1. Compare and contrast the representation of the family in Turkey/Syria in **at least two** of the following works: Emine Sevgi Özdamar’s *Das Leben ist eine Karawanserei*, Selim Özdogan’s ***Die Tochter des Schmieds*** and Rafik Schami’s ***Der Fliegenmelker*.**

ESSAY PLAN

* How are the family/families represented in each of the stories?
* How do they compare and contrast?
* How do they accommodate or challenge the stereotypical pre-conceptions? Why do they do this? (ideals of the Orient/ Othering- diffusion) (exoticness)
* Establish how are families perceived from a Western view. Intro?
* Role of mothers- challenging/ conforming, passive vs. active, ‘motherly’ expectation
* Role of fathers- active
* Roles of children- Tochter des Schmieds- challenging
* Use of ‘exotic’ as an educative function- allow reader to reflect, accept otherness and look beyond. Common use by diasporic writers. POINT OF COMPARISON
* ‘The simultaneous emphasising of similarity and difference is only apparently contradictory. By the end of the novel, the reader is left to reflect both on the way in which the exotic has become familiar, and on the idea that cultural difference, however stark, belies fundamental human similarities. There is also a commonality of social struggles, such as those surrounding the role and position of women in society’
* Structure of the family
* Emancipation of supressed females, becoming empowered

Intro points

* Migrant authors can be considered as the voice of minorities, positioned in between both cultures, act as a mediation between societies.
* Authors are able to challenge misconceptions regarding the Arab world, clichés of stigmatized cultural heritage and ethnic background.
* Confront negative associations that have created distance from middle Eastern realities and the Western world
* Make the unfamiliar familiar- want to engage the reader and question the division
* Explored through use of the representation of family. – display sense of humanity of people who have been associated with brutality etc.

Points of exploration

* Addressing behaviour, in response to what is lacking in the West. Schami touches upon problem in Western industrial societies that measure people by success and productiveness. Instead, Arab authors illustrate aspects of communal life eg. Strong family ties. Swiss social scientist Jean Ziegler considers maintenance of these features as essential of the survival of the impoverished nations worldwide. FURTHER READING
* Impact of other factors on the families: eg. Modernization? Displacement?
* Use of exotic as educative function – diffuse otherness, counteract stereotypes
* Explore position of women
* Identity?
* Bringing over family to another host country and its impact
* Reader reflects on prejudices- eg. Family relationships are similar- difficult to think as them as the other, connect on human level. Writer uses depiction to implement political criticisms- question power relationship eg. Dojnaa- breaking down cultural barriers, equating experience, de-othering family structures. Reflect on domestic violence in our own society.
* On one hand plays up to ‘exotic’, underneath undermines the whole project- literature challenges it.
* Illustrate struggles in which some families must go to host countries to provide for their families.

Tochter des Schmieds

* Maintenance of the family structure- Gul taking role as a mother, ideals of tradition
* Family roles determined by gender- male active, female passive,
* Point of similarity w reader as we see Gul go through her struggles.
* Paints a more ‘traditional’ familial structure
* Significance of her two sisters going against expectations- only due to the fact that the motherly role was filled by their older sister.

Das Leben ist eine Karawanserei

* Book as a significant piece of work
* Childhood/ child voice: tied to subjectivity and identity and binary adult/child hierarchy- assumptions can distort critical responses to texts of migration, allow Orientalizing tendencies to creep.
* Reading of child’s voice **in context of Turkish- German writing.**
* On one hand, naïve/ childlike register- sense of immediacy, blurring of gaps between narrating/ narrated selves, repetition of vocab, prose rhythm.
* On the other, also use of inflected Turkish language syntax, grammar and idioms. In this regard, prose becomes self-reflexive with use of literal translations from Turkish for implied German reader. Address monolingual and bilingual implied readers in different ways.
* **Problems with interpreting it as childlike as a narrative technique:** imply that there is something naïve or childlike about the linguistic choice- somewhat condescending. Also, allows for importation of cultural assumptions and in context of Turkish-German writing, can promote Orientalizing responses.
* **Examination of text in press-** some have projected orientalist notions on text. Grand binaries of East/ West, imagination/ intellect, child/ adult- established in orientalist discourse. ‘Kinder sind kleine Morgenlander’**- established trope of Romantic childhood**: child as ‘Other’ to rational adult, closer to nature, to fantastic and mystical more primitive form of humanity. FURTHER READING ON CHILD/ADULT BINARY.
* **Examination of text in literary criticism-** provide reader with new information. Mingels: literary way of educating reader about Turkey in the 1950/60s, a microcosm of the nation and the ‘‘Religion, Freundschaft, Liebe, Sexualita ¨t, Aberglaube, Familienhierarchien, sta ¨dtebauliche und sozioo ¨konomische Gegebenheiten, Traditionen und Mythen’. Rather to inform the (German) reader about Turkish history and culture.
* **Hofman-** suggests it provides socially critical perspective. Adult/ child binary has been invoked again to describe relationship between host society and migrant.
* **Interpretations of ‘child voice’ carries complicated political and ideological ramifications-** if intended to inform monolingual, German reader either about Turkey or about Germany assumes monolithic fixed ‘Turkish’ and ‘German’ subject positions whose hierarchy is determined through adult/ child binary. Reading text through this lens fails to take into account many ways Karawanserei disrupts and challenges notions of fixed identity and subjectivity.

**Female stories of migration**

* **‘**Example of reclamation of the female voice in the cultural memories of the West’ –assert female approach to coping with cultural and geographic displacement.
* issues of minorities and migration- important themes in the book, highly related to women, ‘**yield broader implications for understanding the politics of migration in today’s European and global contexts.’**
* Subjective female memories seem lost by being associated with male-centered Turkish history, lost because it belongs to a personal, individual approach to coping with the competing forces of Islam and Westernization.
* ‘**Offer strategies to cope with the specifically female experience of migration and cultural displacement by encouraging women to rely on their subjective memories, rather than remaining victims of an officially sanctioned versions.’-** account of female heroism.
* **‘magical realism’-** situate Karawanserei ‘**within a grid of female agency that seeks to overcome trauma by asserting individual accounts of migration and oppression’.**
* **A lot of earlier scholarly engagement with the text focused on establishing ‘a binary account in which the Turkish/ Islamic culture and iconography are posited in opposition to the German language and Western cultural context-** carries legitimacy, emphasize notion of hybridity and cultural difference, reiterated by the minority/migrant experience- as a result, does not explore relationship between dominant host culture and the way minorities seek to be heard within that dominant culture. Focus more on how the ‘**female subject can overcome her oppression by departing from the conventions of literary realism.’**
* **Characteristics of magical realism- ‘intentional disruption of the logic of cause and effect eg.** Beginning of book (306), disrupts logic of other traditional, male centered narrative + establishes female narrative perspective. Evoke question of authority among the female voice, ‘**authority located in the historical embodiment of the past and the future that is evoked by magic’**. **Eg.** Female voice on a fetus in the womb has taken control as she recounts the birthing scene- intertextual reference to Grass’ work is obvious, similarly she views the world through eyes of seemingly naïve and innocent, yet knowing child, a corrupt world of adults- the dominant culture- which she intends to subvert/ resist. However, protagonist voice in K does grow up, later becomes voice of mature strong women who leaves Turkey at the age of eighteen- Textual reference to Grass us of magical realism emphasizes the maturing of the female voice.
* **Another primary characteristic-** extensive use of detail from the phenomenal world, indicating a depart form classical realism, but the events are firmly grounded in historical reality- in order to deliver alternate versions of accounts. Eg the beard of the grandfather. (307). Even more importantly, female protagonist is employed to explicitly criticize not only the Western world and the practices of Western exploitation (as one might expect) but also the patriarchal practices of traditional Turkish culture. Text is departing ‘German- Turkish’ literature, as issue is not referring to the loss of traditional Turkey and the new, secularized Germany but rather a female voice who opposes both the Western and traditional culture.
* **Another characteristic-** instillation on doubt and hesitation in reader. Protagonist interrupts the chronological narrative of her life’s experiences... (309). Such intentional play of readers expectations can be read as a female strategy of seduction and illusion, to escape expectations of traditional (male) response.
* **Another characteristic (secondary)-** subverts established social orders be intentionally rejecting rules of semantics and of grammar. (insert interpretation of childlike/ naïve voice, - how it reinforces notion of a binary opposition between (male) German and (female) Turkish culture). (310) invoke idea of blurring the boundary self and other (Konuk). Call into question Germany’s social order by forcing reader to form new connotations within the frame of German culture. Serves to communicate the difficulties encountered by many individuals who migrated from Turkey.
* **Markers of cultural hybridity expressed by female characters who operate within a male dominated structure’.** – more complex in case of Karawanserei, as protagonist’s experiences in Turkey are already characterized by a mixture of Islamic an Western secularized culture (references).
* **Not a description of a migration to Germany, but instead concerning the migration within different parts of Turkey, haunted by economic and societal pressures of WW2.**- as much about the Americanization and Westernization of Turkish culture as they are about cultural difference and German domination. (311)

**Translating translated marginality**

* **GOOD INTRO**
* It tells the story of a child growing up in the 1950s and 60s in Turkey and energizes its evocation of daily life with fragments of Turkish myths, folktales, prayers, proverbs, and poetry, as well as an array of strong women characters.
* Through the eyes of a naive yet observant child-narrator, it describes life in an economically and politically uncertain environment where forces of Westernization, notably Americanization, are gaining influence over more traditional ways of life, and where, at the end of the book, emigration is the best option for the 17-year-old narrator
* Thus, instead of thematizing the difficulties of adaptation to a new and sometimes hostile environment, or exploiting the topos of the abused or confined Turkish woman which has been a staple of cinema and popular writing by certain Turkish authors in Germany,3 Özdamar focusses on the source culture, and some of its troubles. Her descriptions of daily life in a family of six, constantly on the verge of, or in, bankruptcy and constantly in search of new lives in different parts of the country, provide fascinating and lively insights into another culture, while her unsentimental view of life in Turkey, her powerful and subversive women characters, and her inventive use of language and myth achieves what earlier works by migrant workers haven’t: she avoids a confrontational stance vis-à-vis Germany, as well as clichéd, folklorish elements with regard to Turkey.
* LANGUAGE- Halbsprache, Political immediacy, Deterritorialization
* Both considered majority- Turkish setting, myths and language littered throughout text but also considered minority with its use of the broken German.
* QUOTE- (68)