Barriers of Intercultural Communication in Yashar Kemal's Tetralogy of "An Island Story" *

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Abstract

Literary texts are used to discuss the connections between the ideas of language, communication, culture, and text in the sociocultural context. Language and literary texts support the survival, maintenance, and transfer of culture since they are acknowledged as established communication forms or tools for written language. The Tetralogy of "An Island Story," a series of novels by Yashar Kemal, has been examined in a sociocultural framework using Raymond Williams' notion of "structure of feeling" to examine language and communication based on cultural variations. In the context of the communication established between the subcultures of the Anatolian geography in the novels, it has been studied how collective experiences shaped by the entire lifestyle—culture—are reflected and how they influence or obstruct communication. The research revealed that stereotypes, prejudices, ethnocentrism, and discrimination—which are characterized as intercultural communication barriers—have a number of negative effects. In order to break down barriers to intercultural contact, the study explains how Yashar Kemal, as an intellectual and writer, produced a "new language/communication" between cultures at the moment of positive change or transformation of collective experiences.

Keywords: Yashar Kemal, Raymond Williams, intercultural communication, the structure of feeling, ethnography of communication.

YAŞAR KEMAL'İN "BİR ADA HİKÂYESİ" DÖRTLEMESİNDE KÜLTÜRLERARASI İLETİŞİM ENGELLERİ

Öz

Dil, iletişim, kültür ve metin kavramlarının birbirleriyle olan ilişkisi, sosyokültürel bağlamda edebi metinler aracılığıyla ele alınmıştır. Edebi metinler yazılı dil kurulan iletişim formları/araçları olarak kabul edilmekte ve bu sayede dil/edebi metin, kültürün yaşatılmasını, sürdürülmesini ve aktarılmasını sağlamaktadır. Kemal romanlarında -Bir Ada Hikâyesi Dörtlemesi- kültürel farka dayalı dil/iletişim, Raymond Williams'ın "duygu yapısı" kavramından hareket edilerek sosyokültürel bağlamda analiz edilmiştir. Bu kavram temelinde romanlarda yer alan Anadolu coğrafyasının altkültürleri arasında kurulan iletişime, bütün yaşam tarzının -kültürün- şekillendirdiği kolektif deneyimlenme biçimlerinin bağlamsal olarak nasıl yansıdığı ve iletişimi ne

şekilde etkilediği/engellediği araştırılmıştır. Araştırma sonucunda, kültürlerarası iletişim engelleri olarak kavramsallaşan ve bu çalışmanın analiz temaları olan stereotipler, önyargılar, etnomerkezcilik ve ayrımcılık, edebi metin anlatısının ve roman karakterlerinin konuşmaları/diyaloglarının analiz edilmesiyle ortaya çıkarılmıştır. Araştırmada, kültürlerarası iletişim engellerinin bertaraf edilmesi adına bir aydın ve yazar olarak Yashar Kemal'in, duygu yapısının ve dolayısıyla kolektif tecrübelerin olumlu yönde değişimi/dönüşümü noktasında, kültürlerarasında "yeni bir dil/iletişim"i hangi değerlerle ve nasıl yarattığı sorgulanarak açıklanmıştır.

Anahtar sözcükler: Yaşar Kemal, Raymond Williams, kültürlerarası iletişim, duygu yapısı, iletişim etnografisi

INTRODUCTION

Accarding to the study, which aims to explain intercultural communication barriers based on cultural differences -stereotypes, prejudices, ethnocentric, and discriminatory linguistic expressions- have been examined in Yashar Kemal's Tetralogy of "An Island Story". In a sociocultural perspective, the study explores the connections between the ideas of language, communication, culture, and text. The most fundamental instrument for communication is language. The survival, upkeep, and transmission of culture depend on communication. Literary texts are regarded as forms of written language-based communication, and as a result, they acquire the memory and cultural treasure qualities thanks to language and language-based communication. In this study, language is accepted as a social and cultural construct that transforms literary texts into forms of communication. (Lehtonen, 2000; Kaplan, 2003).

Intercultural communication has been explored in Yashar Kemal's novels, which are regarded as being written by the second-greatest Turkish author of the 20th century, behind Nazım Hikmet. The literary texts in the sample are studied as qualitative data, as well as the speeches and words used by characters from diverse civilizations in these writings. The notions of language, culture, and communication, as well as the cultural context that results from the links and interrelationships between these concepts, are the main subjects of this study. Literary texts are significant sources that provide information for analysis and examinations to be made through cultural and intercultural studies because literature is both a branch of art that produces cultural works and a cultural memory belonging to the society in which these works are produced. This study sought to analyze the communication situations and forms that literature develops with language by taking literary texts into account as cultural artifacts and in the context of their relationship with cultural memory. (Güçlü: 2008). Text analysis and ethnography of communication have both been used to interpret and examine intercultural communication in literary writings.

The concept of text, which was created in the study by drawing from the theory, concept, and epistemology of intercultural communication, language and literature studies of cultural studies, and consequently the concept of the structure of feeling of Williams, who conducted text-

based research of cultural studies with a focus on a literary text, questioned the text in the context of the existing historical circumstances and social determinants. (Williams, 1961). In light of this, the first section of the study examined the conceptual and methodological underpinnings of the interdisciplinary research model. This model includes the connection between culture and communication, the concept, definition, theory, and historical evolution of intercultural communication, as well as intercultural communication barriers from the sub-study disciplines of the discipline. Building on the foundations created in sociolinguistics and anthropology, intercultural communication academics investigate language, communication, and culture on a text-based basis using the interpretive approach and ethnography of communication methods. (Hymes, 1964; Gumperz and Cook-Gumperz, 2008; Gumperz and Cook-Gumperz, 2012; Gumperz, 1967; Croucher& Cronn-Mills, 2015).

Stereotypes, prejudices, ethnocentrism, and discriminatory verbal expressions/communication were chosen as the four categories of communication barriers for this study's analysis. Additionally, among the intercultural communication research methodologies, (functionalist, interpretive, and critical) interpretive perspective was selected (Martin & Nakayama, 2010; Martin, Nakayama & Carbaugh, 2012, p.24). The method of ethnography of communication, which is regarded as the "best example of interpretive intercultural research," is utilized in conjunction with the arguments of this approach in a variety of ways. The notion of the structure of feeling, created by Raymond Williams, one of the founders of the cultural studies school, on language and communication, reflects collective experience forms molded by holistic lifestyles - culture. On the basis of interpretative approach justifications and analytical model of ethnography of communication, contextual analysis has been done.

THEORETICAL FRAMEWORK: BARRIERS OF INTERCULTURAL COMMUNICA-TION, INTERPRETIVE APPROACH, AND "STRUCTURE OF FEELING"

The communicative situations and events in a text can now be utilized to evaluate language and culture in a text and reveal the linguistic and communicative patterns ingrained in the cultural memory from the historical-political breaking points. This is made possible by the expansion of literary texts in a language and by individuals recognizing them as forms and modes of communication. A discipline known as intercultural communication, which is a type of communication based on cultural diversity, asserts that if the culture—which is the entirety of meanings that people negotiate with language and communication—is different, interpretation practices and perceptions will alter. Intercultural communication is the relationship that develops between individuals from various cultural backgrounds. The learning and internalization of cultural rules and values, conventions, customs, beliefs, and attitudes—which are the foundational elements of culture—are described as part of the acculturation process, which lasts throughout life in communication and socialization processes. Communication and perception are influenced by culture; each person sees the world through the lens of the culture to which he belongs. Since every culture has its own symbol systems, belief structures, value judgements, worlds of thought, and ideas, communicating across cultural boundaries can be difficult. (Blommaert, 1991, p.22; cited

from Samovar and Porter 2004. Patel, Li and Sooknanan, 2011, pp. 16-19). Stereotypes and prejudices take the place of this missing or misleading information when communication barriers occur as a result of cultures not knowing each other or as a result of inaccurate or partial knowledge about each other. (Hurn & Tomalin, 2013, p. 14; Liu, Volcic & Gallois, 2015, pp. 95-96).

Raymond Williams (1921–1988) used literature and writers characterized with the metaphor of the "heart of culture" to investigate the changing and shifting condition of communication based on cultural variations and depending on the structures of feeling. This study used the concept of the structure of feeling, which describes the forms of collective experience in which the historical period and socio-cultural context is conveyed by the text, to examine the dialogue and communication situations of the subcultures that lived or still live in the Anatolian geography in Yashar Kemal's novels. (Williams, 1961; Lecercle, 2014, pp. 681-684). The idea of the structure of feeling encompasses the cultural structure that people in a certain historical period lived and experienced, encompassing a holistic way of life. The concept of the structure of feeling, which describes how this culture is experienced, and the definition of culture, which is described as a holistic lifestyle, are both intrinsic to these lifestyles and are not independent of the historical contexts and social processes that the text conveys or is produced in. As a result, literary works produced within the realm of cultural production can be identified by a specific structure of feeling. Due to the fact that this structure shows that mental, emotional, and intellectual productions—all of which are holistically constructed and refer to cultural materials and practices—are not perceived independently but rather in relation to and with the same integrity as one another. Williams says that by fusing the idea of a transitive-flexible and indefinite feeling with a fixed and difficult-to-change term/concept like structure, we can live our experiences as they are influenced by all the components of culture, including literary texts. Literary texts are also produced within structures of feeling in which the dominant values and social antagonisms of a period are experienced. In their literary works, novelists attempt to explain the social and political setting as subjects who are experiencing this structure of feeling (Williams, 1961, pp. 84-88; Walton, 2008, pp. 125-134; Hall, 2019, p.51).

Yashar Kemal (1926-2015) is one of these novelists. His works are the voice of "universal humanism". Yashar Kemal was chosen to study culture and the degree of intercultural exchange in literary texts for a number of reasons. Yashar Kemal first explains that oral literature was how he got his start in literature as a child. Through the folk poets and minstrels he listened to from village to village, he compiled the epics, folk stories, laments, and poetry that are part of the oral literature and reflect the regional tongue. He was therefore able to learn the native tongue and to appreciate the diversity of local cultures. In addition, Yashar Kemal claims that while working as an interview journalist, he visited every region of Anatolia and observed and identified every culture there. It can be seen that the author, who began literature with oral literature, fictionalized the ethnic groups he was familiar with after working as a journalist and providing testimony to their stories in his works. The author has reached universality by fusing his literary language and style with the local vernacular, his observations, and evidence. Kemal identifies Anatolia and the Mediterranean as the cradle of cultures and the womb of civilizations by tying his literary character and

international renown to the regional language and culture. His description that "the world is a cultural garden with millions of flowers" describes the diversity and richness of civilizations makes his perspective on cultures clear. Every culture is distinct and should be preserved and maintained, the author claims. Every culture that is disregarded and destroyed will lose a scent or color in the garden. (Kemal, 2020a and 2020b). In the "An Island Story" tetralogy by Yashar Kemal, Fırat Suyu Kan Akyor Baksana (1997), Karıncanın Su İçtiği (2001), Tanyeri Horozları (2001), and Çıplak Deniz Çıplak Ada (2012), The transformation and alteration of the sociocultural context within the text's structure of feeling has been investigated. This analysis used an interpretive approach and the ethnography of communication analysis model.

This study used the interpretative approach, one of the approaches of intercultural communication research, and the best illustration of interpretive intercultural research, which is titled as ethnography of communication analysis method, to identify stereotypes, prejudices, and ethnocentric linguistic expressions in Yashar Kemal's novels (Martin, Nakayama, & Carbaugh, 2012, p. 24). The acceptable foundation for this study is provided by the interpretive approach's research arguments. This method suggests that cultural, linguistic, and communicative differences ought to be investigated within a specific framework. Meaning and context are at the heart of the strategy. In this method, the researcher is given a significant role and uses language to construct social reality and knowledge, which the researcher then interprets and reveals. (Martin & Nakayama, 2010, p.59; cited in Sarı, 2004, p.24). It is suggested that language and communication hold a unique understanding of culture and society, and that this understanding can be disclosed through the process of ethnography of communication. Beyond the grammatical and structuralist development of language, sociolinguistics and anthropology created the groundwork for ethnography of communication, which tried to understand language as a social and cultural construct. The anthropology of communication can be researched using this approach, which prioritizes language and communication for cultural analysis. It takes communicative competence to be able to grasp and communicate a language in its context, which entails knowing not only the grammar but also the social and cultural significance of that language. Language and communication can be analyzed, as well as social relations and practices, roles and personalities, values and ideas about a culture or civilization, through the ethnography of communication analysis model developed by Dell Hymes and John Gumperz in 1962 (Hymes, 1954, pp. 1-3; Croucher& Cronn-Mills, 2015, pp. 135-136). In other words, the social and cultural significance of language that promotes communicative competence is called into question in addition to the grammatical and linguistic examination of language.

METHODOLOGY

This study's research methodology combines the ethnography of communication with an interpretive perspective. The interpretive paradigm is an approach that seeks to understand and describe human behavior and action. Meaning and context are at the core of the interpretive approach, which contends that communication both creates and maintains culture. Meaning is a social construction that cultural groups negotiate and share through language and communication.

(Croucher &Cronn-Mills, 2015, pp. 52-54). This approach allows for a thorough understanding of a given ethnic group's communication practices. This paradigm, which allows us to analyze and comprehend communication in its environment, upholds the idea that culture is a social structure that is both influenced and formed by communication. Communication is established via the initial social process based on cultural codes. (Martin, Nakayama, & Carbaugh, 2012, p.23). The sociolinguistics-based discipline of ethnography of communication, described by Dell Hymes as "the best example of interpretive intercultural research" (2012:24), enables the description of cultural groups' communication practices in context. The reality that members of cultural groups create through social interactions and communication is not pre-given; it is created by human interaction. Cultural anthropology, linguistic anthropology, and sociolinguistics have all attempted to address the subject of whether culture influences language and communication. Native American tribes were researched by cultural anthropologist and ethnologist Franz Boas, who established a connection between language and behaviour. He claimed that people's traditions reflect language-specific structures. (cited in Hurn & Tomalin, 2013). Wilhelm von Humboldt, in contrast to Noam Chomsky, who concentrated on linguistic universal codes, believed that language is the spirit and character of a nation. He also believed that there is a tie between language and culture as well as a connection between language use and thought. (Kothoff & Oatey, 2007, p. 9). The degree to which language categories reflect culture has become clearer over time. It has been stated that communication processes can help us understand how language has a metaphorical and contextual meaning as well as how it has the ability to reflect and shape social personality. The assumption of the link between language, culture, and cognition has been viewed as an explanatory premise or evidence in studies of culture-specific communication. The cultural factors, attitudes, beliefs, history, and expectations that influence communication have been attempted to be explained (Hua, 2014, p. 184).

Culture is a communicative structure/phenomenon established by speech, according to ethnography of communication, which first emerged in the 1960s. Anthropologists have sought to understand culture by looking at a sequence of activities they believed to be culturally created. By integrating linguistic analysis with anthropological field investigations, Dell Hymes et al. (Hymes, 1974; Gumperz & Hymes, 1964 & 1972; Bauman & Sherzer, 1974) examined how language is used (Gumperz & Cook-Gumperz, 2008, p. 16). Language and culture are related, according to linguistic anthropologists like Hymes, Gumperz, and Ervin-Tripp. Language-oriented anthropology, in contrast to language description and grammar, gave up grammatical descriptions of many cultures and languages in the late 1950s. The study model (setting, participants, ends, acts of sequences, key, instrumentality, norms, genre) was created in the 1960s by Dell Hymes, John Gumperz, and the Berkeley working group under the acronym SPEAKING. With this model, they abandoned lexicographic and grammatical analyses of language in favor of the ethnography of speech. Writings by Hymes, Labov, and Bernstein on the ethnography of communication had an impact on linguistic anthropology (Monaghan, 2012, pp. 24-27). Their research has focused on language usage, participation, personality, and identity development (2012, p. 29). Language and culture studies now have a new avenue to explore thanks to ethnography of communication as a

substitute paradigm for linguistic anthropology. In other words, the field of linguistic anthropology and sociolinguistics, which contends that the best way to understand culture is through linguistic analysis, has developed ethnography of communication, which presents the method of studying the anthropology of communication, such as the socio-political, political economy, and sociology of communication, and provides an opportunity to understand the relationship between language, culture, and communication. There is a widespread belief that the key to successful communication in a social context is communicative competence, which extends beyond language competence. Apart from language codes, the ethnography of communication also includes the social personalities, cultural backgrounds, sociocultural context, and social character of speakers (Gumperz, 1967, pp. 224-229). The process of ethnography of communication is defined as the investigation of language as a social construction and a cultural resource within an anthropological framework. In other words, the study of communication through the lens of ethnography was developed to provide an explanation for the idea that culture is a communicative structure formed through speech (Gumperz & Cook-Gumperz, 2008, p. 536). In this study, culturally created speech was analyzed in order to better understand how culture affects language and communication.

RESEARCH QUESTIONS

The following questions are addressed in this study, which focuses on the social and cultural use of language and examines the meaning that arises in communication based on cultural distinctions in Yashar Kemal writings, within its socio-cultural context:

1. How are the sociocultural environment, as well as the structure of feeling that captures the collective experience of this context, affecting intercultural communication?

2. How does language and communication differ among cultures as a result of the alteration or transformation of the structure of feeling?

3. How was the cultural meaning in Yashar Kemal's texts and narrative produced by stereotypes, prejudices, ethnocentrism, and discrimination, which are barriers to intercultural communication, and how was this meaning communicated through expressions and discourse?

4. What were the possibilities and ways of constructing a "new language" between cultures, how did the structures of feeling of the social/historical/cultural period described in the text reflect on the collective experiences of the cultures?

5. What principles did Yashar Kemal base his story on in order to remove obstacles from the dialogues formed by different subcultures in Anatolia?

6. Can texts help us better understand the "structure of feeling" associated with particular historical moments?

7. Can textual analysis and the study of "culture" and "communication" be used to question and look into the sociocultural setting, history, society, social processes, connections, and the ways in which distinct cultures are viewed and interpreted?

YASHAR KEMAL'S TETRALOGY OF "AN ISLAND STORY"

Another river novel series by Yashar Kemal that was published between 1997 and 2012 is the tetralogy of "An Island Story" novels. An Island Tale tetralogy; consists of Fırat Suyu Kan Akıyor Baksana (1997); Karıncanın Su İçtiği (2002); Tanyeri Horozları (2002), and Çıplak Deniz Çıplak Ada (2012). The tetralogy explains the process that began with the First World War, continued with the War of Independence from 1915 and 1925, and resulted in the exchange of Turks and Greeks with the Treaty of Lausanne, which was signed following the war. After the war, a number of groups converged to the Greek-emptied Ant Island, including the Anatolians who had fled from starvation and suffering, the Turks who had immigrated from Greece as part of the population exchange, the veterans who had received rewards at the end of the war, and many others. Yashar Kemal attempts to create a new existence through shared experiences on the utopian island known as Ant Island by bringing together individuals from different civilizations. Yashar Kemal paints a picture of a society in which people from many cultures can live side by side in harmony and contentment, and where social harmony and good and healthy communication can be developed in this world. The Nobody's Trilogy (1980–1991), which the author fabricated from his own life, reveals the reality he lived and saw; in the "An Island Story" tetralogy (1997–2012), the author presents the social reality he has dreamed of. This time, civilizations are creating a new society by comprehending one another, making an effort to get to know one another, and fusing their shared life experiences with optimism. Through effective communication and intercultural dialogue, Ant Island has ensured the integration of people from all cultures who have settled on the island. It has also provided a platform for them to build the foundation for social communication and intercultural dialogue within the context of understanding and respect. In the tetralogy's fictional world, we observe how communication and action are used to create a past narrative that forms a present- and future-focused communal memory and the identity that goes along with it." (Köroğlu, 2015, p.227).

> These novels aim to inspire readers to improve the world, rather than only serving as literary and philosophical reflections in this vein. Readers' awareness of the need to change the circumstances and attitudes that lead to this predicament is also increased as a result of the authors' efforts to communicate the painful and humiliating experiences of those who have been pushed to the margins or the thresholds of the literary world. (Köroğlu, 2015, pp.245-246).

Fırat Suyu Kan Akıyor Baksana (1997), the first novel in the tetralogy, is about the Greek emigration from the Aegean Ant Island to Greece and the entry of the Turks in Greece to the island in accordance with the Treaty of Lausanne. The first novel in the series centers on the lives of three characters: Vasili the Greek, who did not leave the island against the law; Poyraz Musa, who arrived after the Greeks did; and Lena, who went back to her island. Karıncanın Su İçtiği (2002) is the second novel in the tetralogy of An Island Story. The war-weary Anatolians who lost their employment following the War of Independence, after starvation, poverty, and occupations, find the island for themselves in the two books of the series and recount their own tales. All of these immigrants to the island come from various cultural backgrounds, but thanks to Poyraz Musa's spirit of cooperation and unification, everyone on the island banded together and offered their

services to start a new way of life. Yashar Kemal's decision to use fictional characters from diverse cultural backgrounds reflects his optimism and belief that people from different cultures can coexist peacefully and equally in harmony. The author demonstrates how multicultural life can be established in a fair and equal manner with this tetralogy. It paints a picture of social life built without prejudice, without discrimination, and within the uniqueness and originality of each culture. The main character, Poyraz Musa, empathizes with everyone's suffering and challenges everyone to work together to build new lives. They learned from the collective voice they raised against the war that coexistence and cultural respect are the best ways to counteract the pain the war had on them. They desire to bring equal and just human dignity to everyone who inhabited the island and to establish peace rather than wage war. Circassian Poyraz Musa, Greek Vasili, Alevi Kadri Kaptan and Musa Kazm Ağefendi, Kurdish Dengbej Uso, and Turkish Nişancı Veli are the other ethnic groups represented. According to Yashar Kemal, Ant Island has evolved into a "culture garden with a thousand blooms" that have grown by hugging one another. The third novel in the An Island Story tetralogy, Tanyeri Horozları (2002), picks up where Karıncann Su İçtiği novel left off. Çıplak Deniz Çıplak Ada (2012) is the final novel in "An Island Story" series. Ten years after starting the series, Yashar Kemal published the final novel, bringing to a close the characters' past struggles and collective lives.

In the tetralogy, all the characters constructed a new life together at the end of the novel by leaving behind their old hurts and traumas, and by working together, they created a happy and hopeful present and future. All civilizations on Ant Island define each other as "one of us," rather than as "others." Their differences have united them under a shared sympathy thanks to this definition. Being together shouldn't be contingent just on shared attributes. People were able to get through communication hurdles because they shared their suffering and developed empathy via their interactions with one another. The biggest barrier to intercultural communication is when people from other cultures stigmatize or label one another with institutionalized preconceptions and generalized prejudices without taking the time to listen, learn, and get to know one another. All potential cultural bridges are destroyed as a result. On Ant Island, Yashar Kemal painted the environment he characterized as a multicultural garden. The establishment of a multicultural framework by cultural solidarity and coming together in sympathy is demonstrated by Ant Island. In order to create solidarity and common sympathy, civilizations must define one another as "we," which means they must pay attention to, respect, and try to understand one another.

ANALYSIS AND FINDINGS OF THE TETRALOGY OF "AN ISLAND STORY"

In the tetralogy of An Island Story, Yashar Kemal aims to anchor the multicultural framework he has developed throughout the series by describing the civilizations living in Anatolia and who will relocate to Ant Island.

Kavlakzade Hacı Remzi Efendi, a man infamous for his harshness and hypocrisy, arrived to purchase the boat belonging to his Greek friend Pericles after learning that they would be evacuated from the island. He tries to convince him to sell his boat, but Hacı Remzi, enraged by Pericles' lack of response, starts to slander him:

He stood up, grabbed Pericles by the arm, and said, "Speak, speak, say something, you bastard,'" gritting his teeth in fury. His voice sounded like a snake whistling. ' Mangy dog, speak up; stinking pig's ball, dude. Speak up, you son of an atheist father. Both religions are hypocritical, say you so. You fool, they pushed you out and will soon drag you all out of here by the tail like a dead rat. Did you not flee our army when the Greeks arrived and enlist in theirs? Did you not burn down our cities and villages and rape our children? (…)

"Have you lived here for three millennia? It's the land you've had for three thousand years, right? I've had enough of this idleness. Three thousand years have passed since you first smelled these places (Kemal, 2020, p. 63). (…) From this point on, be hell. It hasn't really happened to you much, dude. Even a tiny bit, a tiny bit (2020, p.64)."

Ethnography of Communication Analysis Model Subtitles	Fırat Suyu Kan Akıyor Baksana Novel's Communication Cases Analysis	Stereotypes, Prejudices, Ethnocentric/Discriminating Communication/Linguistic Expression or Patterns
Scene/Setting	Ant Island, population exchange periods in the 1920s	Hacı Remzi began insulting the Greek Pericles, whom he had portrayed as a friend and fellow, when he realized he would not be successful in getting the benefit he desired. Hac Remzi's prejudices brought on by unfavorable preconceptions are due to two factors. Greeks inhabit the islands, and when they became enraged, they made symbolic and cultural threats against them. As a member of the dominant culture, this made them feel inferior and hostile. The second factor is conflict, etc. It is the rise in intergroup tensions and the decline in cross-cultural interaction during these times. As he prepares to depart from the places he embraced as his homeland, Pericles is unhappy and perplexed. Hacı Remzi, on the other hand, seizes the opportunity and tries to get his way. To do this, he uses the expression "You've smelled this land for three thousand years" and "They pushed you out, you silly one, they'll soon be kicking you out by the tail like a dead rat" when speaking to Pericles about the culture he belongs to and obstructing contact.
Participants	Pericles the Greek and Hacı Kavlakzade the Turk	
Ends	Following through on the plan to swap, he attempted to intimidate Pericles into selling him his boat for a low price by threatening to expel him from the island.	
Acts of Sequence	In response to Pericles' silence and Hacı Remzi's attempts to convince him to sell his boat, Hacı Remzi throws a temper tantrum. Pericles is calm, quiet, and dejected.	
Key	Pericles is calm, quiet, and dejected.	
Instrumentalities	Verbal and nonverbal communication.	
Norms	Sacrificing relationships for the sake of gain.	
Genre	Aggressive, insulting language is used in both discourse and storytelling.	

Table 1: Analysis of Fırat Suyu Kan Akıyor Baksana Novel p.63

Yashar Kemal used the civilizations that arrived on the island, as well as the characters from these cultures, to explain the ruin of wars on individuals and communities in his anti-war tetralogy. He depicted Ant Island as an island of optimism to demonstrate how various civilizations can coexist in harmony. People were forced to migrate as a result of the economic, sociological, and psychological traumas they endured during and after the war, and their shared suffering helped them to come to terms with one another and build a community based on solidarity.

> On pages 254 and 255 of the book, Poyraz Musa talks about the Yezidi genocides: He invited them to join him in his seat. His eyes were filled with affection, and his once-hard, knife-like visage had softened. "Look at me, kid, and pay close attention." I'm a Sunni Muslim, as you may know. There is just one of me. All people suffer if one does. For hundreds of years, the Yezidis have been oppressed, killed, and driven to extinction. They observe holidays and weddings while claiming that there are no longer any Yazidis in existence. Yezidis have not been observed in a while. While everyone believes they have vanished, they see Yezidis standing in front of Sheikh Adi bin Guest's lodge, having descended from the mountains to the desert like a pack of wolves. You must have noticed that everyone had been slaughtering Yazidis before him for years. They explore mountains, deserts, caverns, and holes for Yazidis before killing them. They don't claim they are looking for children, newborns, young females, young people, old people, or sick people. They continue to struggle despite not being worn out and giving up. And everyone else is slaughtered alongside them, whether they are aware of it or not; they endure suffering, humiliation, and exhaustion or lack thereof. Those who murder them pass away alongside them because (Kemal, 2020, pp.254-255).
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> Poyraz "could not ask about the genocides of deserters, Kurds, Turks, Arabs, or Yezidi" because he was afraid the Emir would ask why they had plundered, pillaged, and massacred Bedouins.
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> "(…) While recounting the Yezidi massacres, those enormous, depressing eyes glared, closed, battled in agony, spoke ecstatically until his voice grew hoarse, and then remained silent when his voice grew hoarse. He was describing how the Euphrates overflowed for days and months after being filled with dead bodies. Look at it, the Euphrates is pouring with blood. (Kemal, 2020, p.255).

Ethnography of Communication Analysis Model Subtitles	Fırat Suyu Kan Akıyor Baksana Novel's Communication Cases Analysis	Stereotypes, Prejudices, Ethnocentric/Discriminating Communication/Linguistic Expression or Patterns
Scene/Setting	Southeast Anatolia in the 1920s..	Prejudices can progress in intensity from verbal abuse to physical evasion or distancing to physical assault to carnage. There is evident discrimination in the behaviors and practices of the prejudices and prejudices that result in death/extermination by other civilizations
Participants	Circassian Emir Selahaddin and Poyraz Musa from the Caucasus.	
Ends	Emir Selahaddin's wish to inform Poyraz Musa of the suffering of the Yezidis and how they consistently maintained their lives despite this	

	persecution also conveys the figurative idea that those who kill even a human being likewise die and decay.	in the terrible past of the Yezidis as described by Emir and heard by Poyraz. Yezidis were the driving force behind discriminatory practices that led to undesirable behavior as a result of unfavorable sentiments. Yezidis have been discriminated against, as evidenced by the desire of a distinct race, religion, or culture to be eradicated through social marginalization and exclusionary language.
Acts of Sequence	When Emir Selahaddin asks Poyraz Musa if he took part in the persecution of the Yezidis, he is met with doubt, fear, humiliation, and regret..	
Key	Poyraz Musa is shy, depressed, and regretful, while Emir Selahaddin is confident, melancholy, and strong.	
Instrumentalities	Emir's body language, verbal communication, and intrapersonal (internal) communication with Poyraz Musa.	
Norms	A historical critique of the brutality and barbarism that led to it, as well as a reminder of the distinction and worth of each civilization.	
Genre	Internal communication, discourse, and verbal communication are characterized by anxiety, criticism, common sense, and empathy.	

Table 2: Analysis of Fırat Suyu Kan Akıyor Baksana Novel, pp. 254-255

In the conversations found on pages 163, 164, 165, and 167 of his second novel, An Island Story, Karıncanın Su İçtiği (2002) explains the heartfelt moment that Baytar Cemil, the protagonist, went through:

"When the partially living youngster made no sound, Cemil mounted his horse and entered the plain. The kids would all pass away at once if they continued in this state for a couple more days. His horse was bridled. Under the horse's resting feet, the ground was undulating. The man showed Veterinary who tied his horse to the railing of the stairs, jumped up the stairs two at a time, entered the District Governor's room out of breath, and gave a soldier's salute: "He entered the town at that speed, asked the first person who came in front of his horse without leading his horse."

'They die, they die, they die. Hundreds of children took shelter in a huge pit, all naked, dying. 'Old, white-posse mustache covering his mouth, the District Governor is cool-headed (2020, p.163):

"Sit down, my friend, especially for a moment, and then we'll discuss over a cup of coffee," said.

(…)

'Yes sir, thank you, they are dying sir.'

'Who are these dead, sir?'

Little kids, children. They filled a pit naked, each of them reduced to a skeleton, and as their bones began to crackle from the pit, they began to perish. They are going to die, they already dying, if we don't catch up immediately. A doctor..."

'Did you say children?'

(…)

'Yes, sir, we do. Be not dejected; my light remains the same. No problem. Their remains can be found in the town's and villages' pits, ravines, and ditches.'

They should at least survive, sir. Immediately, the physician and the medication.

The District Governor yelled, "They will perish."

What are you saying, sir? Oh, please!

'They will die, they must die.'

They are children, human babies, and they are dying. How can it be, sir.

' They are snake cubs, not human infants, officer..'

(…)

The district governor stood up, shouted loudly, and his face and neck veins got red.

He vigorously smacked his hand down on the table.

"Do you know who those kids are, officer? They are swarms of locusts, not children." They are not kids; each one of them is a monster. This large land was burned and destroyed, and towns and villages were pillaged. They murdered adults and abducted young girls. They are the adulterers of seventy-two nationalities, including Armenia, Kurds, Yazidis, Chaldeans, Gypsies, and Kurds. There must be their murder in four of the books. You've never heard of them, yet because to their deaths, we are able to rid the world of blood-sucking creatures, human-made rhinoceros, and locusts. (2020, pp.164-65).

(…)

Veterinarian departed the city on his horse. It wasn't far to the city. (….) The governor gave him a warm welcome, seated him across from him, and placed a coffee order. He inquired about Sarıkamış Mountain, Allahuekber. As much as he could, he disclosed. The governor's eyes started to well up with tears. After telling Allahuekber, he went on to tell the kids, which infuriated the governor.

'Yes, sir, they are dying.'

'Let them die, they will die…'

For the kids in the pit, the governor was making the same remarks as the district governor. He simply lacked anger and was cold-blooded. His voice was commanding, assured, trustworthy, and...

"Let them die; they're going to perish. This will save us from their vileness.

Veterinarian stood up and decided not to drink coffee. (2020, p.167).

Ethnography of Communication Analysis Model Subtitles	Karıncanın Su İçtiği Novel's Communication Cases Analysis	Stereotypes, Prejudices, Ethnocentric/Discriminating Communication/Linguistic Expression or Patterns
Scene/Setting	Between 1915-1925 war years, Van.	Veterinary Cemil finds his pre-war "old
Participants	Veterinary Cemil and District	city" deserted and empty upon his

		return to Van after being released from Russian captivity. The sociocultural environment has altered. The dominating values that are shaped by the cultural traditions of peaceful, cooperative, and harmonious people have altered the structure of feeling. Veterinary Cemil recalls that back then, no one made fun of or marginalized anyone; rather, they all respected one another's traditions and enjoyed themselves by taking part in one another's festivals and religious holidays. The above-mentioned collective experience forms of the society, which were influenced by this socio-cultural setting, were modified in the opposite direction by the war environment, on the other hand. From Baytar Cemil's interactions with the District Governor and the Governor, it is feasible to decipher the signs of this change in the structure of feeling. In the historic center of Van, he heard remarks from the District Governor and the Governor that he had never heard before. "They are not human babies, they are snake babies," and "they are not humans, they are locust swarms" are examples of preconceptions, prejudices, and discrimination that were evident in these conversations and expressions. They are not children; each of them is a monster; they are the adulteress of seventy-two nations; they are Armenians; Kurds; Yezidis; Chaldeans; Gypsies; let them die; they will perish. We will be protected from their evil in this way.'
	Governor.	
Ends	Children left to die by the Governor and District Governor; Veterinarian Cemil's wish to help the dying kids.	
Acts of Sequence	When Veterinarian Cemil saw the kids, he informed the District Governor first, then the Governor, and asked for assistance. Both the District Governor and the Governor refused, saying the same thing.	
Key	Veterinarian Cemil is perplexed, terrified, reserved, disappointed, and melancholy; The district governor is irate and enraged; the governor is blunt and heartless.	
Instrumentalities	Movements and body language; verbal communication	
Norms	The decline in kindness and belief in humanity.	
Genre	In dialogue and narrative, there is contempt, hatred, exclusion, and prejudice.	

Table 3: Analysis of Karıncanın Su İçtiği Novel, p. 163,164,165,167

In Tanyeri Horozları (2002), the third novel of An Island Story, the commander's remarks to Musa Ağefendi's character revealed the tense connections between the Turks and the Greeks in language and communication:

Isn't this your homeland, the commander demanded in a stern and furious tone?

(…)

Of course, this is where I was born. In Istanbul, I completed my higher studies. For hundreds of years, we have never forgotten our country of origin. We still remember our Turkishness, language, and religion. But this time, my good captain, we were routed without a fight. This really hurts us. Like dogs, the gate was given to us.

"No, the gate wasn't given to you. This time, the commander's voice was louder and angrier. "We stole you away from the Greeks at the expense of blood because we wanted you here, to your motherland "'

"We're given the gate, commander."

He screamed, "No! We seized you from the Greeks by force," pounding his fist upon the table as he stood up. In order to avoid being miserable there, to avoid being humiliated, and to avoid becoming a mess among the Greeks. At the Lausanne Conference, we engaged in battle with all of Europe and a huge heifer before returning you to your country of origin. In this impoverished condition, our state provided you with a home, food, and a place to live. Anywhere you go, my friend, go to Crete if you're not satisfied. People like you are not needed in this country (...) (Kemal, 2020, p.43)." (…)

I despise you from the depths of mankind for sending me a Greek puppy, his friend, this bastard who did not enjoy heaven and his motherland and preferred Greek servitude. Yours has escaped, look, look. He said in a voice that shook the entire globe while pointing at the door:

"Get out, traitor, get out."

"With his feet encircling him, Poyraz emerged from the entrance. At the end of the corridor, he spotted the Ağaefendi. Even after reaching him, he had tangled feet. He was unable to turn his head to face Ağaefendi. (…) (Kemal, 2020, p.44).

Ethnography of Communication Analysis Model Subtitles	Tanyeri Horozları Novel's Communication Cases Analysis	Stereotypes, Prejudices, Ethnocentric/Discriminating Communication/Linguistic Expression or Patterns
Scene/Setting	1924 in Ankara, at the parliament, in commander's room	The commander became enraged when Musa Kazım Ağaefendi sought for assistance in returning to Crete and said that he had lived there his entire life and had not lost his language, religion, or culture. He also claimed that his friends, fellow citizens, and the graves of his lost family remained there. It is clear that the commander, who still sees the Greeks as a threat figuratively as a general who has recently ended a war, speaks with his preconceptions. Negative stereotypes, intergroup anxieties, and actual or symbolic threats all contribute to the formation of prejudices. The
Participants	Commander, Poyraz Musa and Musa Kazım Ağaefendi	
Ends	Poyraz Musa brought Ağaefendi to Ankara after he expressed a desire to return to Crete in order to ask his former commander for assistance.	
Acts of Sequence	The commander's response to this scenario, Poyraz Musa and Ağaefendi's explanation of his reasons for returning to Crete, and their exit from the council chamber.	
Key	Poyraz Musa and Ağaefendi are	

	reserved, apprehensive, and cool; the commander is enraged.	commander continued to experience a symbolic threat as a result of war trauma or impacts, even though it is more typical to feel similar threats and worries during times of conflict. Discrimination develops when prejudices are observed in behavior. The commander insults Ağaefendi with his rhetoric and words since he is unable to understand his appeal to return due to his preconceptions. The commander's words were a reflection of the abuse and the discriminatory language: "Greek dog, Greek philanthropist. Greek slave, savage, and traitor. Ağaefendi is derided by Commander in his speech. Additionally, he called Poyraz Musa a "traitor" for bringing Ağaefendi along and for not deserving of his award. This speech is discriminatory, excludes people, and makes it difficult to communicate.
Instrumentalities	Body language and verbal communication.	
Norms	Loss of empathy and a decline in understanding when it comes to listening to and understanding people.	
Genre	Humiliation, insult, judgement, and marginalization in dialogue and narrative.	

Table 4: Analysis of Tanyeri Horozları Novel, pp.43-44

CONCLUSION

The tetralogy of An Island Story novels by Yashar Kemal (1997–2012) offers hope that a multicultural society can be founded without impediments to intercultural contact and that a new language can be developed. The novels include descriptions of the Turkish, Kurdish, Greek, Alevi, Circassian, Yezidi, Arab, Chechen, Syriac, Chaldean, Assyrian, and Jewish civilizations that coexist in Anatolia and the Mediterranean, transforming this region's terrain into a garden of a thousand blossoms for culture. They allegedly left behind an extremely varied cultural heritage. In Ant Island, we imagine a world after the wars of 1914–1925 where a new "structure of feeling" might experience together the creation of a new future with new values and a new language of peace based on establishing friendship and fraternity between cultures. Yashar Kemal talks about a new culture and language that will influence a new way of feeling. The inhabitants of the island where this structure of feeling is experienced rebuilt their reality as individual subjects after transforming the destructive, traumatic, and painful experiences of the previous structures of feeling based on interpersonal dialogue and understanding.

Yashar Kemal notes that the oral and written literature produced by ancient cultures, which is the "multilingual, multi-religious, multicultural" heritage of Anatolia, is the inspiration for his works. The region known as Anatolia is the geographic meeting point of the cultures of Mesopotamia, the Caucasus, the Mediterranean, and the Black Sea. Anatolia is also the birthplace

of many of the civilizations that have shaped modern Western culture. Kemal said that the aforementioned oral and written literature was the source of his literary style, language, imagination, poetry in his narrative, and "magical reality" because he had heard and read the epics, legends, folk stories, elegies, ballads, and tales of the region he lived in. Thanks to his profound comprehension of the human spirit and nature and his ability to convey reality using a highly inventive poetic language, the author has achieved an international reputation and earned a position in the canon of world literature. As an entity generated by the time, place, social conditions, and nature that created man, Kemal characterizes social reality, myths, and fantasies that man has made in this reality as the times in which he seeks sanctuary. Through myths and dreams, human culture reconstructs reality according to the historical circumstances of its class and era. As a result, the realities that he creates and lives are mixed together. The dual reality presented by Kemal's writing and art demonstrates the relationship between the reality people dream of and the real reality and mediates the triumph of real reality over fantasy reality. In art, which he defines as the most significant and potent aspect of life, as well as in literature, the most potent branch of art, Kemal discovers the possibility of man's effort to create himself, to be able to mix with other people's lives and experiences as a part of the whole, and to experience these. He claims that literature and art are "augmenting, adding, nourishing, and adding" because of this. It has been determined that a common and hopeful collective life can only be established with an attitude in favor of peace in the suffering that will be established by accepting the originality, uniqueness, dignity -differences- of all cultures on equal and fairground. Yashar Kemal's art and works provided a new language, new perspectives, new experiences, and the human values he wanted to be re-established. From this vantage point, it may be claimed that in order to promote free intercultural discourse and communication, generalized judgements should be avoided and cultural understanding/empathy should be ensured.

This research brought together the fields of cultural studies and communication science on the basis of literature; it profited from the various viewpoints and experiences provided by the arts in terms of the development of social sensitivity in or to flourish and form a multicultural life Due to the aesthetic experience mediated through creative mediation, a person can transcend oneself via art and transform their social reality into the reality of the life they wish. Artwork not only demonstrates that this life may be built with new languages and forms of communication, but also enables us to learn through experience. In other words, unlike the information and reality presented by newspapers, television, radio, and today's digital media, which are other communication tools of knowledge and reality, the presentation of the social reality by literary texts with unique methods - the acquisition of reality with artistic creativity and aesthetic pleasure/delight, and the meeting with the creativity of the writers - enables the individual to develop his or her intuition and sensitivity, to gain more awareness of the world around them, and to gain knowledge about it. From this perspective, it is hoped that this study will serve as an illustration of the kind of research that can be done in the fields of general art, communication, literature, and intercultural communication, both in terms of methodology and in terms of

analyzing, comprehending, and interpreting texts that have the power to change social and cultural relations in a historical and social context.

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