OZDAMAR’S AUTOBIOGRAPHICAL FICTIONS: TRANS- NATIONAL IDENTITY AND LITERARY FORM

* **Significance of the titles as a point**: Caravanserai- old style inn/hotel with a courtyard where travelers stop to rest. Suggests nature of novel, picturesque imagery of travel but focused on stopping at place to place, enunciated by layout of the text, which contains no chapters and uses line gaps as a clear marking of the narrator’s movement from place to place.
* **Life on the street/ life on the road become important motifs**: street- close network, family relations, community amongst neighbors/ juxtaposed also with life on the road- provide allusion to Turkeys post war development (reference beginning of the novel, immediate post war scene). Together suggest ‘a flexible ideal of identity’: maintain own identity but also succumb to change and influence as a result of being on the road.
* **Unevenness of social and mental change in Turkey conveyed in contrast between the praying paternal grandmother and modern mother**: p165
* **Allegorical value**: the opening ‘weaves an allegorical thread which will establish the heroine as a child of her times’. Through the retrospective narration, the mimicry of the child’s voice is not realistic- strengthens argument of an allegorical effect as the opening places the narrator in immediate post war years and she is aware of her surroundings. Argued she is born from the ‘womb of post war Turkey, paternal allegory provides political and social history in silhouette’. Father leaves the army, becomes bricklayer, develops business which is hit by financial crises- provided in realist mode, offering typical details of real circumstances. Also has allegorical value in paralleling economic ups/ downs of post war Turkey+ his name Mustafa and membership of the Republican peoples party allude to Mustafa Kemal Ataturk, founder of the nation.