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**EARLY MIGRANT WRITERS OF TURKISH ORIGIN
IN MODERN GERMAN LITERATURE****KATSIARYNA KUZNECHYK, ALEXANDER GUGNIN
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From the beginnings of labour migration, workers have written about their problems, longings and expectations in letters and diaries, stories and poems. However, as a definite literary genre, the concept of "migration literature" first appeared in Germany at the beginning of the 1980s, and discourse and discussion concerning "migration literature" have been continuing ever since.

Nowadays the terms "migration literature" or "guest worker literature" are not frequently used, and the labels "German-Turkish Literature" or simply "German Literature" tend to be considered more appropriate to apply to the second and third generation of migrants' literature, showing that these generations are now considered a part of the German literary tradition. There is not, however, a complete consensus on this topic between literary critics and historians [1, p. 20]. Therefore, for general comprehensibility and simplicity, we will continue using the term "migration literature", whilst conceding that writers of the second and third generations of writers contribute more to "German literature", if only because their literary language is German, than to "migration literature".

As time passed with migration and the migrants' experiences a new subculture arose within the German one, which included expression in different areas of the arts. The migrant workers' culture has become a source of inspiration and a resource for literature, cinema, theatre, painting, music, and analysis in the social sciences. With the so-called Gastarbeiterliteratur (Guest Workers' Literature) the migrants broke their silence and began to speak. The situation of the workers, their problems of alienation, ethnic prejudices, culture shock, homelessness, and their perspectives were the favoured literary topics of the writers of the first generation at the end of 1960s and in the 1970s. They described the process before the workers were allowed to "enter" Germany (especially focusing on themes such as the health report for which they were subjected to thorough medical examinations) [2, p. 173–175]. For the workers, the economic and political reality of labour migration meant the hope of finding new economic prospects and a better life in Germany, and it was not chosen willingly, but was forced upon them by the economic conditions of their home country, was an important topic of the first generation's writing.

In the mid-1980s other terms were introduced: Ackermann, who was in 1985 among the founders of the Adalbert von Chamisso Literature Prize for non-German writers from the German Language Institution of Munich University, defined migration literature as "a German Literature from abroad" or "not only a German Literature". Another term used in this period is 'national minorities' literature" [3]. Among all of these competing definitions, Yüksel Pazarkaya's position is interesting and original: Pazarkaya translated contemporary Turkish Literature (e.g. Orhan Veli, Nazım Hikmet) into German in order to show German readers that Turkish culture is far more than "guest workers' culture" [3]. Pazarkaya has been writing about the migrant workers' experiences since 1961, but rejects all categories of definition. He considers the German language a road, it means to the humanist traditions of Lessing and Heine, Schiller and Brecht, Leibniz and Feuerbach, Hegel and Marx. No matter how strongly Pazarkaya underlines the universality and internationalism of literature, it remains a fact that non-German writers' productions were generally not considered by the German public as a contribution to German literature, but were separated through their national identities.

As previously stated, from the 2000s onwards, the terms "literature in the German language" or "German-Turkish Literature" have become the proper terms to define the literary productions of authors of Turkish origin.

Nevzat Üstün, Bekir Yıldız, Yüksel Pazarkaya and Aras Ören are the most important representatives of the workers' migration literature. Written in Turkish, the literature of the first generation depicted the problems arising from migration and fulfilled a kind of therapeutic function. The main theme of the literature of the first generation can best be expressed by the German word "Betroffenheit" – which can be translated as 'sadness', 'shock', or 'bewilderment'. This "bewilderment-literature" dwells on the pains and suffering of the migrants, as well as on homesickness and dreams of return.

These pioneering authors were followed by the first generation's "labour exiles", writers such as Güney Dal, Habib Bektaş and Fakir Baykurt. The first generation literature consists both of professional writers who

began their career as writers in Turkey (Aras Ören, Yüksel Pazarkaya, Güney Dal and Fakir Baykurt) and writers who came to Germany as workers and began their writing career there (Habib Bektaş, Şinasi Dikmen, Yaşar Miraç, Fethi Savaşçı, Yücel Feyzioğlu) [4, p. 126]. Authors writing both in Turkish and German are Yüksel Pazarkaya, Kemal Kurt and, to some extent, Aysel Özakin. Two other authors belonging to the first generation, but writing only in German, are the satirist Şinasi Dikmen and Saliha Scheinhardt. Dikmen has been living in Germany since 1972, and can be said to be the only satirist of the first generation writers, a position which would be taken over in the second generation by Osman Engin. He manages to make his readers and audience (he is also a review artist) laugh and think. His literary topics are the prejudices between Turks and Germans and the integration problems of the Turks. Saliha Scheinhardt is a woman writer who has lived in Germany since 1967 and has portrayed the sufferings of Turkish women, but has often been criticized for stereotyping them [3].

Writers of the second generation have been educated and socialized in Germany, are bilingual, and write in German. Osman Engin, Zehra Çırak, Zafer Şenocak, Feridun Zaimoğlu, Akif Pirinçi, Renan Demirkan, Nevfel Cumart and Selim Özdoğan belong to the latter group. Generally the second generation is described as a lost generation, in between two cultures, in a crisis of culture, like a tree with leaves and branches but without roots, or as a generation with identity problems [5, p. 203]. However, although the writing of the second generation initially dealt with the search for identity, and with in-between, or homelessness, there are also writers who do not touch upon the question of migration at all: e.g. Akif Pirinçi and Selim Özdoğan, who both write crime fiction.

Within the second generation women writers can be analyzed as a separate group. Writing in German, Saliha Scheinhardt, Emine Sevgi Özdamar, Alev Tekinay and Renan Demirkan describe the patriarchal society from a critical point of view and concentrate on prose genre using autobiographic elements. As a structural element, language is important in Emine Sevgi Özdamar's and Alev Tekinay's literature. Thinking in Turkish but writing in German, their literary works especially in Özdamar's case deliver a special exotic taste or flair for the German readers. For example "anadili" in German "Muttersprache", Özdamar translates as "Mutterzunge" ("mother tongue"), or in Tekinay's case "içimyanıyor" as "ein Feuerbrennt in mir" ("a fire burns in me") which means "I suffer a lot" [3]. For a reader who does not have any knowledge of the Turkish language these images are of course interesting and reminiscent of the "Thousand and One Nights" fairytales.

Finally, we can say that the writers and poets who were forced to leave Turkey after the military intervention September, 12, 1980 constitute a distinct group. They include Yusuf Ziya Bahadınlı, Aysel Özakin, A. Kadir, Servet Ziya Çoraklı, and their writings deal with the themes of exile and migration [4, p. 169].

To sum up, the reception of German-Turkish writers show that the second generation's literature can be regarded as part of German literature. The literary works by authors of Turkish origin written in German are literary texts that deal with their living conditions in the Muslim world, on the one hand, and in their new homelands in Europe, on the other one. The authors try to entertain their readers by describing aspects of both cultures. Turkish authors in Germany see their duty in acting as mediators and in contributing to a better understanding between different ethnic groups within the increasingly multi-cultural German society. The bestselling German-Turkish author Akif Pirinçi writes that through this kind of literature one can highlight the wishes, needs and fears of minorities in German society towards the majority. He thinks that literary works such as novels and short stories are a good medium to reach different groups of people. In addition, mixing Turkish and European narrative techniques and fusing realistic and magical details together gives the literary works a special position of being exotic. This method attracts readers and up rates works by these authors.

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