Female stories of Migration in Emine Sevgi Ozdamar’s ‘ Das Leben ist eine Karawanserei‘ and in Toni Morrison’s ‚Beloved‘.

* ‚Das Leben ist eine Karawanserei‘is a prominent example for such a reclamation of the female voice in the cultural memories of the West.
* An account of migration which asserts a specifically female approach to coping with cultural and geographic displacement- particular resonance for women, thus yielding broader implications for understanding the politics of migration in today’s European and global contexts.
* **Narrative techniques**- employed by Ozdamar, not only shaped by Turkish- Islamic mystic tradition of orality, but also meta- cultural, subjective desire to re-claim history, to recover, to make personal, and thus bearable, memories that otherwise seem lost or removed from the subject.
* Ozdamar struggles to present a woman’s personal and decidedly subjective performance of remembrance to claim for herself that which had been taken repeatedly- **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 any officially sanctioned versions.**
* Go beyond the limitations of ‘foreignness’ or ‘minor literature’ and instead draw ‘attention to the multi- layered space in which cultures interact, collide and segregate’
* **Narrative Technique-** ‘**magical realism’** works within a grid of female agency that seeks to overcome trauma by asserting individual accounts of migration and oppression. Such strategies can function as mediators that help texts depict different cultural blends in different cultural and geographical settings.
* **Establishing a binary account** in which the Turkish language along with Islamic culture and iconography are posited in opposition of the German language and W cultural context. – emphasizing the notion of hybridity and cultural differences as markers for both the text and the minority/ migrant experience often reiterates that very difference, thus falling short of exploring the nature of the relationship between dominant host culture and the way minorities seek to be heard within that culture. – discourses on minority literature often fall prey to the general problem of how to articulate cultural difference without inadvertently marginalizing the minority culture in question.
* **How the female subject can overcome her oppression by departing from the conventions of literary realism.**
* **Even more importantly,** Ozdamar here employs her female protagonist to explicitly criticize not only the Western world, and the practices of Western exploitation, but also the patriarchal practices of traditional Turkish culture- significant since the issue is not a conflict between the loss of traditional Turkey and the difficulties with the new, secularized Germany, but rather a female voice who stakes out her ground against both the Western and the traditional culture.
* **Instilling of doubt and hesitation in the reader (magical realism)-** nameless protagonist interrupts chronological narrative of her life’s experiences etc. Elements serve to disorient the reader most productively. – such play on readers expectations can be read as female strategy of seduction and illusion, a female strategy empowered by the escaping the expectations of traditional (male) reader response.
* **Magical realism as a tool to transcend borders and boundaries-** subverts established social orders by decidedly rejecting rules of semantics and of grammar. Often this textual strategy is misunderstood as the representation of a childlike or naïve point of view on the part of the protagonist, and thus reinforces the notion of a binary opposition between a (male) German and (female) Turkish culture, or language (Turkish culture being more primitive/ less developed). – Invokes idea of blurring the boundary between self and other, between German and foreigner, and implicitly, between the centers and the margins od culture. Use of semantic hybrids and their alienating and disturbing effects call into question Germany’s social order by forcing the reader to form new connotations within the frame of German culture.
* In both texts, the markers of cultural hybridity are formulated, and expressed by female characters who operate within a male dominated- structure. however, the cultural and linguistic hybridity presented by Ozdamar is even more complex, because the female protagonist's experiences in Turkey are already characterized by a mixture of Islamic and Western secularized culture.
* Also, the migratory experience described in the novel itself is not the protagonist's migration to Germany, but rather the migration within different parts of a Turkey haunted by economic and societal pressures after World War.
* Ozdamar's protagonist makes a conscious effort to claim her personal space within the forces of globalization and Westernization. Thus, she may be more able to come to terms with the structures in which her parents had failed to carve out an existence. By remembering and rewriting her own past, however, she also retains the memories of her own culture. It is this transition, I would argue, that renders Ozdamar's protagonist's migratory experience global: Karawanserei's migratory experience reach es beyond the physical migration of the protagonist from Turkey to Germany and stretches to a migration between cultures, not necessarily between the minority and the dominant culture, but rather between different grades of Westernization. The migrating subject as a woman, then, negotiates not only the changing forces of globalization and Westernization, but also her gendered identity.