Tochter des Schmieds: Möglichkeiten der Selbstverwirklichung der Frauen

* As a piece of migrant literature, doesn’t follow lives of migrants in Germany, instead more about the experience leading up to emigration to Germany- Link? Moving closer to authors like Ozdamar in terms of subject matter.
* Seen a transformation in migrant literature since when it first began eg. Concerning subject matter. Question whether this development only implies a kind of generational change of the authors, which is then reflected in the works?
* Similarities- from perspective of women, shares life of three sisters and what possibilities of existence there are for women in a male dominated society. Generally centralized around female figures, in particular the blacksmith’s daughters. Gul, Melike and Sibel.
* Showcase 3 generations (like Karawanserei)

The backdrop of societal framework is used here to illustrate how families operate within their society.

* Primarily follows Gul’s narrative, focus is also on her siblings and their careers and the social framework appears as a backdrop.
* As the oldest daughter, Gul involuntarily assumes the role of the mother at the age of six. Once assumed, her role and responsibility for her two sisters does not change over time, where their age difference between them would no longer play a role.
* This instance can be traced to traditional societal norms according to which, in the absence of a parent, the oldest sibling is expected to take on the role of the mother. Gul submits to this role and does not challenge it: (p.60) (148)
* Importance of the role of the mother is stressed as her father wants to marry as soon as possible as to not burden his oldest daughter with so much responsibility. (compare fathers)
* ‚**In ein paar Tagen gehen wir zurück ins Dorf. Wir sind wieder alle gesund, Gül muß in die Schule, Tante Hülya wird mitkommen und auf euch aufpassen. Und bald ... bald ... werdet ihr eine Mutter haben." (Özdogan 2005: 66).**
* However, her father’s remarriage doesn’t change the family’s situation as Gul must still maintain her role as the mother figure, so much to the point where she must neglect her studying and eventually drop out.
* Societal norms and expectations that the family abide by clearly influence each sister in a different way. As these expectations were applied to Gul from such a young age, the responsibility on others is what has determined her life, whilst her own fate has been neglected. As a result, Gul has become submissive as everything seems already predetermined for her.
* An instance where Gul’s school friend Recep gives her the New Years ticket illustrates how deeply societal pressures have affected her. She hides the ticket in her stocking but doesn’t know what to do with it and ends up throwing it into the stream. We later find out that the ticket would have won her the third prize in the draw. We can interpret the throwing away of the ticket as also her discarding her future and any opportunity that may defer her from her predetermined path. Her submissiveness has resulted in an attitude that refuses the idea of any other kind of outcome for her as she demands nothing for herself.
* Her attitude and submissiveness are maintained throughout her entire life as she marries Fuat against her will and moves to Germany where she spends the remainder of her life. Her willingness to feel responsible is not limited only to her younger sisters but also her own children who she raised and was able to guarantee a place in society. Gul, who has orientated her life entirely around being responsible for other people is presented with a circumstance in which her role is no longer needed and as an old woman we see her reflect on her mission shortly before her death:
* **Ich habe keine Angst mehr, wirklich nicht. Meine Mission ist fast zu Ende, ich habe zwei Kinder großgezogen, ich habe versucht, ihnen eine gute Mutter zu sein, und sie haben beide einen Platz gefunden im Leben. Es ist niemand mehr da, der noch auf mich angewiesen ist, ich kann in Ruhe gehen (317).**
* The fact that she ‚kann in Ruhe gehen’ is an indication that she feels like her mission has been fulfilled and still she demands nothing for herself.
* The expectations of Gul are carried out her entire life and even extended to her own children. It has been her single life’s mission that has encompassed all of her actions so it seems natural that she can hardly talk about happiness in her life: **‘Manches Mal, wenn ich unglücklich bin, wache ich morgens auf und denke: Verflucht, ich bin schon wieder aufgewacht. Hätte ich nicht ewig schlafen können." (317) (150)**
* Alongside Gul, her 2 sisters can also be examined in contrast to Gul to illustrate what can happen as a result of not having to adopt the maternal role and adhere to social restrictions.
* Melike does not adhere to such restrictions and grants herself the freedom to do what she wants. She is a non- conformist person who seeks relative independence and self-realization.
* She exerts her independence frequently in comparison to Gul who has no chance to assert herself in life:  **"Statt selber den Mund aufzumachen, leidet sie [Gül] lieber im stillen. Wofür soll man schon aufstehen in einer Welt, die nicht Gutes für einen bereithält. Sie duldet, während Melike kämpft (307).**
* This quote sheds light on to Gul’s more passive attitude whereas Melike’s more active attitude comes to the fore. Additionally, Melike has been able to make it to University in Istanbul and brings her boyfriend to their home town to introduce him to her parents with almost no regard to the opinions of the other town people: **In dem Sommer, der vor ihnen liegt, dem Sommer, den Gül in Deutschland verbringen wird, will Melike Mert mit heimbringen, um ihn ihren Eltern vorzustellen, [...] Melike wird ihn heiraten, [...] und sie wird glücklich sein mit diesem Leben, das sie sich selbst ausgesucht hat. (312)**
* Much like her sister Melike, Sibel will also be able to decide what she wants to do with her life and opportunities to do so present themselves as she possesses artistic talent: **Sibel ist immer noch blaß, dünn und kränklich, doch sie hat sehr gute Noten, obwohl sie im Winter dreimal eine Woche im Bett lag und nicht zur Schule konnte. Im Kunstunterricht ist sie die beste in ihrer Klasse,**
* Through her talent she manages to go to art school and eventually become an art teacher. Much like Melike as well, she marries a man that she has chosen herself and ultimately is able to carry out her life as she pleases: **"Die Ehe wird kinderlos bleiben, und sie werden friedvoll und harmonisch in einem kleinen Haus am Rande der Stadt leben**." (312)
* Here, Ozdogan has used three female figures to illustrate potential paths of life embodied by three sisters, each of whom present a possibility of a women’s existence in Turkish society.
* in addition to portraying the impossibility for Gul to liberate herself from the shackles of social restrictions, Ozdagan thus also shows two further quasi possibilities for women to assert themselves despite the aforementioned restrictions in a society that seems to pose numerous obstacles to women’s careers.
* The path achieved by Sibel couples education with her artistic talent. Her talent provides her with a career as she goes on to become an art teacher, thus Sibel exemplifies in one aspect the extraordinary qualities a woman must have in order to pave their way into society.
* The other way embodied by Melike who possessed more active qualities such as stubbornness form an early age, an exception among her family and in society and her non-conformist attitude has propelled her through life as she challenges social restrictions.
* female emancipation is essentially made dependent on the individual characteristics of the woman. The social framework is not treated as a determining factor but instead appears here only as a backdrop. Through the portrayal of the family, more specifically the three sisters, the novel thus underlines how women during this period had to distinguish themselves by means of extraordinary qualities in order to break out of the barriers of small-town society and to create a free space for themselves. The path of education is shown to be a way in which a woman can guarantee themselves a position in society contrasted with Gul, whose path was determined, leading her to never achieving happiness. However, besides highlighting the emancipation of Sibel and Melike, the significance of Gul’s role as a maternal figure should not be ignored nor be considered negatively as an alternative to female emancipation. Indeed, the events of Gul’s life are made to be contrasted with that of her sisters; they are able to choose what they want to do and marry partners of their own choice, choices that were not permissible to Gul. Yet, the emancipation of the two younger sisters could not have been facilitated without Gul assuming the maternal figure, allowing them to ultimately determine their own paths as they did not have to bear the responsibilities of maintaining the domestic keepings of the family household. Ozdagan thus emphasizes the importance of the maternal figure and paints the stark reality of many migrant mothers, who give their entire lives to providing for their families typically at the expense of their own happiness and chance of self-emancipation.

**Social framework is similar- way authors choose for the characters interact within framework differs/ is similar to convey different ideas. Eg in Tochter, not a determining factor.**