* The narrator looks into her kitchen mirror when she is on the telephone, and she tells us that all the dead people she knows now live in this mirror (p. 24). The mirror serves as a memorial place for her, as a mnemonic device: it makes her happy because it enables her to live in several places at once, thereby connecting the past with the present (p. 31).
* Narrators use of triad of **mirrors** to manipulate her living space into a hybrid of her German immediate environment and her long-distance Turkish relationships**. Mirrors simultaneously respect and penetrate the closed curtains of her neighbours**, but also act as a site in which **the narrator can recede into an imaginative hybrid world.**
* **The imaginative migration** into the self that is commonplace in diaspora literature is often echoed in traditional postcolonial works**, leading us to the conclusion that imaginative migration into transcendent realms is an internalization of the trauma** associated with physical relocation, such as the separation of the family unit
* create an **ideological, multicultural realm, unaffected by geographical or social constraints of reality**, **or the ultimate separation of death**
* **the state of existing between cultures brings simultaneous trauma and contentment**:
* **Instead, these manipulated self-reflections mirror her integration into German society**, literally and metaphorically, becoming more infrequent as she loses ties with Turkey and begins to establish roots in Germany: 'Als meine Mutter starb … hatte [ich] den Hof im Spiegel etwas vernachlässigt' (Özdamar, 2001: 31-32) [when my mother died … I had somewhat abandoned the courtyard in the mirror]. Whether solipsistic or not**, the mirror becomes a mode of existence** which enables Sevgi to remain on the 'Brücke'
* She tells him that she is living in the mirror now (p. 42). The narrator’s kitchen mirror, which reflects both the people who have died and her actual neighbors, exemplifies the way in which past and present coexist for her.