. 233-237.*

Abrahams, M. H. (1999). *A Glossary of Literary Terms.* USA: Heinle & Heinle.

Adler, A. (1965). *Superiority and Social Interest: A Collection of Later Writings.* London: Routledge & Kegan Paul Ltd.

Adorno, T. (2005). *Minima Moralia: Reflections on a Damaged Life.* USA: Verso Books.

Agamben, G. (2007). *Sovereignty and Life.* In Calarco, M. and DeCaroli, S. (Ed.). California: Stanford University Press.

Ahıskalı, M. (2010). *Gurbetten İniltiler 3 Karış Karış Fergana.* Bursa: Emin Yayınları.

Ahmed, S. (1999). Home and Away: Narratives of Migration and Estrangement. *International Journal of Cultural Studies, 2 (3), pp. 329-347.*

Aitmatov, C. (2000). *The Day Lasts More Than A Hundred Years.* Moscow&Boston: Kyrgyz Branch of International Centre.

Akca, C. (2008). Religion and Identity in James Joyce's *A Portrait of the Artist as a Young Man. Online Journal of the Faculty of Arts and Social Sciences International University of Sarajevo, 1(1). pp. 51-61.*

Allatson, P. and McCormack, Jo. (2008). Introduction. In Allatson, P. and McCormack, Jo. (Ed.), *Exile Cultures, Misplaced Identities (pp. 9-33).* Netherlands:Rodopi.

Aliyeva, M. (2013). Ahıska Türk Edebiyatı. *Uluslararası Türkçe ve Türk Edebiyatı Sempozyumu, Okan Üniversitesi, pp. 11-25.*

Aliyev, J. (2020). Ağlardan Kurtulma Olarak Gönüllü Sürgünlük: James Joyce'un *Ulysses* Romanındaki Sürgün Motifi ve Sürgünün Metaforik Dili Olarak Çeviri. *Journal of Academic Studies in World Languages, Literatures and Translation, 1(2), pp. 175-186.*

Anderson, C.G. (1998). *James Joyce.* London: Thames and Hudson Ltd.

Antara, A. (2016). Edward Said and Exile: A Gaze at Counterpoint. *DEBATS · Annual Review, 1, pp. 145-149.*

Argunşah, H. (2016). *Tarih ve Roman.* Istanbul: Kesit Yayınları.

Aronov, A.A. (2008). *Ottepel v Istorii Otechestvennoy Kultury (Оттепель в Истории Отечественной Культуры).* Moskva: Ekon-Inform.

Aruma, E. O. and Hanachor, M. E. (2017). Abraham Maslow's Hierarchy of Needs and Assessment of Needs in Community Development. *International Journal of Development and Economic Sustainability, 5(7), pp. 15-27.*

Ashok, T. (2016). V.S. Naipaul's *Half a Life*: The Nascent Mulatto Identity Crisis. *International Journal of English Language, Literature and Translation Studie, 3(4), pp. 368-375.*

Atay, D. (2017). Değişen İsimlerden Çalınan Kimliklere Ahıska Türkleri: Mircevat Ahıskalı'nın Öykülerinde Kimliksel Yok Oluş ve Arayış İzlekleri. (Ahiska Turks From Changing Names to Stolen Identities: The Themes of Extinction and Searching Identity in the Stories of Mircevat Ahiskali). *International Ahiska Turks Symposium. Erzincan University, pp.67-75.*

Aub, M. 2000. *Diarios 1939–1952* (Ed. M. Aznar Soler). México, D.F.: Conaculta.

Averin, B.V., Karpov, N.A. and Titarenko, S.D. (2011). *Literatura Russkogo Zarubejya (1920-1940),* (Литература Русского Зарубежья (1920-1940). St.Petersburg: Federalniy Institut Razvitiya Obrazovaniya.

Ayan, M. (2009). A Portrait of the Young Artist's Mind in Three Steps: For Art's Sake. *Pamukale University Journal of Social Institute, Vol. 4, pp. 175-186.*

Aydemir, M. A. (2011). *Sosyal Sermaye: Topluluk Duygusu ve Sosyal Sermaye Araştırması.* Konya: Çizgi Yayınevi.

Aydemir, M. (2018). Bir Sürgünün Romanı: *Gurbetten İniltiler* (Novel of an Exile: Groan from the Foreign Land). *International Congress of Culture and Science. Ankara, Ufuk University, pp. 144-150.*

Aydıngün, A. (1999). A Deported Nationality: The Ahiska Turks. *Perceptions Journal of International Affairs, 3(4).*

Aytür, Ü. (1996). İngiliz Edebiyatında Sürgün. In Andaç, F.(Ed.). *Sürgün Edebiyatı, Edebiyat Sürgünleri (pp.139-154).* Ankara: Bağlam Yayıncılık.

Barbour. J. (2011). The Consolations and Compensations of Exile: Memoirs by Said, Ahmed, and Eire. *Journal of the American Academy of Religion, 79(3), pp. 706-734.*

Barekat, B. and Aliabad, Z.K. The Challenging Pass to Identity in Naipaul's *Half a Life and Magic Seeds. International of English and Education, 5(4), pp. 316-325.*

Bayraktar, R. (2013). *Eski Sovyetlerde: Türk Kimliği.* Ankara: Berikan Yayınevi.

Belyaeva, K. (2015). Literatura "Ottepeli" i Tendencii Ee Razvitiya Na Primere Tvorchestva Y. Yevtushenko (Литература "Оттепели" и Тенденции Её Развития на Примере Творчества Е. Евтушенко). *Vestnik MGUKI, 5(67), pp. 42-46.*

Berg, N. (1996). *Exile From Exile: Israeli Writers From Iraq.*New York: New York Press.

Bespalova, Y. (2020). Universitetskaya Proza V. Nabokova (Университетская Проза В. Набокова). *Filologicheskie Nauki Nauchniy Jurnal, 6(72), pp. 117-134.*

Bhabha, H. (2004). *The Location of Culture.* New York: Routledge.

Bilgin, P. (2016). "Contrapuntal Reading" as a Method, an Ethos, and a Metaphor for Global IR. *International Studies Review 18, pp. 134-146.*

Boldor, A. (2005). *Exile as Severance.* Unpublished Phd Dissertation, Louisiana

Borbor, T. (2015). Unhomeliness and Hybridity in V. S. Naipaul's *Half a Life* and *Magic Seeds. Journal of Research in Applied Linguistics, 6(2), pp. 114-129.*

Boym, S. (2001). *The Future of Nostalgia.* New York: Basic Books.

Boyd, B. (1990). *Nabokov: The Russian Years.* New Jersey: Princeton University Press.

Boyd, B. (1991). *Nabokov: The American Years.* New Jersey: Princeton University Press.

Brathwaite, K. (2001). Creolization. In Barrow, C. and Reddock, R. (Ed.), *Caribbean Sociology: Introductory Readings (pp. 109-117).*Kingston: Ian Randle Publishers.

Brodsky, J. (1994). The Condition We Call Exile. In Robinson, M. (Ed.), *Altogether Elsewhere: Writers on Exile (pp. 3-12).* USA: Faber&Faber, Inc.

Brown, P. (2012). *"The Legend of Zelda" and Abraham Maslow's Theory of Needs: A Social-Psychological Study of the Computer Game and its Players.* Unpublished Phd Dissertation, Manchester.

Bunin, I. (1994). *The Life of Arseniev: Youth* (Studies in Russian Literature and Theory). Evanston, Illinois: Northwestern University Press.

Bulson, E. (2006). *The Cambridge Introduction to James Joyce.* New York: Cambridge University Press.

Burke, P.J. and Stets, J.E. (2009). *Identity Theory.* New York: Oxford University Press, Inc.

Burke, P.J. and Stets, J.E. (2014). The Development of Identity Theory. In Shane R. Thye and Edward J. Lawer. (Ed.), *Advances in Group Processes (pp. 57-97).* Bingley: Emerald Group Publishing Limited.

Buruma, I. (2001). Real Wounds, Unreal Wounds. The Romance of Exile. *The New Republic* (Feb. 12, 2001), pp. 33-38.

Caruth, C. (1995). *Trauma: Explorations in Memory.* Baltimore: The Johns Hopkins University Press.

Castle, G. (2001). *Modernism and Celtic Revival.* New York: Cambridge University Press.

Castle, G. (2006). *Reading the Modernist Bildungsroman.* Gainesville: University

Press of Florida.

Chakraborty, S. B. and Das, S. (2017). Theme of Exile in Literature Down the Ages. *International Journal of Humanities and Social Science Invention, 6(9), pp. 29-30.*

Chaturvedi, S. (2013). The Issues of Belongings and Identity: A Critique of Naipaul's *Half a Life* and *The Magic Seeds. Humanities and Social Science Research, 4(1), pp. 1-4.*

Childs, P. (2000). *Modernism.* London and New York: Routledge.

Ciaojie, Z. (2018). Motiv "İzgnaniya" v Romane *Mashenka* V. Nabokova. (Мотив "Изгнания" в Романе *Машенька* В. Набокова). *Ejekvartalniy Recenziruemiy, Referiruemiy Nauchniy Jurnal "Vestnik AGU", 4(227), pp. 169-173.*

Clancy, L. (1984). *The Novels of Vladimir Nabokov.* New York: St. Marin's Print.

Clarke, S. (2008). *Culture and Identity*. The SAGE Handbook of Cultural Analysis..

Cohen, H. (1983). Nabokov's *Pnin*: A Character in Flight From His Author. *English Studies in Africa, 26(1), pp. 57-71.*

Conquest, R. (2001). *Reflections on a Ravaged Century.* New York: W.W. Norton.

Cortazar, J. (1994). The Fellowship of Exile. In Robinson, M. (Ed.), *Altogether Elsewhere: Writers on Exile (pp. 171-179).* USA: Faber&Faber, Inc.

Cowley, M. (1951). *Exile's Return: A Literary Oyssey of the 1920s.* New York: Viking Press.

Daiches, D. (1940). James Joyce: The Artist as Exile. *National Council of Teachers of English, 29(9), pp. 697-706.*

Darnell, M. (206). *Networks of Displacement: Genealogy, Nationality, and Ambivalence in Works by Vladimir Nabokov and Gary Shteyngart.* Unpublished Phd Dissertation, New York.

Daukšaitė-Kolpakovienė, A. (2020). Identity Change in Jhumpa Lahiri's Novel *The Lowland. Humanities Bulletin, 3(1), pp. 117-127.*

Deane, S. (2004). Joyce The Irishman. In Attridge, D. (Ed.), *The Cambridge Companion to James Joyce.* Cambridge: Cambridge, 2004.

Diaz De Olarte, M. (2018). Naipaul's *Magic Seeds:* A Parody of Political Mimicry. *Universidad de Las Palmas de Gran Canaria, 6, pp. 81-96.*

Diment, G. (1997). *Pniniad. Vladimir Nabokov and Marc Szeftel.* USA: the University of Washington Press.

D'Mello, Sr. M. (2017). Humanism: Essential for the Present Society. A Psychological Perspective. *Global Journal for Research Analysis, pp. 72-74.*

Dolinin, A. (2004). *İstinnaya Jizn Pisatelya Sirina. Raboti o Nabokove (Истинная Жизнь Писателя Сирина Работы о Набокове).* Sankt-Peterburg: Akademicheskiy Proekt.

Droogan, J. (2009). Memory, History, and Identity in the Post-Religious Universe of Salman Rushdie's *Midnight's Children. Literature and Aesthetics Journal, 19(2), pp. 202-216.*

Dubrovina, E.M. (2020). *Literatura Russkoy Diaspori (Литература Русской Диаспоры).* Moskva: İzdatelstvo Yurayt.

Eaton, S. (2012). *Maslow's Hierarchy of Needs – Is the pyramid a hoax?* https://drsaraheaton.wordpress.com/2012/08/04/maslows-hierarchy-ofneeds/ 20.07.2020.

Edman, T., Boynukara, H. and Gözen, H. (2021). The Recurrence of an Indian Dream, Magic Seeds. *Folklor/Edebiyat, 27 (2), pp.489-502.*

Ellmann, R. (1959). *James Joyce: New Revised Edition.* England: Oxford UP.

Engebrigtsen, A.I. (2017). *Key Figure of Mobility: The Nomad.* Social Anthropology Published by John Wiley & Sons Ltd on behalf of European Association of Social Anthropologists.

Engholt, I.B. (2010). *Tales of Truth and Imagination Generic ambiguity in James Joyce's A Portrait of the Artist as a Young Man and Virginia Woolf's Orlando.* Unpublished M. A. Thesis, Oslo.

Erfani, F. and Whitmire, J. (2004). Exile and the Philosophical Challenge to Citizenship. In M. Hanne (Ed.). *Creativity in Exile (pp. 41-57).* New York: Rodopi Perspectives on Modern Literature.

Erkoç, S. (2018). An Artist in the Making: Stephen's Search For Self-Identity in James Joyce's *A Portrait of the Artist as a Young Man. DTCF Dergisi, 58(1), pp. 375-389.*

Farid, S.F. (2010). *Aestheticizing Displacement: The Experience of Exile in Selected Novels by Contemporary Hispanic-American Women Writers.* Unpublished Phd Dissertation, Cairo.

Fathima, P.M. (2016). An Analytical Study of Alienation, Placelessness and Peacelessness in V. S. Naipaul's *Half a Life. Shanlax International Journal of English, 5(1), pp. 8-13.*

Feist, J. and Feist, G. (2006). *Theories of Personality.* USA: McGraw-Hill.

Field, A. (1967). *Nabokov. His Life in Art.* USA: Little Brown Press.

Fortuna, D. (1998). The Art of the Labyrinth. In Philip Brady and James Carens (Ed.). *Critical Essays on Joyce's A Portrait of the Artist as a Young Man (pp.* 187-215*).*New York: G.K. Hall & Co.

Friedman, S. (2004). Bodies on the Move: A Poetics of Home and Diaspora. *Tulsa Studies in Women's Literature, 23(2), pp. 189-212.*

Friedman, J.S. (2008). Mahatma Gandhi's Vision for the Future of India: The Role of Enlightened Anarchy. *Penn History Review, 16(1), pp.55-65.*

Fuller, E. (1986). *Georgian Moslems Deported by Stalin Permitted to Return.* Munich: RL Program Sup.

Gass. W. H. (1994). Exile. In Robinson, M. (Ed.), *Altogether Elsewhere: Writers on Exile (pp. 211-228).* USA: Faber&Faber, Inc.

Gawelti, J. (2001). 'Eliot, Joyce and exile.' *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews,14, pp. 38-45.*

Goble, F.G. (1970). *The Third Force: The Psychology of Abraham Maslow.* New York: Grossman.

Goldstein, K. (1939). *The Organism: A Holistic Approach to Biology Derived From Pathological Data in Man.* New York, Cincinnati, Chicago, Boston, Atlanta, Dallas, San Francisco: American Book Company.

Gomes, K. C. (2002). Relações de família: A complexidade dos grupos multi familiares do Programa Rede de Apoio e Proteção à Família (Family relationship: Complexity of familiar groups from Family Protection and Help Program). Unpublished M.A. Thesis, Porto Alegre.

Gottfried, L. (1984). Preface: The Face of V. S. Naipaul. *Modern Fiction Studies, 30(3), pp.439-443.*

Goytisolo, J. (2006). *Yeryüzünde Bir Sürgün.* (Işık Ergüden-Osman Akınay, Trans.). Metis Yayınları.

Gready, P. (2003). *Writing as Resistance: Life Stories of Imprisonment, Exile, and Homecoming From Apartheid South Africa.* New York: Lexington Books.

Griffith, G. (1978). *A Double Exile: African and West Indian Writing Between Two Cultures.* London: Boyers Print.

Grossberg, L. (1996). Identity and Cultural Studies: Is That All There Is? In S. Hall and Paul du Gay (Ed.), *Questions of Cultural Identity* (pp. 87-107). Thousand Oaks: Sage Publications.

Guedouari, L. (2012). *The Theme of Exile in James Joyce's A Portrait of the Artist as a Young Man (1916) and Frank McCourt's Angela's Ashes (1996).* Unpublished, M. A. Thesis, Boumerdes

Guillén, C. (1976). On the Literature of Exile and Counter-Exile. *Books Abroad, Spring, 50(2), pp. 271-280.*

Guleria, A. (2018). Sea of Poppies: Caste Dynamics. *International Journal of Scientific and Innovative Research Studies, 6(5), pp. 38-44.*

Güneş, A. (2002). Crisis of Identity in *A Portrait of the Artist as a Young Man. Doğuş Üniversitesi Dergisi, pp. 37-49.*

Gürakar, N. (2010). Thomas Hardy'nin *The Return of the Native*, Joseph Conrad'ın *Lord Jim* ve James Joyce'un *A Portrait of the Artist as a Young Man* Adlı Romanlarında Yabancılaşma Benzerlikler ve Farklılıklar. Unpublished M.A. Thesis, Ankara.

Gürsel, N. (1996). *Sürgün Edebiyatı, Edebiyat Sürgünleri.* Yayına Hazırlayan F. Andaç. Istanbul: Bağlam Yayıncılık.

Habib, N. K. (2008). Al-Awda: The Theme of Return in Contemporary Arabic Literature: A Case Study of Samira's *Azam. Nebula, 5(1-2). Pp. 88-97.*

Hage, G. (2010). Migration, Food, Memory, and Home-Building. In Schwarz B. and Radstone S. (Ed.), *Memory: Histories, Theories, Debates* (pp. 406-416). New York: Fordham University Press.

Hagerty, B.M., Williams, R.A. and Oe, H. (2002). Childhood Antecedents of Adult Sense of Belonging. *Journal of Clinical Psychology, 58(7), pp. 793-801.*

Hall, S. (1996). Who Needs Identity? In S.Hall and Paul Du Gay (Ed.), *Questions of Cultural Identity* (pp. 1-18). London: SAGE Publications.

Hall. S. (1993). Cultural Identity and Diaspora. In P.Williams and L. Chrisman (Ed.), *Colonial Discourse and Post-colonial Theory* (pp. 392-403). Cambridge: Cambridge UP.

Haldar, S. (2002). V.S. Naipul's *Half a Life*: The Colonial Context and Some Postcolonial Issues. In Mohit Kumar Ray (Ed.), *V.S. Naipaul: Critical Essays. Volume-II.* (pp. 226-249). New Delhi: Atlantic Publishers and Distributors.

Halder, D. and Jaishankar, K. (2017). Love Marriages, Inter-Caste Violence, and Therapeutic Jurisprudential Approach of the Courts in India. In Halder, D. and Jaishankar, K. (Ed.), *Therapeutic Jurisprudence and Overcoming Violence Against Women* (30-42). USA: IGI Global.

Hamilton, E. (1969). *Mythology: Timeless Tales of Gods and Heroes*. New York: Mentor.

Hamzah, H. (2016). Exile in Contemporary Palestinian Poetry. *International Journal of Language and Literature, 4(1), pp. 256-268.*

Heckendorn, M. (1980). *The Twentieth Century Developments of the Künstlerroman Genre.* Whitman College Publisher.

Heidegger, M. (1953). *Being and Time.* (J. Stambaugh, Trans.). Tübingen: Max Niemeyer Verlag.

Heller, V. (1995). *Joyce, Decadence, and Emancipation.* Urbana: University of Illinois Press.

Hirsch, E. (1991). The Imaginary Irish Peasant. *Modern Language Association, PMLA, 106(5), pp. 1116-1133.*

Hoffman, E. (1988). *The Right to be Human: A Biography of Abraham Maslow.* McGraw Hill.

İzzetgil, E. (2014). Rusya-Gürcistan İlişkilerinde Etnik Temelli Problemler ve Ahıska Sorunu (Ethnic Based Problems in Russian-Georgian Relations and Ahiska Turks Issue). *International Symposium on Legal and Social Problems of Ahiska Turks. Giresun University, Astana Yayınları, pp. 151-164.*

İzzetgil, E. (2016).). Etnicheskie Problemi Kak İnstrument v Otnosheniyah Rossii i Gruzii (Этнические Проблемы Как Инструмент в Отношениях России и Грузии). *Journal of SSPS, 1(1), pp.79-99.*

İzzetgil, E. (2018). Stalin Sürgünlerinin Jeopolitiği. *3. Türkistan Kurultayı. Kafkasya ve Türkistan'da 1938 Sovyet Katliamı ve Etkileri. Göç, Sürgün ve Kimlik, Kastamonu University, pp. 105-119.*

İzzetgil, Z. (2019). The Aspect of Memory and Trauma in Toni Morrison's "*Beloved*" and Mircevat Ahiskali's "*Gurbetten İniltiler*" (Groan from the Foreign Land). *International Ahıska Turks Symposium, Istanbul Medeniyet University, pp. 418-435.*

Iontsev, V. A., Ryazantsev, S. V. and Iontseva, S. V. (2016). Novıe Tendencii i Formi Emigracii iz Rossii (Новые Тенденции и Формы Эмиграции из России). *Socialno-Demograficheskiy Potensial Regionalnogo Razvitiya, 12(2), pp. 499-509.*

Jayawardena, J. (1971). The Disintegration of Caste in Fiji Indian Rural Society. In L.R. Hiatt and C. Jayawardena (Ed.), *Anthropology in Ocenia* (pp. 89-109). Sydeny: Angus & Robertson.

Johnson, J. (2008). *Introduction. A Portrait of the Artist as a Young Man.* Oxford: Oxford University Press.

Joshi, S., Kochhar, N. and Rao, V. (2018). Jati Inequality in Rural Bihar. *Policy Research Working Paper 8512, pp. 1-22.*

Joyce, J. (1916). *A Portrait of the Artist as a Young Man.* New York: B.W. HUEBSCH, Inc.

Joyce, J. (1951). *Exiles: A Play in Three Acts.* New York: Viking.

Joyce, J. (1963). *Stephen Hero.* T. Spencer, J. Slocum, H. Cahoon (Ed.). New York: New Directions.

Karcı, D. (2020). Kazakistan'daki Ahıska Türklerin'de Dil, Edebiyat ve Toplumsal Yaşantılarına Etki Eden Şair ve Aydınlar. *Türk Edebiyatları Araştırma Dergisi, 1(1), pp.61-78.*

Katz, D. (2007). *American Modernism's Expatriate Scene: The Labour of Translation.* Edinburgh: Edinburgh University Press.

Khusainov, N.N. (2012). *Slovar Tyurkskih Osnov Russkogo Yazika (Словарь Тюркских Основ Русского Языка).* Ufa: Poligrafdizayn.

King, B. (1993). *V.S. Naipaul.* London: Macmillan Press.

Kırpızlı, G. (2019). Victims of the Soviet Policies: the Case of the Ahiska Turks (1944-1968). *Avrasya Etüdleri, V. 56, pp. 79-98.*

Kırzıoğlu, M.F. (1958). *1855 Kars Zaferi.* Istanbul: Işıl Matbaası.

Kolakowski, L. (1990). *Modernity on Endless Trial (In Praise of Exile).* Chicago: Chicago Press.

Korostelina, K. (2007). Meaning of Social Identity. In *Social Identity and Conflict: Structures, Dynamics and Implications* (pp. 74-77). New York: Palgrave Macmillan.

Kostikov, V. (1990). *Ne Budem Proklinat İzgnanie: Puti i Sudby Russkoy Emigratsii (Не Будем Проклинать Изгнанье: Пути И Судьбы Русской Эмиграции).*Moskva: Mejdunarodnye Otnosheniya.

Kounine, L. and Ostling, M. (2016). *Emotions in the History of Witchcraft.* Ariona: Palgrave Macmillan.

Kroger, J. and Marcia, J.E. (2011). The Identity Statuses: Origins, Meanings and Interpretations. In S.J. Schwartz, K. Luyckx and V.L. Vignoles (Ed.), *Handbook of Identity Theory and Research* (pp. 31-53). Springer Science Business Media, LLC.

Kula, O. B. (2008). "Sürgün Yazını" ve Oya Baydar Romanında Bir Motif Olarak "Sürgün." *Frankofoni, V. 20, pp. 433-434.*

Kula, O. B. (2009). *Marksist İdeoloji ve Edebiyat.* Istanbul: Kanguru Yayınları.

Kvirikadze, N. G. (2015). Russkaya Yazıkovaya Lichnost v Amerikanskoy Srede v Romane V. Nabokova "Pnin" (Русская Языковая Личность в Американской Среде в Романе В. Набокова "Пнин"). *International Scientific Conference "Pushkinskie Chteniya" (Pushkin Readings), pp. 333-339.*

Labaune-Demeule, F. (2004).V.S. Naipaul's *Half a Life:* Moving Away From Tension. In Judith Misrahi-Barak (Ed.). *V. S. Naipaul. A World in Tension* (pp. 117-154). Montpellier: Presses universitaires de la Méditerranée.

Lagunova, A. and Yakimova, S. (2017). Tema Izgnaniya v Tvorchestve Poetov-Emigrantov Pervoy Volni (1920-e godi), (Тема Изгнания в Творчестве Поэтов-Эмигрантов Первой Волны (1920-е годы). *Kultura i Nauka Dalnego Vostoka, 1(21), pp. 119-123.*

Lateiner, D. (1983). The Epigraph to Joyce's Portrait. *Classical and Modern Literature, 4, pp. 77-84.*

Langhans, C. (2017). *Where is Home? Cultural Hybridity and the Quest for Belonging in Turkish-German Cinema.* Unpublished Phd Dissertation, Cambridge.

Lodge, D. (2008). Nabokov and the Campus Novel. *Cycnos, 24(1), pp. 1-23.*

Lykova, Y. (2007). Russian Emigration to Turkey in the 1920's: A Case Study. *H.Ü. İktisadi ve İdari Bilimler Fakültesi Dergisi, 25(1), pp. 323-341.*

Mammadova, M. (2020). *Sürgün Toplumlarda Vatan Algısı: Ahıskalı Türkler Üzerine Bir Araştırma.* Unpublished Phd Dissertation, Konya.

Markam, S. L. (2019). Socio-economic Vision of Expatriates in the Works of V.S. Naipaul. *Journal of Research in Humanities and Social Science, 7(2), pp. 53-56.*

Martin, E.J. (2002). The Nineteenth–Century German Kunstler(in)roman: Tranforming Gender and Genre in New Comparison: *A Journal of Comparative and General Literary Studies, 33(34), pp. 61-71.*

Maslow, A. (1943). A Theory of Human Motivation. *Psychological Review, 50(4), pp.370-396.*

Maslow, A.(1954). *Motivation and Personality.* New York: Harper.

Maslow, A. (1962). *Toward a Psychology of Being*. Canada: D. Van Nostrand

Maslow, A. (1971). *The Farther Reaches of Human Nature.* New York: The Viking Press.

Maslow, A., Frager, R. and Fadiman, J. (1987). *Motivation and Personality.* (3d ed.). Michigan: Harper and Row.

Matveeva, Yu. V. (2017). *Russkaya Literatura Zarubejya: Tri Volni Emigratsii XX Veka* (Русская Литература Зарубежья: Три Волны Эмиграции ХХ Века). Ekaterinburg: Izdatelstvo Uralskogo Universiteta.

Mawere, M, Mubaya. T.R, Reisen. M. and Stam. G. (2016). *Maslow's Theory of Human Motivation and its Deep Roots in Individualism: Interrogating Maslow's Applicability in Africa.* In Mawere, M. and Nhemachena A. (Ed.), Theory, Knowledge, Development and Politics: What Role for the Academy in the Sustainability of Africa? Cameroon: Langa Research & Publishing Common Initiative Group.

Mayer, A.C. (1963). *Indians in Fiji.* London: Oxford University Press.

McCaffrey, J. (1956). Trends in Post Revolutionary Irish Literature. *National Council of Teachers of English, 18(1), pp. 26-30.*

Menand, L. (2012). Silence, Exile, Punning. James Joyce's Chance Encounters. https://www.newyorker.com/magazine/2012/07/02/silence-exile-punning. 18.11.2021.

Mezey, J. H. (1999). Ireland, Europe, The World, The Universe: Political Geography in *A Portrait of the Artist As a Young Man. Journal of Modern Literature, Joyce and the Joyceans, 22(2), pp. 337-348.*

McClennen, S.A. (2004). *The Dialects of Exile: Nation, Time, Language and Space in Hispanic Literature.* West Lafayette: IN, Purdue University Press.

Meerzon, Y. (2012). *Performing Exile, Performing Self: Drama, Theatre, Film.* UK: Palgrave Macmillan.

Mihaylov, O. N. (1989). *O Vladimire Nabokove.* Vladimir Nabokov İzbrannie Proizvedeniya (*О Владимире Набокове.* Владимир Набоков Избранные Произведения). Moskva: Sovetskaya Rossiya.

Miller, J. E. (2019). Looking Back While Moving Forward –Exploring the Self-Concept and the Preparation of Effective Teachers. *Journal of Education and Homan Development, 8(4), pp. 1-7.*

Miller, K.A. (1985). *Emigrants and Exiles: Ireland and the Irish Exodus to North America.* New York: Oxford University Press.

Milosz, M. (1994). Notes on Exile. In Robinson, M. (Ed.), *Altogether Elsewhere: Writers on Exile (pp. 36-41).* USA: Faber&Faber, Inc.

Mitchell, B. (1976). *A Portrait and the Bildungsroman Tradition. Approaches to Joyce's Portrait: Ten Essays.* London: University of Pittsburgh Press.

Mlechko, A.V. (2004). Literatura Russkogo Zarubezhya ("Pervaya Volna" Emigracii: 1920-1940 godi) Uchebnoe Posobie V Dvuh Chastyah (Литература Русского Зарубежья ("Первая Волна" Эмиграции: 1920-1940 Годы))s Учебное Пособие в Двух Частях). Volgograd: Volgogradskiy Gosudarstvenniy Universitet.

Mlechko, A.V. (2012). Russkoe Zarubezhya 1940-1960-kh Godov: Kultura i Periodika. (Русское Зарубежье 1940—1960-х Годов: Культура и Периодика). In Smirnova, A.I. (Ed.), *Literatura Russkogo Zarubezhya 1920-1990 (Литература Русского Зарубежья 1920-1990) (pp. 380-385).* Moskva: Flinta.

Mishra, V. (1996). *New Lamps for Old: Diasporas Migrancy Border. Interrogating Post-colonialism: Theory, Text and Context.* Ed. by H. Triverdi and M. Mukherjee. Shimla: Indian Institute of Advanced Study.

Nabokov, D. and Mathew. J. Bruccoli. (1968). *Vladimir Nabokov: Selected Letters 1940-1977.* Montreux: Yvonne Halsman.

Nabokov, V. (1955). *Lolita.* New York: G.P. Putnam's Son.

Nabokov, V. (1959). *Pnin.* New York: Avon Books.

Nabokov, V. (1970). *Poems and Problems.* New York: McGraw Print.

Nabokov, V. (1989). *Speak, Memory: An Autobiography Revisited.* New York: Random House, Inc.

Nabokov, V. (1990). *Strong Opinions.* New York*:* Vintage Books.

Naficy, H. (1990). Framing Exile: From Homeland to Homepage. Introduction. In H. Naficy (Ed.). *Home, Exile, Homeland: Film, Media, and the Politics of Place* (pp. 1-13). London: Routledge.

Naficy, H. (2001). *Exilic and Diasporic Filmmaking.* New Jersey: Princeton University Press.

Naguib, A. M. (2011). *Representations of 'Home' from the Setting of 'Exile': Novels by Arab Migrant Writers.* Unpublished Phd Dissertation, United Kingdom.

Naipaul, V.S. (1961). *A House for Mr. Biswas.* New York: Alfred A. Knopf.

Naipaul, V. S. (1982). Introduction, *East Indians in the Caribbean: Colonialism and the Struggle for Identity.* New York: Krause International Publishers.

Naipaul, V. S. (1984). *Finding the Center.* New York: Alfred A. Knopf.

Naipaul, V.S. (2000). *Reading and Writing: A Personal Account.* New York: New York Review of Books.

Naipaul, V.S. (2001). *Half a Life.* New York: Alfred A. Knopf.

Naipaul, V.S. (2005). *Magic Seeds.* New York: Alfred A. Knopf.

Naumova, T.V. (1996). "Utecka Umov" iz Rossi ("Утечка Умов" из России). *Sociologicheskie İssledovaniya, N 6, pp. 138-140.*

Niyazov, A. and E. İzzatov (2007). Milli Mücadele ve Ellez İzzetov. *Ahıska Dergisi, 3(8), pp. 10-17.*

Norman, B. and Rajnochova, N. (2020). Otchestvo Kak Odin iz Simvolov Russkoy Kulturi (Отчество Как Один Из Символов Русской Культуры). *Voprosy Onomastiki, 17(2), pp.323-336.*

Oğuz, A. (2017). The Concept of Self-Actualization in Hanif Kureishi's Gabriel's Gift. *International Journal of Language Academy, 5(8), pp. 32-42.*

Onah, F.O. (2015). *Human Resource Management.* 4th Edition. Enugu: John Jacob's Classic Publishers Ltd.

Oyserman, D. and Leah, J. (2011). Possible Identities. In Seth J. Schwartz, Koen Luyckx and Vivian L. Vignoles (Ed.), *Handbook of Identity Theory and Research.* Vol. 1. (Structures and Processes) (pp. 117-145). New York: Springer.

Öztarhan, E. (2015). Home in Contemporary Arab American Literature: Randa Jarar's *A Map of Home. Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, Vol. 20, pp. 63-69.*

Öztürk, A.S. (2000). *A New Historicist Approach to James Joyce's "Dubliners."* Unpublished M.A. Thesis, İzmir.

Öztürk, E. (2019). Ideyno-Hudojestvennoe Svoeobrazie Vyselencheskoy Literaturı Ahaltskih Turok (Идейно-Художественное Своеобразие Выселенческой Литературы Ахалцихских Турок). *Науковий вісник Міжнародного гуманітарного університету, 43(4), pp. 19-22.*

Paddy, D.I. (2009). Key Critical Concepts and Topics. In Tew, P. and Murray, A. (Ed.), *The Modernist Handbook (pp. 112-134).* London and New York: Continuum.

Pal, G. S. (2016). A Journey Towards Self Discovery in V.S. Naipaul's *Magic Seeds. VEDA's Journal of English Language and Literature, 3(3), pp. 11-16.*

Pandey, N. (2013). Naipaul's Discovery of India in an *Area of Darkness. Journal of Humanities and Social Sciences, 17(4), pp. 16-18.*

Patil, M. (2002). India and Nobel Laureate V.S. Naipaul. In Mohit Kumar Ray (Ed.), *V.S. Naipaul: Critical Essays. Volume-II. (pp. 254-267).* New Delhi: Atlantic Publishers and Distributors.

Perkins, J. (1994). Fascism and the Russian Community in Interwar Queensland. *Journal of the Royal Historical Society of Queensland, 15(8), pp. 393-408.*

Perrey, J.A. (1969). *A History of the East Indian Indentured Plantation Worker in Trinidad, 1845-1917.* Unpublished Phd Dissertation, Michigan.

Peter, M.Z., Jabbar Peter, P.F. and Catapan, A.H. (2015). Belonging: Concept, Meaning, and Commitment. *US-China Education Review B, 5(2), pp. 95-101.*

Pifer, E. (1981). *Nabokov and the Novel.* Cambridge: Harvard University Press.

Pipes, R. (2001). *Communism: A History.* USA: Modern Library Edition.

Piriyev, A. and Piriyeva, S. (2001). *Ata Yurdum Ahıska.* Bakı: Mütercim Nəşriyyatı.

Menand, L. (2012). Silence, Exile, Punning. James Joyce's Chance Encounters. https://www.newyorker.com/magazine/2012/07/02/silence-exile-punning. 18.11.2021.

Pitonyak, D. (2014). The Importance of Belonging. http://dimagine.com/wp-content/uploads/2018/04/Belonging.pdf. 05.08.2020.

Pitzer, A. (2013). *The Secret History of Vladimir Nabokov.* New York: Pegasus Books.

Polian, P.M. (2005). Emigratsiya: Kto i Kogda v XX Veke Pokidal Rossiyu (Эмиграция: Кто и Когда в XX Веке Покидал Россию). In O. Glezer and P. Polian (Ed.), *Rossiya i Ee Regioni v XX Veke: Territoriya-Rasselenie-Migratsii (Россия и Ее Регионы в XX Веке: Территория – Расселение – Миграции),* (pp. 493-519). Moskva: OGI.

Popov, A.V. (1998). *Russkoe Zarubejye i Arhivi. Dokumenti Rossiyskoy Emigratsii v Arhivah Moskvi. (Русское Зарубежье и Архивы. Документы Российской Эмиграции в Архивах Москвы).* Moskva: Izdatelstvo Istoriko-Arhivniy Institut RGGU.

Popovich, N. (2018). "V Rayu Mi Budem v Myach Igrat": Motiv Igri v Tennis v Proizvedeniyah V. Nabokova ("В Раю Мы Будем в Мяч Играть": Мотив Игры в Теннис в Произведениях В. Набокова). *Polilog. Studia Neofilologiczne, N 8, pp. 117-34.*

Qabaha, A.R. (2018). *Exile and Expatriation in Modern American and Palestinian Writing.* Switzerland: Palgrave Macmillan.

Qutami, M. (2015). Hemingway: An Untragic Exile and Literary Genius. *International Journal of Culture and History, 1(1), pp. 10-14.*

Raeff, M. (1990). *Russia Abroad: A Cultural History of the Russian Emigration 1919-1939.* New York: Oxford University Press.

Rashid, A. (1997). The Last Lion. In Feroza Jussawalla (Ed.), *Conversations with V.S. Naipaul.* USA: University Press of Mississipi.

Riquelme, J. P. (2006). James Joyce. In Derek Attridge (Ed.), *Stephen Hero and A Portrait of the Artist as a Young Man, (pp. 103-121).* Cambridge: Cambridge University Press.

Roopnarine, L. (2003). Indo-Caribbean Migration: From Periphery to Core. *Caribbean Quarterly, 49(3), pp. 30-60.*

Roopnarine, L. (2006). Indo-Caribbean Social Identity. *Caribbean Quarterly, 52(1), pp. 1-11.*

Roopnarine, L. (2016). Interview with Patricia Mohammed: The Status of Indo-Caribbean Women: From Indenture to the Contemporary Period. *Journal of International Women's Studies, 17(3), pp. 4-16.*

Rushdie, S. (2006). Imaginary Homelands. In Ashcroft, G. Griffiths and H. Tiffin (Ed.), *The Post-Colonial Studies Reader* (pp.428-435). New York: Routledge.

Ryaguzova, L.N. (2016). Motivı "İzgnaniya" v Publicistike V. Nabokova (Мотивы "Изгнания" в Публицистике Набокова). *Naslediye Vekov, Elektronniy Naucniy Jurnal Yujnogo Filiala İnstituta Naslediya, 4(8), pp. 51-56.*

Saha, A. S. (2009). Exile Literature and the Diasporic Indian Writer. *Rupkatha Journal on Interdisciplinary Studies in Humanities,1(2), pp. 186-196.*

Said, E. W. (1983). *The World, the Text, and the Critic.* USA: Harvard University Press.

Said, E. W. (1984). The Mind of Winter: Reflections on Life in Exile. *Harper's Magazine, 269 (1612), pp. 49-55.*

Said, E. W. (1993). *Culture and Imperialism.* New York: Vintage Books.

Said, E.W. (1994). *Representations of the Intellectual.* New York: Vintage Books.

Said, E.W. (1999). *Out of Place: A Memoir.* London: Granta.

Said, E.W. (2001). *Reflections on Exile and Other Literary and Cultural Essays.* Massachusetts: Harvard University Press.

Sakallı, E. (2016). *Ahıska Edebiyatının Çınarı Mircevat Ahıskalı.* Ankara: Gazi Kitabevi.

Sakallı, E. (2018). Mircevat Ahıskalı'nın Romanlarında Ahıska Türklerinin Sürgünü ve Göçü. *International Central Asis Symposium: Migration, Poverty and Identity. Kyrgyzstan, Bishkek, pp. 86-94.*

Salhi, Z. S. and Netton, I. R. (2006). *The Arab Diaspora: Voices of an Anguished Scream.* London: Routledge.

Santrock, J.W. (2011). *Educational Psychology.* Fifth Edition. New York: McGraw-Hill.

Saraskina, L. (2009). *Aleksandr Soljenitsin. JZL* (Александр Солженицын. ЖЗЛ). Moskva: Molodaya Gvardiya.

Sardi, R. (2013). *Worlds and Worlds Apart in Vladimir Nabokov's Fiction.*Unpublished Phd Dissertation, Budapest.

Sawwa, N.M. and Neimneh, S. (2017). Exile and Self-Actualization in Pauline Kaldas's *He Had Dreamed of Returning* and *Airport. International Journal of Applied Linguistics English Literature, 6 (2), pp. 207-213.*

Seamus, D. (2006). James Joyce. In Derek Attridge (Ed.), *Joyce the Irishman, (pp. 28-48).* Cambridge: Cambridge University Press.

Senguttuvan, M. and Dwivedi, L. D. (2016). Artistic Escape as Joyce's Notion of Love and Hatred. *Rupkatha Journal, 8(1), pp. 68-77.*

Seret, R. (1992). *Voyage into Creativity: The Modern Künstlerroman.* New York: P. Lang Print.

Setiawan, A. (2018). Need Hierarchy in T.B. Silalahi's Novel *Toba Dreams. 1st Annual International Conference on Language and Literature: KnE Social Sciences.*

Sevim, P. (2018). *Mircevat Ahıskalı'nın ve Eyvaz Zeynelov'un Hikayelerinde Göç ve Sürgün.* Unpublished M.A. Thesis, Uşak.

Shadursky, V.V. (2004). *Intertekst Russkoy Klassiki v Proze Vladimira Nabokova (Интертекст Русской Классики в Прозе Владимира Набокова).* Novgorod: Novgorodskiy Gosudarstvenniy Universitet.

Sharma, K.K. (2015). The Identity of Exile: An Epiphany of Escape, Endurance and Ecstasy. *International Journal of New Technology and Research, 1(2),pp.23-26.*

Sharma, S.K. (2017). The Marginalised Class and Caste in Mulk Raj Anand's *Untouchable. A International Multidisciplinary Journal, 3(5), pp. 1-6.*

Shaw, H. E. (1983). *The Forms of Historical Fiction: Sir Walter Scott and His Successors.* Ithaca and London: Cornell University Press.

Shaw, K. L. (2006). *Re-creating identity in exile: Hybridity and gender in the works of Assia Djebar, Leila Sebar and Malika Mokeddem.* Unpublished PhD dissertation, Department of Modern Languagesand Classics, University of Alabama

Schultz, D. P. and Schultz, S.E. (2009). *Theories of Personality.* Ninth Edittion, USA: Wadsworth.

Simpson, J. (1995). *The Oxford Book of Exile.* Oxford: Oxford University Press.

Singh, B. (2013). A Study of Placelessness in V.S. Naipaul's Life and Works. *Elixir Literature, No 63, pp. 18495-18497.*

Singh, K. (2016). *Women in Exile and Alienation: The Fiction of Margaret Laurence and Anita Desai.* UK: Cambridge Scholars Publishing.

Smith, M. G. (1965). *The Plural Society in the West Indies.* Berkeley: University of California Press.

Solak, S. G. (2017). Mekan-Kimlik Etkileşimi: Kavramsal ve Kuramsal Bir Bakış. *Manas Sosyal Araştırmalar Dergisi, 6(1), pp. 13-37.*

Soylukan, S. (2019). *Arab Mothers and Their American Daughters: Reading Susan Muaddi Darraj's "The Inheritance of Exile" in the Light of Edward Said's Thoughts on Exile.* Unpublished M.A. Thesis, Konya.

Spitzer, L. (1998). *Hotel Bolivia: A Culture of Memory in a Refuge From Nazism.* New York: Hill and Wang.

Stanca, N. (2009). Ovid, Myth and Exile in Joyce's *A Portrait of the Artist as a Young Man.* In Adina Ciugureanu, Ludmila Martanovschi, Nicoleta Stanca (Ed.), *The Proceedings of the Ovid, Myth and (Literary) Exile,* Conference, Constanta(pp. 155-162).

Strauss, A. (1995). Identity, Biography, History, and Symbolic Representations. *Social Psychology Quarterly, 58, pp. 4-12.*

Suertegaray and et al. (1992). Sense of Belonging: A Vital Mental Health Concept. *Arch Psychiatr, 6(3), pp. 172-177.*

Sultanova, M. (2018). Stalin Represyonları ve Bakü'de Represyona Maruz Kalmış Türk Dünyası Aydınları. *3. Türkistan Kurultayı. Kafkasya ve Türkistan'da 1938 Sovyet Katliamı ve Etkileri. Göç, Sürgün ve Kimlik, Kastamonu University, pp.237-242.*

Sümer, G. (2019). *Türkiye'de Lisansüstü Eğitime Devam Eden Suriyeli Kadınların Sosyal Uyumuna Toplumsal Cinsiyet ve Sosyal Sermaye Merkezli Bir Bakış.* Unpublished M.A. Thesis, Ankara.

Taş, M. (2012). George Lamming and V. S. Naipaul in The Light of Politics of Postcolonialism. *YDÜ Sosyal Bilimler Dergisi, 5(1), pp. 99-121.*

Tabori, P. (1972). *The Anatomy of Exile.* London: Harrap.

Tew, P. (2009). Glossary. In Phillip Tew and Alex Murray (Ed.), *The Modernist Handbook,* (pp. 199-214). London: Continuum.

Thomas-Hope, M.E. (1992). *Explanation in Caribbean Migration.* London: The Macmillan Press.

Thuente, M.H. (2000). Development of the Exile Motif in Songs of Emigration and Nationalism. *The Canadian Journal of Irish Studies, 26(1), pp. 8-23.*

Tischleder, B. (2014). *The Literary Life of Things: Case Studies in American Fiction.* Frankfurt: Campus Verlag.

Tolstoy, I. (1993). *Predvoenniy Nabokov i ego Dramaturgiya/Kursiv Epokhi. Literaturnie Zametki.* (Предвоенный Набоков и его Драматургия/ Курсив Эпохи. Литературные Заметки.). Saint-Petersburg: Pushkinskiy Fond.

Trepte, S. (2006). Social Identity Theory. In Jennings Bryant and Peter Vorderer (Ed.), *Psychology of Entertainment,* (pp. 255-272). New York: Lawrence Erlbaum Associates.

Tuan, Y. (1977). *Space and Place: The Perspective of Experience.* Minneapolis: University of Minnesota Press.

Turan, G. (1998). Sürgünün Sınırı Var mı? *Kitap-lık (Sürgün Dosyası), 34 Güz, pp. 154-162.*

Turan, Ö. A. (2015). *The Concept of "Exile" Within and Beyond the Post-Colonial Theory.* Unpublished M.A. Thesis, Tekirdağ.

Varkey, T. (2014). The Myth and Meaning of the Gandhian Concept of Satyagraha. *Sophia University Junior College Division Faculty Journal, pp.171-179.*

Venclova, T. and Cuplinskas, D. (2008). Exile as Good Luck. *New England Review (1990-), 29 (2), pp. 128-133.*

Vertovec, S. (2000). *The Hindu Diaspora: Comparative Patterns.* London and New York: Routledge.

Vinogradova, O.V. and Balanovskiy, R.M. (2018). Socialnie Rituali i Problema Assimilyacii v Romane V. Nabokova "Pnin" (Социальные Ритуалы и Проблема Ассимиляции в Романе В. Набокова "Пнин"). *Cross-Cultural Studies: Education and Science, 3(3), pp. 24-29.*

Vishnu, A.K. (2005). *Half a Life*: A Reading in Sense, Sensebility and Sensuality. In Mohit K. Ray (Ed.), *V.S. Naipaul: Critical Essays. Volume-III* (262-271). New Delhi: Atlantic Publishing.

Vryan, K.D. (2007). Identity: Social Psychological Aspects. In G. Ritzer (Ed.), *The Blackwell Encyclopedia of Sociology* (pp. 2216-2220). UK: Blackwell Publishing.

Voigt-Graf, C. (2004). Twice Migrants' Relationship To Their Ancestral Homeland: The Case of Indo-Fijians and India. *The Journal of Pacific Studies, 27(2), pp. 177-203.*

Ward, P. (2002). *Exile, Emigration, and Irish Writing.* Dublin: Irish Academic Press.

Wilson, J. L. (2005). *Nostalgia: Sanctuary of Meaning.* USA: University of Minnesota Publishing.

Woolf, V. (1984). Modern Fiction. In A. McNeille (Ed.), *The Essays of Virginia Woolf* (pp. 157-165). London: The Hogarth Press.

Wright, R. (1951). *I Choose Exile.* Richard Wright Papers.Yale Collections of American Literature, Beinecke Rare Book and Manuscript Library.

Yarar, I. (2013). *Exiled: Joyce and Ireland.* Unpublished, M. A. Thesis, Istanbul.

Yemelyanova, T.P. (2020). Traktovki Licnosti Petra Pervogo v Sovremennoy Nauke i Kollektivnoy Pamyati Rossiyan (Трактовки Личности Петра Первого в Современной Науке и Коллективной Памяти Россиян). *Gorizonti Gumanitarnogo Znaniya N 3, pp. 59-70.*

Yetkin, G.B. and Öksüz, G. (2019). Zorunlu Kültürlenmeye Aidiyetçi Bir Yaklaşım: David Bezmozgis ve Nataşa Romanında Göç. *RumeliDe Journal of Language and Literature Studies, pp. 504-518.*

Yerofeyev, V. (1988). Russkiy Metaroman V. Nabokova, ili v Poiskah Poteryannogo Raya (Руский Метароман В. Набокова, или в Поисках Потерянного Рая). *Voprosi Literaturi, N 10, pp. 125-160.*

Yılmaz, A. (2004). Ahıska Türklerinin Edebiyatına Dair. *Türk Dünyası Dil ve Edebiyat Dergisi, 8 (2), pp. 123-152.*

Yılmaz, A. (2020). *Türk Romanında Ahıska Türkleri.* Ankara: İlbilge Yayıncılık.

Zaozerskaya, E.I. (1958). Begstvo i Othod Krestyan v Pervoy Polovine XVIII Veka (Бегство и Отход Крестьян в Первой Половине XVIII Века). In Beskrovnıy, L.G. (Ed.), *O Pervonachalnom Nakoplenii v Rossii (О Первоначальном Накоплении в России),* (pp. 144-188). Moskva: Izdatelstvo AN SSR.

Zeyrek, Y. (2006). *Ahıska Araştırmaları.* Ankara: Kozan Ofset.

Zhou, M. (2015). *The Transcription of Identities. A Study of V.S. Naipaul's Postcolonial Writings.* Verlag: Bielefeld.

Zhukova, O. (2019). Forward to the Bright Future of Socialism! : the Role of Images and Symbols in Promoting Collectivization in Soviet Ukraine, *MODSCAPES Conference, pp. 1-12.*

Zlochevskaya, A. (2001). Roman V. Nabokova *Ada* v Kontekste Russkoy Literaturnoy Traditsii (Роман В. Набокова *Ада* в Контексте Русской Литературной Традиции). *Vestnik Moskovskogo Universiteta, 9(2), pp. 34-46.*

http://www.oed.com/view/Entry/66231?rskey=H0wAPo&result=1#eid 12.10.2020

https://www.newyorker.com/magazine/2012/07/02/silence-exile-punning 05.06.2021.

https://www.nobelprize.org/prizes/literature/2001/naipaul/25675-v-s-naipaul-nobel-lecture 14.01. 2022.

APPENDIX

The researcher interviewed Mircevat Ahiskali on the 10th of December, 2020.[21]

Researcher: Dear Mircevat Ahiskali, first of all, I would like to thank you for having this interview with me.

Ahiskali: You are welcome. Actually, I would like to thank you for organizing the interview.

Researcher: I am planning to talk with you about your literary life and your masterpieces, and I have a few questions related to them. First and foremost, how did you begin writing your literary works? More precisely, where did the idea to write come from? Because, as far as we know, your study area is quite different from the literature. How did you change your field of study, and how did you begin to write literary works?

Ahiskali: Yes, many people have asked me this question. When I was a child, I grew up with my mother's mâni. Let me tell you something. You know, we are all children. And like all children, we loved to go out into the street and play different games, such as cards, football, basketball, or just go to the park. Of course, during that time, as a small child, I also wanted to go outside and spend time with my friends. My older brothers went to work, my sister was at school, and my mother was alone at home. Since the only adult person in the house was my mother, both housework and field work were on her shoulders. When she needed help badly, I was the only one with her, and she would ask me for help and tell me, "My dear, come and help me!" You know, at that time I was a child and wanted to play with my friends outside, but my mother needed help, and I told her, "Ok, mom, I will come and do whatever you tell me, but I have a request from you. If you tell me a mâni, I will help you." I mean, when I was only a small child, I started to love mâni, poems, and folk

songs. When I was ten or eleven years old, I received a book as a present. My neighbor brought it from Azerbaijan. It was *The Epic of Koroglu*, and I started reading the book excitedly. I read the book repeatedly for years because I adored it so much. Most

---

[21] The interview was conducted in Turkish and translated into English by the researcher.

importantly, I adored the epic's heroic poems. I had read so much that I had memorized the entire *Koroglu Epic*. During that time when I received the book, there were seventeen variants of this epic, but now, as far as I know, there are eighteen variants of it. I memorized, from the beginning to the end, all seventeen variants. Several years later, I had a chance to get a book called *Azerbaycan Âşıkları* (Azerbaijani Minstrels). While living in the Uzbekistan Soviet Socialist Republic, getting such a book was not so easy, but I can accept myself as a lucky person who had the opportunity to receive this book from the Azerbaijan Soviet Socialist Republic. Thanks to this book, I became acquainted with the Azerbaijani *minstrel tradition* and minstrels, as well as with Azerbaijani poetry. You know, I was born in Uzbekistan, and I got my education in the Uzbek language. For this reason, during my school years, I was exposed to Uzbek literature as well. In fact, I adore Uzbek novels, but I could not say the same about poetry. The Uzbek poetry tradition did not have an impact on me, and I still do not know why it did not inspire me. On the other hand, the Azerbaijani poetry tradition left a totally different impression on me, impacted me profoundly, and moved me. Maybe the Azerbaijani Turkish language has similarities with the Ahiska Turk dialect. Actually, I am not sure about it, but it is possible. However, it really affected me a lot, especially the Azerbaijani *minstrel tradition*. Minstrel poetry is amazing. I am really in love with this type of poetry. The rhymes in the poems were so beautiful. It was enchanting to me. These poems affected me both in terms of fluency and meaning. When it came to producing literary texts, I had no idea what I was doing at the time. I just loved to read, but later, the feeling of writing occurred spontaneously in me. Different events that occurred in my life triggered my writing, and I started to scribble something. I have been brought up with a nationalist spirit since childhood. I mean, nobody prepared me. I mean, nobody raised me as a nationalist. In fact, it is in human nature to be nationalist, to love their nation, to love their culture, and to love their traditions. In other words, loyalty to one's nation is inside a person.

Researcher: Well, did the stories you heard from the older generation about the mass Ahiska exile in 1944 affect you? In other words, did painful and traumatic stories inspire your writing journey?

Ahiskali: As I mentioned before, I loved and adored poetry. Therefore, I tried to compose poems. During that time, I was so young that I could not show my poems to anyone, and after composing them, I tore them up. I was ashamed to show my poems. I

went on like this for many years. So, I was composing and then tearing them up. One day, when I just came from the military, on TV there was a program called *Народное Творчество* (Narodnoe Tvorchestvo), which was broadcast on the Moscow channel. Every week, this television program introduced the culture of a nation that lived in the Soviet Union. Each nation conveyed its cultural values to the audience in the Russian language because all the nations residing in the whole of the Soviet Union at that time knew and spoke Russian as a mother tongue, and therefore, the language of such television programs was precisely Russian. So, these nations were the inhabitants of the SSR. And when I watched this program, I always wondered why all the nationalities and minorities, that is, everyone belonging to different ethnic groups, took part in it. Why did Ahiska Turks not take part in this TV program? What was the reason? Officially, they were citizens of the Soviet Union, and it was their right to participate in the program, but why did it not occur? Did someone prevent them? These were the questions that plagued my mind. By the way, at that time, no one even knew the word Ahiska. In fact, Ahiska is a region in Georgia and the homeland of the Ahiska Turks. During that time, it was known as a region, and by the way, our community also knew it in this way. At that time, we knew our community as the Turkish community, not Ahiska Turk. We were just Turks, that's all. Nobody was aware of it. You know, as I watched the program, I constantly questioned, "Why don't we introduce our nation and culture?" or "Why does no one represent us on this TV program in Moscow?" Meanwhile, it is worth noting that when I was a child, when I stayed at home with my mother, I always asked her: "Mum, did we have poets or writers in our homeland?" My mother answered: "My dear honey, of course, we had them." I insisted and asked, "Well, who were they?" "Dear son, I don't know exactly their names, but before the mass exile, in our homeland, there were minstrels who traveled from one district to another and read their poems." "Mummy, don't you know any poems from our homeland?" Her answers were always, "Surely, I know." She only knew a few of them by heart. However, she did not have deep knowledge related to this. You know, one day I was watching the same TV program again, and someone of Russian origin was the guest on *Народное Творчество* (Narodnoe Tvorchestvo), and he recited poetry. The poem's title was *Мать Моя Волга*. Until that time, I was interested in history, and I had the opportunity to read different sources. This phrase, *Мать Моя Волга*, had an impact on me. I thought, "Dear Russian people, since when is the Volga your mother?" The Volga is the Idil river. Turks have

always lived there, and Turks still live there. You come and say that *Мать Моя Волга*, that is, the Volga, is my mother. You recited this poem to all citizens of the USSR. At that moment, I got angry, and I immediately turned off the TV and composed a poem, which I called *Hani*. You know, dear, *Hani* was the first poem that I composed and that I did not tear up. And actually, from that time on, I started to compose poems. It was a turning point for me. I only promised myself at the time. I will rewrite our Ahiska Turk literature, and with this goal in mind, I sat down and composed *Hani*. From that day on, I started writing. Actually, my goal was not to write a novel, a story, or poetry; it was not to be a poet. My goal was not to be Mircevat Ahiskali, who became known as an Ahiska Turk writer and poet. At that time, I didn't have the Ahiskali pseudonym. My goal was simply to document the ordeal life of my community, the path they had to take, and to inform the rest of the world that there was a community suffering oppression and injustice within the borders of the Soviet Union. That was my goal. My goal was not to be famous or to be known by everyone, so I always preferred to keep myself in the background and adopted a pseudonym for myself. During that time, I adopted the pseudonym Gizliddin. For many years, I created my literary works under the pseudonym Gizliddin. At that time, in Uzbekistan, most people from our Ahiska and Uzbek communities liked Gizliddin's poems. However, nobody knew who Gizliddin was. My brother was the only person in our family with whom I shared my secrets, and even he had no idea who Gizliddin was. Almost nobody knew until 1988. In fact, I started writing in 1981, and they learned who Gizliddin was in 1988. Until 1988, the people around me, that is, my family, friends, and social surroundings, liked and adored Gizliddin's poetry. However, in 1988, when they learned that Gizliddin was me, they were surprised, and some of them even did not believe that the poetry was composed by me. "You could not be Gizliddin. These poems cannot be yours!" So very few people believed me. Do you know what I did? I composed a poem about those who do not believe, and when they heard their names in the verses of the poem, they believed me. I have been writing ever since and will continue to write.

Researcher: Where did your first literary work appear? I mean in Uzbekistan, Azerbaijan, or Türkiye.

Ahiskali: In Uzbekistan, one of the local newspapers offered to publish my poems there. However, the newspaper had a request from me. They didn't want me to compose poetry related to the homeland, exile, or Ahiska. That is to say, they asked me to write about

the positive sides of the USSR: collective farms, that is, kolkhozes; brotherhood; unity; and friendship between different nations. Thus, the verses about my homeland, Ahiska, must not take place in my literary oeuvre. There was a journal of the Crimean Turks in Tashkent, and its name was *Yildiz*. This journal also wanted to publish my poems, but they also had some conditions and restrictions. According to the editor of the journal, I needed to work on my poems because they were too tough. That is, the poems had a heavily critical style. The poems were rife with criticism of the government's persecution and inequity during the era. The editor and other staff of the journal stated to me, "Don't criticize so much; do not write poems full of such heavy criticism." If I would not criticize the government and its injustices and inequalities like that, why did I adopt the pseudonym Gizliddin? Why did I adopt the pseudonym Gizliddin and criticize it heavily? You know, during that time, while living in the USSR, it was not so easy to live within the borders of the union and criticize heavily, and therefore, I chose the pen name Gizliddin. Hence, I chose the pseudonym Gizliddin, and I began secretly writing my literary works. Later, when I left Uzbekistan, Fergana, and moved to Azerbaijan, one of my friends introduced me to Mevlüt Süleymanlı in Baku. I do not remember exactly the year, but it should be 1992. My first poems were published in the *Oğuzeli* journal, whose editor was Mevlüt Süleymanlı. Thanks to him, my first poems were published in Azerbaijan, and these poems were published under a new pseudonym, Ahiskali, which I still use.

Researcher: As far as I know, you personally witnessed the 1989 Fergana atrocities. You were exposed to involuntary exile, and you reflected these bloody events in your poems more deeply in Azerbaijan.

Ahiskali: You know, most of my poems are about real-world events. True events serve as the basis for my literary works. Almost all of them are in this style. It doesn't matter whether it's a poem, a short story, or a novel. For instance, when I decided to write about the mass exile of the Ahiska Turks, I interviewed more than a hundred people. I visited them in Uzbekistan, Azerbaijan, and Türkiye. Through the characters, I tried to convey to the readers all the atrocities and traumas that they experienced in the cattle wagons under inhuman conditions. Their stories deeply affected me, and I decided to write them down and pass them on to the next generation. The new generation should know what has happened to their ancestors. Not only the next generation but the entire world. Most people know about Jews and their tragedies. I mean the Holocaust. Many people died

due to the Nazi regime. But, unfortunately, I could not say that about the tragedy of the Ahiska Turks. Through my works, I would like to reach readers from different nations and cultures, and I would like to convey this pain and injustice. These people experienced the genocide that was conducted by the government of the time. Real facts and real people appeared in my novels, but with names I made up. For example, in one of my novels, there is a character named Nazife Hala. She is a woman who endured much suffering, and my mother herself has gone through some of the horrors described in this character. Nazife Hala's daughter Mavi, before her death, wanted raisins. This girl is my sister. The character Mavi is my sister, and before her death, she had one last wish: to eat raisins. However, the regime did not allow Nazife Hala to fulfill her child's last wish.

Researcher: According to your above-mentioned statements, can we infer that the characters in the *Gurbetten İniltiler Karış Karış Fergana* novel are drawn from your family, friends, and, generally, your social surroundings?

Ahiskali: Sure. It's true. I can say this is my own experience. Most of the events in the novel I saw with my own eyes. That's what I witnessed in Fergana. Apart from my own experiences, I interviewed people who lived in Fergana and were witnesses to bloody massacres. These people personally experienced this pain, and after interviewing them, I could not write down all the events in all their nakedness. Our daughters, wives, mothers, or sisters were abused, raped, and tortured. I could not write what I heard from them since they are still alive. If many years had passed since the Fergana massacres, maybe it would be possible to write, but now, no, it's impossible. Those who lived in that area knew their stories, and I couldn't pierce wounds or renew traumas. Now, these girls have families, they have children, and they do not want their children to learn about their torture and abuse. I could not fictionalize their past in my novel. However, I tried to narrate indirectly and subtly. I did not and could not convey the traumatic events as they were.

Researcher: Which character is closest to you in the Gurbetten *İniltiler Karış Karış Fergana* novel?

Ahiskali: As I stated before, my literary works are about real-world events, that is, my experiences. And as you noticed at the end of the novel, the main character, Cömert, says, "I wrote an epic, and I want to change it into a novel." This novel would probably

be *Gurbetten İniltiler*. Thus, the readers, from the statement of the protagonist, could understand who Cömert is. Actually, all the readers who read it carefully grasped it. I mean, they could understand that Cömert, in fact, enlivens my life. So, in fact, the character that is closest to me is Cömert, because Cömert means Cevat. In most of my literary works, I adopt the Sehabed or Cömert names. So, one of the meanings of Cevat is Cömert. For example, I recently released my new novel, *Aşk Bir Hastalıktır*, in which readers may encounter Sahavet.

Researcher: Given that you speak various languages, which one do you favor in your literary oeuvre? I mean, the Azerbaijani, Uzbek, Turkish, or Russian languages? Or do you use the Ahiska dialect?

Ahiskali: As I have already mentioned, I received my education in the Uzbek language, but trust me, I did not write even a single poem in this language. Before immigrating to Türkiye, all the poems I composed were in the Ahiska dialect. However, after relocating to Türkiye, I began using Turkish in my literary works. In fact, I used to write something every single day. If I did not write even a few lines, I considered that day a 'dead day.' After moving to Türkiye, as far as I remember, about thirteen days passed, and I lost all the literary works that I had created in the twenty-year period. You know, I couldn't pick up a pen for five years. Can you imagine this unpleasant situation? A person who did not even spend a day without composing some verses or lines, how did this person spend five years without picking up a pen? It was like my brain had been paralyzed. What I went through was like a psychological trauma. The suitcase in which I stored my literary works was empty, and every time I looked at it, I felt terrible. How did all these literary works get lost in this suitcase? Where did they fall? How could they disappear? I could not grasp it. During those days, my dear wife, may Allah have mercy on her, got angry and said, "You are crazy, you are crazy! Drop it! Don't look at this empty suitcase! How long will you look at it? That's enough! These literary works are not here. What can we do? I am sure if something had happened to our kids, you would not be as upset as you are now." You know, all the things that were lost in the suitcase were like my kids.

Researcher: If you don't mind, I'd like to go on to another question. You were born in Uzbekistan, got your education there, and even worked for several years there, but you experienced an external exile after the Fergana massacres and had to move to Azerbaijan, where you had to accommodate and build a 'new home.' However, your

stay in Azerbaijan was not very long, and you hit the road again and immigrated to Türkiye. I mean, you had to change places a lot, and this may have affected your sense of belonging or your need for belonging. Of course, I don't know, so I want to ask you this. Can you tell us where exactly you belong, both as an Ahiska Turk and as our national writer who has to move so much? Well, I mean, for instance, I can say I belong here; this is my home. I lived or live here, but is there a place you say you belong to? Can you tell us where exactly this place is?

Ahiskali: Well, as you have mentioned, I was born in Uzbekistan, in Central Asia. I was educated there, and I studied in Uzbek, but I never felt that I belonged to Uzbekistan. I always felt like a foreigner there. I felt like the 'Other' there.I did not receive an education in the Azerbaijani language. I did not compose poetry or write novels or short stories in Azerbaijani. That is, I have never written anything in this language. If we look deeply, we can realize that the Azerbaijani language is quite similar to that of the Ahiska people, which is to say, to us. I adore literature that is written in Azerbaijani. Whether it is prose or minstrel poetry, I am happy to read it. I adore Azerbaijani literature and culture. Azerbaijan is a country that I value and admire in general. I am living in Türkiye, I am under our flag, and I am in my homeland. Türkiye is the homeland for those who say they are Turks. However, I have a hometown. You know, there are eighty-one cities in Türkiye. In my opinion, Ahiska is the eighty-second city that historically belongs to Türkiye. I am an Ahiska Turk. It does not matter where I was born. It could be Russia, Uzbekistan, Türkiye, Azerbaijan, or another country. I am from Ahiska, and I am an Ahiska Turk. My homeland is Türkiye. The place where the graves of my ancestors take place is Ahiska. There are their traces. So, I am an Ahiska Turk, and my homeland is Türkiye. For instance, when you ask someone from Erzurum where his or her homeland is, he or she will probably respond with Türkiye, but if you ask where their hometown is, the answer will probably be Erzurum. You can detect the same situation in people from other cities as well. For example, people from Ankara, Konya, Artvin, or other cities in Türkiye will respond in the same manner. In this way, people from Konya, Artvin, and Ankara will give the same answer. I'm proud that I'm an Ahiska Turk. I had heroic grandmothers and grandfathers and a glorious past. Even though I now do not have my beloved Ahiska, Ahiska still exists, and I am still alive. As our forebears once observed, 'Hope dies last. The hope does not die before I die.' Even if our community is unable to resettle collectively, I hope they will be able to immigrate to Ahiska, the

'home' of our ancestors, individually. The Old Turks had a custom whereby nomads would circle as they moved from one location to another. This means that the earth is in the form of a circle. No matter how far you travel from your starting point, the point you arrive at is the point from which you started.We had to leave Ahiska and were exiled to different countries, but I believe that if I don't return there one day, my descendants will definitely go back, history will be altered, this course will be reversed, and we will reclaim our hometown of Ahiska again.

Researcher: As you stated before, you have had to live in different countries, where you have tried to accommodate and create your own 'home.' In which country did you succeed in doing it?

Ahiskali: My home is Ahiska, no matter where I am. I have been talking about Ahiska since my childhood, and I still talk about it at this age. From my parents, I have always heard about Ahiska—that is, tales, stories, and memories. These are all related to it. It was all about Ahiska. Ahiska was the focus for me. And I grew up with the events of the Ahiska. When I arrived in Ahiska, I first took a handful of soil in my hand, and in fact, I did not only take a handful of soil. In my hands were the history of my community, the past, and the traumatic memories of my ancestors. When I gazed at the handful of soil in my palm, I saw my past; I saw my ancestors; I held the bones of my ancestors. When I looked at the handful of soil, I saw the occupation of Ahiska. I saw our martyrs. I held the whole Ahiska culture in my palm. I had the entire Ahiska region in the palm of my hand. I felt very moved. I was really impressed. Ahiska is undoubtedly our home town, our life, and our everything. There cannot be Ahiska Turks if Ahiska does not exist. Without it, we would not exist. When we look at it, Ahiska Turks can be found today in many countries. In Kyrgyzstan, Kazakhstan, Uzbekistan, Azerbaijan, Russia, Ukraine, Turkey, and the USA. They are spread like seeds everywhere, but the root is Ahiska. We are the spreading branches of that root. We are the knots, but the Ahiska is the root, and if that root does not exist, there is no branch or knot.

Researcher: While analyzing, exploring, and categorizing poets, playwrights, writers, and novelists in the literature field, we noticed that they used different definitions. For example, when we look at the Russian writer Vladimir Nabokov, who was born in Tsarist Russia, He faced different types of exile, starting from external exile to self-imposed exile. Vladimir and his family were exposed to external exile. They had to move

to Germany in the 1900s. After staying there for a while, he experienced external exile again, due to his wife's nationality. She was Jewish, and they had to relocate to the USA. For instance, he describes himself as 'I am an American writer born in Russia and raised in Germany.' So, how would you describe yourself?

Ahiskali: In fact, there is not much difference between the Ahiska dialect and the Anatolian dialect. For example, if I had been born in Tajikistan and written my literary works in Tajik, I would not have served Ahiska literature. I would have served Tajik literature. If I were born in Russia and wrote in Russian, I would have served Russian literature, not Ahiska literature. Therefore, if I am writing in Turkish today, I consider myself a Turkish writer of Ahiska origin. On one of the TV programs, I discussed this issue. I mean, about my literary works, the language that I use in my works, and generally about Ahiska Turk literature. Since Ahiska Turk literature has been weakened and dispersed during this time, from my amateur writing days up until my professional writing days, I've come to the conclusion that I must serve my country and Ahiska Turk literature. Along with us, Ahiska Turk literature was banished to various, uncharted areas. When our elders left this world, they took our literature with them. Well, our literature has been injured, worn out, and impoverished. Therefore, it needs enrichment, and we, as Ahiska Turks, should serve our injured literature. I can say to you that I considered myself a Turkish writer of Ahiska origin.

Researcher: As we have just mentioned, you write more about exile. You also personally experienced an external exile in 1989 because of the Fergana pogroms. Did this exile enrich your literary oeuvre? What do you think?

Ahiskali: Of course, without a doubt. I was greatly impacted by the pogroms in Fergana in 1989. Our forefathers' exile in 1944 and the events in Fergana in 1989 had a profound impact on me. For this reason, I decided to convey my impressions, thoughts, and feelings to the readers through fiction. I tried to transfer the mood and atmosphere of the time of these traumatic events. Furthermore, these feelings could not only be felt and understood in my prose and fiction; the readers could observe them in my poetry as well. A forced requirement to leave Uzbekistan, the country where I was born, had a significant impact on me, despite the fact that I had never embraced it as my 'homeland.' You know, all my feelings, emotions, ideas, and thoughts are conveyed via Cömert, the protagonist of the novel *Karış Karış Fergana*. There is an episode in the novel when

Cömert, his wife, children, mother, his brother's wife, and his niece have to flee from Fergana in the freight truck. Cömert's niece, an eleven-year-old girl, pronounced a very meaningful sentence: "Why do you feel fear? We have a courageous uncle with a cleaver in this truck right here! No one can do anything." In fact, the niece's words aroused the feeling that her uncle, whom she accepted as the bravest person, actually could not do much against the enemy. In his mind, Cömert thought if the enemy halted the vehicle, the first thing he would do was kill his mother, his brother's wife, his own wife, children, and niece. It would be his first action since he did not want them to be harmed. He didn't want them to be harassed and raped. He was not himself psychologically. He was under the influence of events. He was very impressed. It was my psychological state during that period, which I conveyed through Cömert. So, to answer your question, even though my exile was difficult and traumatic, it aided me in creating works. Exile actually guided and encouraged me to create works and contribute to the preservation of Ahiska literature, which was on the verge of extinction. In fact, it continues to add creativity to my literary works.

Researcher: In your literary works, particularly in your novels, the readers may come across the traditional dishes and cuisine of the Ahiska Turks, and moreover, they may also get familiar with the customs and culture of the community. What is your purpose in incorporating cultural elements into your literary works?

Ahiskali: I want to use some significant elements in particular. I especially try to adopt and incorporate archaic and forgotten words that belong to the Ahiska Turkish dialect. Nowadays, when all the Ahiska Turks are spread all over the world, and particularly the younger generation, while living together with other nationalities, they may not be familiar with these words, which were used by our ancestors. For instance, with the word 'arhi,' I tried to incorporate it into both my short stories and novels. This is one of the forgotten and old ones. I do not want to make them disappear from our community. In fact, these forgotten and archaic words are a valuable component of our cultural heritage and must be preserved. Arhi is a shortened form of the word friend (arhadaş). I try to incorporate not only archaic words but also traditional and cultural elements. I want the new generation of Ahiska people to be familiar with these words and also with their culture. I wish to remind anyone who might have forgotten. Actually, I am currently working on my newest book, which will contain amusing and humorous poems written in the Ahiska dialect. For example, poems called *Bu Zamanın Kızları* or *Gelin*, which I

composed while residing in Uzbekistan but never published, are humorous poems that involve our linguistic and cultural peculiarities. You know, when our Ahiska Turk community learned who Gizliddin, in reality, is, they asked me to read my humorous poems while gathering at different events such as weddings or festivals. For example, when I congratulated the bride at the wedding, they requested that I read a poem. Since my poems were up-to-date, they always asked me to read them. I used to read my funny and humorous poems to cheer people up too. At the events we attended, I used to recite funny poems about the bride, mother-in-law, groom, and money. I used to write and read humorous poems not only about our people, the Ahiska Turks, but also about myself.

Researcher: Did anyone respond to your critical writing, particularly your criticisms of the Soviet Union, after you revealed who Gizliddin was in 1988? Have your friends, family, or relatives responded in any way?

Ahiskali: Surely. In my family, actually, my father strongly reacted. He used to say to me, "If it goes on like this, they're going to lynch you one day. They will not only lynch you, but if you continue to criticize in this manner, you will be exiled to Siberia." You know, there were some, both from other nationalities and from our Ahiska community, who wanted to prevent our struggle to return to Ahiska, our homeland. I have composed some poems about them in which I harshly criticize them. I referred to them as traitors. My family used to fear them as well. They supported the Soviet government, but I was opposed to it. My family used to claim that they had many acquaintances. They will obliterate you. They will exile you to Siberia, and you will not even know about it. They will carry it out in such a way that no one will be able to detect your presence. Of course, my family was worried about me. Without hesitation, I was excessively critical and severely undermining. I mean, I was pulling the sword, but I wasn't looking left or right. You know, our community knew very well who they were. Even though I didn't give names, everyone in society knew exactly who I was criticizing.

Researcher: So, was there anyone who supported you the most in this regard? Don't be afraid, no matter what anyone says. Did anyone say we are behind you? You are on the right track.

Ahiskali: In my novel *Karış Karış Fergana*, which you are currently analyzing, there is a character named Osman. Osman was one of the close friends of Cömert. There was also a character named Vatan who supported Cömert and announced his support at every

opportunity. You know, the real name of Vatan is Vahid. He is one of my best friends who has played a crucial role in my literary life. Vahid secretly organized poetry nights at his home, where more than thirty young Ahiska people gathered and where I recited my poetry. In fact, he used to introduce me to the young people there. When these young Ahiska Turks got to know me better, they also supported my ideas, thoughts, and struggle to regain our homeland, Ahiska. However, my family was afraid. They were worried about me. "Do not create works about Ahiska, exile, social injustice, or regime politics," my family always said. "Write about love, friendship, and nature. It is a bad time now. The regime will not pity you." However, I did not listen to them and continued to write the truth. I will write as much as I can from now on.

Researcher: Thank you for devoting your valuable time to me, and I wish you success in your literary endeavors. I hope you will continue to create valuable works that we will enjoy reading.

Ahiskali: I really thank you. See you. I wish you success too.

The researcher visited Mircevat Ahiskali in his office on September 6, 2022, and the photograph was taken there.

CURRICULUM VITAE

Zamire İZZETGİL graduated from Novopavlovskaya High School Number 1 in 2000. She studied at the Kyrgyz-Turkish Manas University, Translation and Interpretation (Kyrgyz-Turkish) department for one year. She earned her BA in Teaching English Language and Literature from International Alatoo University, where she was named the third-best student in the faculty in 2006. She completed her MA degree at Gazi University, Department of ELT in 2013. She is fluent in Russian, Kyrgyz, Turkish and English languages. She worked as an English teacher at different educational institutions in Ankara. During the 2017–2018 academic years, she worked as a lecturer of the Russian language at Kastamonu University, Faculty of Tourism. She presented two papers at the *Sürgünün 75. Yılında Ahıska Türkleri International Symposium* at Istanbul Medeniyet University in 2019. She was the assistant editor of the book published by the Efe Akademi publishing house, *Hasret Kokan Yurdumuz*, which includes presented papers from *Sürgünün 75. Yılında Ahıska Türkleri International Symposium* at Istanbul Medeniyet University. Her fields of interest include English, American, Russian, and Ahiska Turk literature, with a special concern for the literature of exile, ethnic literature, and modern and postmodern literature. She is married and has two children.