

**The Representation of Migrant Youth and Families
in Turkish and British Young Adult Novels**

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ABSTRACT

“Migration is a one-way trip; there is no 'home' to go back to” (Hall, 1987, p. 44). In this famous quotation, Stuart Hall points to how difficult it is to *decide* to migrate. When the people migrate from their country to a new country, they inevitably encounter many problems both in relation to their new country and their home country, because as migrants they can easily become strangers to both. If the migrant is a child or a teenager, it is obvious that they will experience these problems still more keenly.

If all migrants lived in a single country named ‘Migrantland’, the country would be the fifth most crowded country in the world. Unsurprisingly, therefore, migration is one of the most controversial and important geopolitical issues in our world, especially at present for Europe—which is for complex cultural and historical reasons the first preference destination for many migrants, especially economic migrants and asylum seekers.

This thesis aims to compare the fictional treatment of the common, shared issues of asylum seeker teenagers and economic migrant teenagers across a selected range of young adult literature texts. Four books from Turkish young adult literature were selected in order to analyse the images of modern Germany for Turkish economic migrant teenagers. The selected young adult British novels focus on the images of the UK for asylum seeker teenagers. It is important to note that this comparison includes innovative treatment of a literature—and indeed a historical and political phenomenon—little known to English-speaking audiences. As the thesis shows, the so-called *Gastarbeiter* phenomenon, by which from the 1960s onwards cheap low-skilled migrant labour was lured from poor, conservative, provincial regions of Turkey to the expanding hi-tech urbanised economy of (West) Germany, can be seen as a form of globalisation *avant la lettre*. The positive and negative effects of this economic, inter-generational migration to Germany on both Turks and Germans remain the subject of much controversy and have only in relatively recent times begun to receive public political and cultural recognition. The exploration in this thesis of YA Turkish fiction treating of this complex, difficult and layered experience is intended to open up new areas for literary-critical deliberation and civic debate.

Against this turbulent background of crisis and change, this study intends to do several specific things. First, it seeks to compare and contrast fictional representations of the spectrum of responses to migrants from receiving societies—especially, in the chosen novels, the portrayal of both positive and negative responses from local people to migrant teenagers, a group that is routinely the focus of much hostility and stereotyping in the

migration debate. For reasons explained in the methodology chapter, the thesis seeks to do this by applying a comparative framework to the novels in question. So, on the one hand, the thesis presents and examines what could be described as xenophobic, racist and discriminatory behaviours towards Turkish teenagers in Germany and asylum seekers in the UK; but it also unpacks and explores local people's more nuanced and more positive approaches to migrants, through close consideration of key narrative patterns, characters, relationships and dilemmas in the novels themselves.

Secondly, using the narrated stories in each of the novels, the thesis tries to identify and tease out the critical differences and similarities between economic migrant teenagers and asylum seeker teenagers in the selected books. In this approach, these vital and often neglected differences between the *types* of migration occurring in 21st century global society are outlined, explained and interrogated.

Lastly, the study tries, through close readings of its key texts, to examine some of the common major themes imprinting and shaping the lives of both economic migrant teenagers from the Turkish-German *guest workers* experience and asylum seeker teenagers in the UK-post-imperial setting. The thesis argues that detailed engagement with these literatures opens up new insights into the lives of young migrants of a kind that commonly eludes both the formal sociological profiling and journalistic investigation and campaigning through which they are most often incompletely represented.

The findings of the study identify that the most significant factor, which affects the lives of both economic migrants and asylum seekers in their new countries is, in effect, globalisation itself. The accompanying clashes and exchanges between the modern cultures of indigenous Western people and the pre-industrial cultures of the migrants give rise, as we see, to many emotions, ranging from the toxic expression of xenophobia, racism, discrimination to the occasional manifestation of hope. It is the purpose of this thesis to examine this emotional spectrum in-depth and to fashion new tools for understanding it.

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AUTHOR'S DECLARATION

I declare that, except where explicit reference is made to the contribution of others, that this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Printed Name: Faruk Dundar



Signature:



LIST OF ABBREVIATIONS

TOSOT: The Other Side of Truth, which was written by Beverley Naidoo in 2000.

WOL: Web of Lies which was written by Beverley Naidoo in 2004.

KAB: Kemal and Burak – The Travel to the Land of Eden, which was written by Yüksel Pazarkaya in 1993. The translation of the original Turkish title, *Kemal ile Burak – Cennet Ülkesine Yolculuk*, was translated into English by Dundar.

IMMC: I Miss My Country, which was written by Gülten Dayıoğlu in 1977. The translation of the original Turkish title, *Yurdumu Özledim*, was translated into English by Dundar.

TRSAH: The Rising Sun at Home which was written by Cahit Uçuk in 1996. The translation of the original Turkish title, *Eve Doğan Güneş*, was translated into English by Dundar.

ASIG: A Story in Germany which was written by İbrahim Örs and published in 2010. The translation of original Turkish title, *Almanya Öyküsü*, was translated into English by Dundar.

A NOTE ON TRANSLATION: The selected Turkish books have not been translated into English. In order to give a significant measure of detail to readers, the plots of the novels have been summarised and where relevant English translations provided. Where this occurs, the translations have been provided by the author of the thesis.

CHAPTER 1: INTRODUCTION

1.1. The Emergence of This Thesis

I was born in Turkey almost two decades after my grandparents had migrated from there to Germany at the beginning of the 1970s. From my birth, as a boy, on the one hand, I was trying to discover the world for myself. On the other hand, I was listening to their experiences in Germany during their summer holidays because we were staying together for the summer holidays. They were rich; it seemed they could buy whatever they wanted. They brought many chocolates, toys and clothes for me and the things they brought were not in Turkey or at least no one around me had these things. They talked with me in Turkish, but I was sure that they were speaking German in Germany even between themselves - in fact, they still cannot speak German although they spent almost fifty years in Germany: I wondered about Germany. It seemed a place of heaven, chocolates, toys, ice creams etc. Everything, which could be desired by a child, could be found in Germany.

However, my grandparents did not have positive things to say about Germany and Germans. They had money, but they were working excessive hours. If I had had a chance to visit them in Germany, I might have felt sorry for them because of their negative experiences in Germany.

From their accounts, it seemed that the Germans did not like them and they were always considered second-class citizens in the society. They experienced discrimination, racism and exclusion. While listening to their stories, it was not easy to understand why they were living in Germany especially since they were not happy there. According to my childhood memories and interpretations, they seemed to be complaining unnecessarily because they had money and they seemed happy. I also thought that they were telling these kinds of stories because they did not want to incentivise me to live in Germany. Despite everything, I used to look forward to their coming and bringing special gifts for me.

During my primary and secondary school life, I enjoyed reading. I was reading storybooks, novels and I liked literature. When I was a student in a high school which was the Anatolian Teacher Training High School, I was influenced by my Turkish literature teacher. My father was also a teacher and I had the ambition to become a teacher. For this reason, I chose the job, teaching in the Turkish language and literature would be a great job for me. The university atmosphere encouraged me and I had chances to read essential Turkish classics during my undergraduate education. There were novels about immigration to Germany among these works. My interest in this topic continued and developed.

After my graduation, I worked in a secondary school for 3 months and I won a scholarship from the Turkish Ministry of National Education for Masters and PhD education and migrated to the UK in 2011 in order to learn English. After the English course, I completed my Masters at SOAS, University of London before coming to Glasgow. During my Master's study, I was interested in children's literature, but the department would not accept a dissertation related to children's literature. For this reason, I had to write my dissertation on Turkish adult literature.

In my PhD life, I decided to pursue my study on children's literature. My relatives in Germany experienced many difficulties as immigrants. When I came to London, I also had trouble such as language problems, cultural problems, etc. as a migrant. Although I came to the UK as an educated adult, I had difficulties. I thought that if I were an uneducated person like my grandparents or a child, how I would overcome the issues. For this reason, I wanted to undertake research using children's or young adult literature, which focused on the experience of migration.

Refugees, especially Syrian refugees in Turkey were one of the most popular issues at that time, but it was quite new and there were not enough novels on Syrian refugees in Turkey and the UK. However, the refugee issue in the UK was a controversial one and relatively common in children's and young adult literature. Turkish immigrants in Germany was also an important subject for Turkey, especially for me and my family. Reflecting both my interest and personal and family experience, I decided that the comparison of the experience of Turkish immigrants in Germany with the experience of refugees in the UK interpreted in children's and young adult novels would be a unique and relevant study: the first of its kind. The topic evolved over time and eventually became this thesis.

1.2. Rationale for the Study and Research Questions

In recent years, the story of international migration and migrants has hit the headlines across Europe. Especially after the Syrian Crisis, refugees became one of the most controversial issues in the world. We also saw a war in Libya and the world watched the human tragedy. While Syrian and Libyan refugees were trying to reach Europe from the sea, their boats sank and many people died. Their illegal migration purpose only served human traffickers. Human traffickers earned money, and the refugees lost their lives. Regularising illegal immigrants or repatriating them, their legal status and integration problems are still among the most controversial issues throughout the European Union. One of these countries, which is discussing the refugee issue, is the United Kingdom.

Economic migration is also a common issue in the world, especially for developed countries, which need foreign workers such as Germany. These kinds of countries need unskilled workers from undeveloped and developing countries because their own labour force is not enough for the jobs, which require unskilled labour. However, these unskilled workers can make some trouble in developed countries. These countries are modern and most of the citizens are educated beyond the level of the migrant workers. However, people from undeveloped countries are often relatively uneducated and not 'globalised' because they come from the rural areas of the undeveloped or developing countries and they want to have better conditions. Even if the migrants are educated, they often have low-paid jobs in their countries or the living conditions in their countries are poor, therefore, they need to immigrate to developed countries to have better lives. Regarding economic migrants, it can be said that if they had money and comfortable lifestyles at home, they would not need to migrate to a new country.

Arising from the variety of migration in these situations, a need has emerged for a greater definition and understanding of the term migration itself. This, in turn, has led to various disciplines such as anthropology, demography, economics, geography, legal studies, political science and sociology building up different traditions of studying human migration. They pose different questions, collect different kinds of material, and use their own methods of analysis. This, of course, leads to different findings and interpretations and in consequence different problems and solutions.

The scholars who study children's literature have joined the discussion on international migration by analysing children's books on the topic/theme of migration in order to try to understand migrant children's problems. These books are written for many purposes, but the main purpose of the authors is that they want to show the importance of the issue to their young readers. Hence, the readers can be made aware of this issue. For example, Beverley Naidoo, a migrant herself, wrote *The Other Side of Truth* in order to explore the experience of being refugees. She explains her purpose with these sentences:

In 1997 I decided to write a novel that would be largely set in England. It felt the right time to turn my antennae to the country that had given me and my family a home when South Africa had denied us one. I knew that on the streets of London I would find themes that explore our potential for humanity and inhumanity as readily as on the streets of Johannesburg. From the start, I knew that my central characters would be refugees and that they would come from Nigeria (beverleynaidoo.com, 2004).

Children's books on migration also can be used for educational purposes. Teachers can use these as valuable sources in order to explore the topic.

This thesis focuses on two specific aspects of the refugee experience as depicted in young adult fiction, that of the Turkish guest workers' children in Germany between the years of 1970s to 1990s and asylum seeker children in the UK between the years of 2000s to 2010s by comparing Turkish YA books and British YA books on the topic.

My research questions can be listed as follows:

- 1) How are migrant teenagers and families depicted in Turkish and British YA literature and which images are used for these depictions? What is the author's intention to use these images?
- 2) What are the differences and similarities between Turkish and British YA literature in this context?
- 3) How does the representation of migrants change according to the narrator and authors' perspective?

There is no previous work in precisely this area. There are many research projects on refugees and guest workers. Some sociological studies are focusing on migration, how people in the society see migrants and behave towards them. There are some studies about the presentation of Turkish migrants in Germany and migrants in the UK in literature. However, there is a gap for researchers that guest workers in children's literature have not yet been studied. The guest workers phenomenon has not been compared with another phenomenon, asylum seekers and refugees. For this reason, this thesis aims to fill this gap.

This thesis is a study in comparative literature. In this thesis, the aim is, on the one hand, to compare Turkish economic immigrants in Germany with asylum seekers in the UK based on YA books using a narratological and imagological framework. A further intention is to examine the lives and personalities of the characters, who are migrant teenagers towards issues which they face and hence to evaluate their major problems in the novels. The main contribution of this thesis to knowledge is that although economic migrants' and asylum seekers' reasons for migration are different, the comparisons of the selected books show that they face similar issues, mostly. While there are considerable areas of similarity there are also significant differences in both the context and the setting of the books. By and large, the Turkish books used were published well before their British counterparts and referred to a

very specific type of migration whereas the British books refer to migration that most young readers of today would recognise.

1.3. Structure of the Thesis

The thesis looks at how Turkish immigrants in Germany are depicted in Turkish young adult books and how British young adult books depict asylum seekers in the UK. The next aim is to find out what are the differences and similarities between Turkish and British young adults' problems in their new countries in the selected novels.

Thus, the study will examine migrants' experiences based on Turkish and British young adult literature.

My thesis consists of eight chapters.

This chapter is the first chapter. In the previous sections, I have presented the emergence of the thesis, rationale for the study and research questions. This chapter also consists of the structure of the thesis.

In the second chapter, I will examine the statistics on migration in the world, the number of Turkish migrants in Germany and the number of migrants in the UK. I try to explain the terms related to migration in order to understand the reasons for migration. Then, I present a short history of Turkish migration to Germany and a brief history of aspects of migration to the UK.

In the third chapter, I define the term, 'Young Adult Literature'. In this chapter, I also give a brief history of Turkish Children's Literature and British Children's Literature. I also summarise some key YA novels related to migration in Turkish and British Literature to illuminate some more general migrants' issues.

The fourth chapter is my methodology chapter. This thesis is a comparative literature framework. I am using *imagology* and *narratology* for the analysis of the texts in this thesis. Narratology and imagology are particularly useful for multicultural texts in order to analyse cultural diversity and compare the narrative situations and images in multicultural literature. For this reason, I explain imagology as a comparative children's literature method. I also describe the tools of narratology and give examples from the selected novels in order to exemplify the narratological tools in the texts.

In the fifth chapter, I compare *Kemal ile Burak – Cennet Ülkesine Yolculuk*¹ (in English ‘Kemal And Burak - The Travel to The Land of Eden’), written by Yüksel Pazarkaya in 1998 and *Hinterland*, written by Caroline Brothers in 2011. In these novels, characters strive to arrive in developed countries because they think that the countries will give happiness to them.

In the sixth chapter, I am comparing the migrant teenagers’ problems in selected YA novels from Turkish and British YA Literature. In the fifth chapter, the UK and Germany are like heavenly countries. In this chapter, we will see whether they are like heaven or not. In this chapter, I compare *Yurdumu Özledim*² (in English ‘I Miss My Country’), written by Gülten Dayıoğlu in 1977, and *The Other Side of Truth*, written by Beverley Naidoo in 2000. Both books depict negative attitudes, especially xenophobic behaviours mostly, towards migrants from local people. I also compare *Eve Doğan Güneş*³ (in English ‘The Rising Sun at Home’), written by Cahit Uçuk in 1996, and *Shadow*, written by Michael Morpurgo in 2010. These novels show local people’s more positive responses towards migrants and issues of belonging.

In the seventh chapter, there is a further comparison of *Almanya Öyküsü*⁴ (in English ‘A Story in Germany’), written by İbrahim Örs and published in 2010, and *Web of Lies*, written by Beverley Naidoo in 2004, comparing and contrasting the similarities and differences in these novels.

In the eighth chapter, a reflection and conclusion chapter, I focus on three specific problems of the migrant teenagers because in reviewing and analysing these books three major themes have emerged that seem worthy of further discussion. These themes are ‘Migrants and Globalisation’ which looks at the inclusion and globalisation problems of the migrants in their new countries; ‘Subcultures, Violence and Belonging’ which examines migrant teenagers’ sense of belonging and identity confusion; and ‘Changed Families’ which analyses the changes in the migrant families and their reactions to xenophobic attitudes.

¹ The book has not translated from Turkish into English.

² The book has not translated from Turkish into English.

³ The book has not translated from Turkish into English.

⁴ The book has not translated from Turkish into English.

CHAPTER 2: MIGRATION

From the earliest known records of humanity, migration has been one of the most important issues in the world. The topic of migration has increasingly provided rich grounds for authors to respond to from both fiction and non-fiction viewpoints. In order to understand this growing body of writing, we should look at this phenomenon, 'migration'. Before looking at migration in literature, we should look at this issue sociologically in order to understand this phenomenon.

2.1. The Migration in the World

According to UN statistics, if migrants had a country of their own, they would constitute the fifth most populous nation in the world after China (1,388,232,693), India (1,342,512,706), the US (326,474,013) and Indonesia (263,510,146) (Worldometers, 2017). The fifth most populous country is Brazil with 211,243,220 people (Worldometers, 2017). For this reason, the statistics on migration are important. According to the figures of the United Nations, (UN, 2017), there were 258 million international migrants in 2017. The statistics show that nearly two-thirds of all international migrants worldwide are hosted by Europe and Asia. Asia was the most popular destination with 80 million international migrants in 2017, compared to 78 million in Europe (UN, 2017). Northern America was the third most popular destination for migrants (58 million) (UN, 2017).

Just twenty countries host two thirds (67 per cent) of all international migrants. The United States of America have the largest population of migrants with 50 million migrants. The second, third and fourth largest populations are in Saudi Arabia, Germany and Russia (around 12 million). The United Kingdom follows them with 9 million migrants (UN, 2017)

The findings also show that 74 per cent of international migrants are of working age, between 20 and 64 years of age and that they are about evenly spread between genders, with women accounting for 48 per cent of all international migrants (UN, 2017). Although the global recession has substantially dampened immigration to developed countries, nearly two-thirds of the world's migrants live in Europe (UN, 2017).

Today, migration is increasingly a worldwide phenomenon fuelled by great disparities between wealthy, developed countries and poor, less developed countries, as well as national and regional conflicts. Today, the largest migration streams are (1) from the Caribbean and Latin America to the United States, Canada, and Western Europe, (2) from South Asia and Southeast Asia to the United States, Canada, and Australia (with some to Western Europe),

and (3) from North Africa, the Middle East, and Southern Europe to Northwestern Europe (with some to the United States and Canada). (Marger, 2012)

The stories of human migration are of (more or less) voluntary emigration but also of forced displacement. The UN estimated the number of internally displaced persons (IDPs) in the World at 41.3 million in 2018 (UNHCR, 2019). Sometimes called *de facto* refugees, uprooted people, externally displaced persons, or just displaced persons, the UN defines IDPs as:

groups of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an internationally recognized state border (International Organization for Migration, undated)

There were **25.9 million refugees and 3.5 million asylum seekers** worldwide in 2018. 48% of the refugee population were female and children below 18 years of age constituted 52% of the refugee population in 2018 (UNHCR, 2019). The largest refugee and asylum seeker population (3.6 million) lives in Turkey. Syrians (6.7 million) are the most crowded refugee and asylum seeker population (UNHCR, 2019)

2.2. Key Terms of Migration

Migration is linked to movement and space. The change in localities is the key factor. This locality change can be across borders or within a country. If people migrate within the same country or region, that is **internal migration**. Second, if people migrate from one country to another, that is **international migration** (Castles, 2005).

International migration includes two key terms. If someone leaves a country, s/he is an emigrant and s/he emigrates. Emigrants leaving their home countries under the pall of war, genocide, and other horrific circumstances may feel they have “come from a fire into a fire” (Pipher, 2002). For some emigrants, even as they weigh the economic, political, religious, social, and other benefits of leaving the familiar behind, migration remains an equivocal experience. On the one hand, immigration heralds freedom and opportunity. On the other hand, emigration threatens “native identity and intercontinental exile,” and reveals a “hole in their hearts, culture shock, the discomfort of the unfamiliar and the fact [of not being] at home anymore.” (Redshaw, 1997, p. 5). Many emigrants have written of the importance of ‘home’ and the nostalgia associated with such feelings (Duyvendak, 2011). Some of the most

evocative images of the pain or grief associated with leaving are reflected in memoir and folklore.

If someone enters a country, s/he immigrates and s/he becomes an immigrant. UNESCO (undated) classifies international migrants into six groups:

- I. Temporary Labour Migrants (guest workers or overseas contract workers): People who migrate for a limited period of time in order to find employment and send money home.

This type of migration includes economic migrants. An economic migrant is not a legal classification, but rather an umbrella term for a wide array of people who move from one country to another to advance their economic and professional prospects. When the term, economic migrants is used, it generally refers to unskilled and semi-skilled individuals (Semmelroger, 2015). Economic migration is defined as a choice to move to improve the standard of living by gaining a better-paid job.

- II. Highly skilled and business migrants: the people with qualifications who seek employment through international labour markets for scarce skills. Many countries welcome such migrants.
- III. Irregular Migrants (Undocumented or Illegal Migrants): The people who enter a country usually in search of employment without the necessary documents and permits.
- IV. Forced Migrants: It includes not only asylum seekers and refugees but also people forced to move due to external factors such as environmental catastrophe or development projects.
- V. Family Reunification Migrants: The people sharing family ties joining people who have already entered an immigration country. Many countries recognize in principle the right to family reunion for legal migrants.
- VI. Return Migrants: People who return to their countries of origin after a period in another country.

We see guest workers in the selected Turkish YA novels. Forced migrants take place in the selected British novels. All central characters in the novels are asylum seekers. Return migrants are important within this thesis because the central characters in the selected Turkish YA novels, which are *I Miss My Country* and *A Story in Germany*, return to Turkey after they live for a while in Germany.

2.3. Reasons for Migration

Types and reasons for migration vary. People have different reasons for migration. In other words, there are different types of migrants. Roger (1992, pp. 34-35) defines 6 categories of immigrants;

- [...] 1. Legally admitted immigrants who are expected to settle in the host country.
[...]
- 2. Legally admitted temporary migrants encompasses seasonal migrants, non-seasonal contract workers who must return home before their contracts are renewed, temporary migrants whose contracts are renewed in the host countries (such as the 'guest workers' in western Europe)
- 3. Intracompany transfers, student migrants and similar categories
- 4. Illegal (clandestine, undocumented) migrants
- 5. Asylum seekers are persons who have requested refugee status in foreign countries
- 6. Refugees.

According to Demuth (2000), immigration can be categorized according to the immigrants' period of residence: *permanent immigration*, which includes people intending to settle in the new lands like Irish immigrants in America in the 18th and 19th centuries; *semi-permanent immigration* which is medium- to long-term immigration, although there is a plan to return, this plan is related to a certain contract; *de-facto permanent immigration*, which includes people who had an intention to return to their home country after a certain period (eg Belgian refugees to Britain during World War I), and those who somehow postponed their return several times and decided to stay like Turkish workers in Germany and *non-immigration*, in which the person resides for a fixed period in the host country like foreign students in the UK.

Motivations for migration might differ. Economic, ecological, political, social reasons can be listed as important ones. In other words, people might immigrate for various reasons, but the important aspect is that people tend to migrate and migration is the point of human dynamism; without dynamism societies, social groups die.

Reasons for migration also include push factors. If political, economic and social conditions of the country of origin lead persons to consider migration, then these conditions become the push factors. However, the political, economic and social conditions are the pull factors, and these factors usually tend to differ from country to country and can be seen as reasons to choose a country over another (Hughes, 2002).

	Push Factors	Pull Factors
Economic and Demographic (We see these factors in the selected Turkish YA novels.)	Poverty Unemployment Low Wages High Fertility Rates Lack of Basic Health and Education	Prospects of Higher Wages Improved Standard of Living Personal or Professional Development
Political (We see these factors in the selected British YA novels.)	Conflict, insecurity, violence Poor Governance Corruption Human rights abuses	Safety and Security Political Freedom
Social and Cultural	Discrimination, based on ethnicity, gender, religion etc.	Family Reunification Freedom from discrimination

2.4. Immigrants, Asylum Seekers and Refugees

Migration is a very common phenomenon that has shaped our entire social, cultural and economic environment throughout history. Migration is as old as human history. We can easily assume that migration means the movement of a person or persons from one place to another; across or within the borders of a country.

“International migrants are those who cross international borders in order to settle in another country, even temporarily.” (International Organization for Migration, undated) According to the UN Statistical Division (UNSD) (1998), an international migrant is, “any person who changes his or her country of usual residence”. Hughes (2002, p. 48) defines migrants as “persons who move from their country or region of origin to another country or region” and immigrants as “persons, who temporarily or permanently moved to a host country after meeting its immigration rules and regulations”. Therefore, we can say that migration is a general phenomenon, while immigration is linked to international migration.

The terms asylum seeker and refugee are related to international migration.

Pazarıcı (2015) defines asylum as the action of a person who leaves his/her resident country because of different pressures or discriminatory legal persecutions and seeks asylum from another country by entering that country's land, consulate buildings or diplomatic representative offices, warships or state aircrafts. Asylum can be an individual asylum, which is derived from pressures and persecutions, as well as mass migration which is derived from some sort of pressure of war, conflict, civil strife.

The word 'asylum' comes from *sylon* in Greek, which means 'violated'. 'A' serves as 'dis' or 'un' in Greek and changes the meaning of the word. Therefore, 'Asylon' means right of the seizure (Merriam-Webster, undated). An asylum seeker is defined as “migrants who seek refuge or other humanitarian settlement in the host country” (Hughes, 2002, p. 47). An asylum seeker is:

a person who seeks safety from persecution or serious harm in a country other than his or her own and awaits a decision on the application for refugee status under relevant international and national instruments. In case of a negative decision, the person must leave the country and may be expelled, as may any non-national in an irregular or unlawful situation, unless permission to stay is provided on humanitarian or other related grounds. (International Organization for Migration, undated)

So, the term asylum seeker does not define the status of being accepted. It defines the status of seeking asylum.

However, the right to asylum is not guaranteed. Regulations and documents relating to the issue of asylum tend to overemphasize the role of the states and therefore the right to asylum is to be understood as the right derived from the states. Both the 'Convention Relating to the Status of Refugees' of 1951 and the 'Protocol Relating to the Status of Refugees' of 1967 recognize the right to geographically limit the acceptance of the asylum seekers and the right to asylum. For this reason, it is possible to assume “the right to asylum” is granted by the state (Pazarcı, 2015).

Refugees can be defined briefly as “people who have fled their home country because of a well-founded fear of persecution and who cannot return to their home countries for fear of placing their rights in jeopardy”. (Hughes, 2002, p. 48) Kirişçi has a broader definition of the term. According to Kirişçi (1996), a refugee is a person, who becomes distrustful of his/her home country because s/he feels uncomfortable and under pressure due to his/her race, religion, social ideas or political orientation and applies for protection from another country as an outcome of his belief that living his/her home country is not safe for him/her and whose application has been approved. According to the 1951 Refugee Convention, a refugee is:

someone who owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable to, or owing to such fear, is unwilling to avail himself of the protection of that country (UNHCR, undated).

Refugees are different from the other types of immigrants on the basis that; a) they leave their home countries involuntarily, b) they need international protection and help c) they have the belief and wish to return to their home countries when problems in their home countries are resolved (Kirişçi, 1991). Although this definition draws attention to ‘the wish to return’, we can see that it is often nearly impossible to return to the county of origin while the threat of persecution exists.

It can be seen that there is a crucial difference between a refugee and an asylum seeker. An asylum seeker is a person whose application has not been approved yet. Therefore, an asylum seeker is a person who has not gained refugee status yet. However, both terms refer to the same reason for leaving the home country, which is a ‘well-founded fear’. In order to be considered as a refugee or an asylum seeker; the people, who leave their home countries and

seek international protection, should have left their home countries and lost their hopes to return on the grounds of well-founded fear.

2.5. 'Gastarbeiter' (Guest Workers) in Germany

Germany received large numbers of non-German immigrants in order to compensate for the labour shortages following World War II. During those years, Germany had sharp decreases in the labour force for demographic reasons such as decreasing in the number of babies born, availability of education opportunities, better pensions encouraging earlier retirements (Martin, 1998). Other Western European countries received immigrants from former colonies, but Germany did not have such strong colonial ties. There was an increase in the speed of European integration, which Germans thought would eventually lead to the free movement of labour from less developed member states (Martin, 1998). For this reason, Germany wanted to regulate such flows as early and as much as possible. Accordingly, the Federal Republic of Germany concluded bilateral recruitment agreements first with Italy in 1955 and this was followed by agreements with Spain and Greece in 1960, with Turkey in 1961, with Morocco in 1963, with Portugal in 1964, with Tunisia in 1965, and finally in 1968 with Yugoslavia (Haug, 2015). In these countries, recruitment offices were established by the federal labour office (Haug, 2015). They processed the applications of willing workers. The agreements with Morocco, Turkey and Tunisia had extra clauses limiting the duration of residency permits of workers from these countries. In addition to this, the applicant had to be in compliance with some health regulations in order not to risk public health in Germany with epidemic diseases (Abadan-Unat, 2006).

Guest workers (Gastarbeiter) from those countries would work in the industrial sector under the rotation principle and return to their country after two to three years and they would be replaced by others. This was thought to be instrumental in preventing permanent settlement (Abadan-Unat, 2006).

The guest workers were not only males. Women from Greece, Turkey and Yugoslavia were also among the applicants and they were especially preferred in some industries like textiles, food and beverages, and service. They were preferred because they did not cost as much as men. The salary rates for women were lower and there were gaps in tariff regulations which enabled the employers to manipulate the salaries paid to women. The German Government preferred the women workers because the government did not expect them to stay for a long time as those women originated from patriarchal societies. The government assumed that

they would not be able to work for a long time in Germany. At those times it was also usual for the German women to quit working for family reasons (Abadan-Unat, 2006).

In the mid-sixties, the presence of foreigners in Germany started to be seen as a problem for the first time. During the 1966-1967 crises, the economy showed the first signs of stagnation after the war and unemployment figures started to increase in Germany. In 1966, 400.000 foreign workers left the country, but still, many Germans thought that the government did not pay enough attention to the interests of the country during those crises times and that there were more foreigners than necessary in the country. (Abadan-Unat, 2006).

By 1968, immigration was reaching its highest point. The number of people immigrating to Germany between 1968 and 1971 was higher than those who had already migrated up until 1968. In 1969, Italians were the largest group of immigrants in West Germany (Abadan-Unat, 2006).

In 1973-1974, with the oil crises, when German and other Western European governments started to impose stronger immigration regulations, the number of foreigners increased to constitute 6.7% of the total population (approximately 4 million) in Germany. Turkish guest workers started to constitute the largest group accounting for 23 % of the entire foreign population and the duration of their residence was also starting to increase. Turkish workers were followed by Yugoslavians constituting 17%, Italians 16%, Greeks 10%, and Spanish people 7%. Eventually, in November 1973, the recruitment of new foreign workers was stopped (Turan, 1997).

Nevertheless, despite the initial plans of the government, many of the guest workers acquired permanent residence permits in West Germany. The rotation plan did not actually work which was planned to limit the length of stay of foreign workers in Germany by replacing them with others after a certain period. Another reason for the failure of the rotation system was the attitude of employers. They supported family reunification in the thought of keeping their already trained and experienced workers in order not to spend more on the training of new workers. Even though some of the workers left Germany to return to their home country, these were compensated by others arriving for family reunification (Martin, 1998).

The Turkish Association Agreement with the European Community was another point of concern for the German Government at the beginning of the 1980s (Abadan-Unat, 2006). According to the agreement the Turkish workers should have had the same rights and privileges that were enjoyed by the workers coming from European Community countries. The German Government was concerned about mass immigration from Turkey to Germany

in search of jobs. This possibility caused concerns both in ministries and in public. The problem was resolved with the declaration of the European Community Council of Ministers that the Turkish workers would not enjoy the right of free movement of workers (Abadan-Unat, 2006).

Until 1986, the number of foreigners rose slowly but after that date, the number started to increase rapidly due to the joining of family members to ones already living in Germany and due to high birth rates among the immigrant population. Another development that took place at the start of the seventies was the transfer of immigrant workers from common dormitories to private apartments (Özcan, 2004). Some of those who stayed kept working as wage/salary earners but others became self-employed and they started to get their families from their home countries to live with them. They had children and the second generation of foreigners without German citizenship started to emerge. This development brought with it a new concept to attention; integration.

Immigrant families were concentrated especially in some regions of the country like Bavaria, Baden-Württemberg, Hesse and North-Rhine Westphalia in big cities like Munich, Stuttgart and Solingen. This trend brought into question the possibility of ghetto building. In order to avoid this development, some quotas were introduced by the government which prohibited foreign workers to move into cities like Cologne, Frankfurt, Berlin and Munich (Özcan, 2004).

Nevertheless, it was an unavoidable fact that the immigrants were a part of a society; they worked, they paid taxes. Although their cultures were different, they became an integral part of Germany.

2.5.1. The Main Problems of Guest Workers and Their Children

In this section, I will look at the problems which guest workers in Germany faced. These problems also take place in the selected Turkish novels and I will examine the problems in these novels in Chapter 5, 6, 7 and 8.

Broken Families / Changing Family Conditions

Among the most common reasons for family disintegration is the death of one or both of the spouses; the divorce of the spouses due to incompatibility, and the separation of the spouses for different reasons causing the family to break up. The headings of death, divorce and separation provide useful subcategories to discuss this important topic.

Death is an external factor that causes family disintegration. Death puts the family in shock. Because of the reason for being refugees such as war, natural disasters or fear of being killed in their countries, one or more family members can die.

Temporary or long-term illness or disability of one of the family members; natural disasters such as earthquakes, floods and fire; economic migrations due to poverty and unemployment, forced migrations due to war and the long-term leave of one of the parents for work or other reasons can also lead to the disintegration of the family. The separation of the spouses without divorce due to incompatibility also causes the family to break up in the form of separation.

The feelings that children often experience due to family disintegration are fear, sadness, anger, guiltiness and loneliness.

Fear after the break-up of the family occurs in younger children, mostly in the form of fear of abandonment of the other parent, lack of food or accommodation, and being abandoned at a later age.

Sadness, often a reaction to family disintegration, is embodied differently by children. It can be seen as being alone, talking less, drawing sadly themed pictures, indifference towards activities as a hobby.

Children express anger towards family fragmentation in different ways. While the boys are more aggressive, the older children direct their anger to the parent they hold responsible for the divorce. Some children show their anger by disconnecting from the outside world (Koçoğlu, 2018).

The child may blame himself for the disintegration of the family and think that they have separated because he did not treat his family properly.

The absence of a member of the family may cause the child to take over some tasks at home and spend more time alone. Loneliness affects children psychologically. Young children try to make up their loneliness with imaginary friends (Koçoğlu, 2018). Children may conclude that they are no longer wanted because their parents no longer want each other.

The issue of broken families can be explored in detail when considering the migration of Turks to Germany as guest workers.

A real challenge awaited the workers who were entitled to go abroad after long efforts. Turkish workers left their wives and children in Turkey. The purpose of them living in very

difficult conditions and alone in Germany was to accumulate a lot of money in a short time and to return to Turkey. They spent as little as possible for this purpose. Spouses staying in Turkey continued their lives with their children. They had to take care of the house and play both mother and father roles in front of the children. The wives often lived with their mother-in-law and father-in-law. Thus, the wives had to serve them, took care of them and lived under their protection and supervision (Turan, 1997).

The children left behind by immigrants were under the protection of their grandparents. Whether children lived without one parent or two, they did not receive enough attention from their grandparents (Turan, 1997).

Women and children without their husbands and their parents experienced psychological problems due to the absence of their husbands and parents and difficult living conditions in Turkey. This issue was also seen in spouses living in Germany. At times, in order to meet their psychological and sexual needs, they established relationships with women and men around them (Abadan-Unat, 2006).

Another problem experienced by the migrant spouses who sent their husbands to Germany was the fear of being deceived and abandoned by their husbands. Turkish workers lived in a non-oppressive system of values of German society and they were separated from their spouses. They were also far from all social and traditional oppression in Turkey. Some immigrants who have weakened family ties had other marriages in Germany (Turan, 1997).

The situation of children separated from their fathers or both parents was no better than women. The children lived with their grandparents and were raised under their supervision. The children missed their parents. Their school achievements felt because their grandparents were not interested in their education (Turan, 1997).

Women and children who migrated with their spouses and fathers did not face the problems of the divided family structure. However, these immigrant families in Germany faced other problems. The most important problem for these children was education. This problem will be explained later.

Language Problem

The language problem is one of the biggest problems that made the migrants' lives and adaptation processes difficult in the new society. Cultural problems of immigrants who cannot communicate with the authorities of their new countries and the people in the new

societies also often begin at this point. Because of language barriers, local people and migrants cannot always understand their values and cultures properly.

A survey conducted in 1980 revealed that 29.5% of Turkish workers did not speak any German, but 13.5% attended a language course (Turan, 1997). There was no incentive to learn German because Turkish workers could continue to use the Turkish language within their own community. For this reason, they did not need to learn German because of the ghetto-type lives they established in their places and the intention of returning to Turkey.

The language problem of immigrants was not only in their day to day life; it had a very important place in knowing and expressing social and public rights and opportunities in business environments. Immigrants appeared satisfied with the information provided by their trusted intermediaries over the years in public life such as production rules, working hours, security measures, wage and tax liabilities, and trade union participation. A survey conducted in 1980 revealed that 43% of Turkish workers did not know that they had the right to vote at representative offices defending workers' interests in enterprises (Turan, 1997).

The second generation of Turkish children, who came to Germany at a young age, was just as linguistically confused having left their homeland without enough Turkish language ability. Some could speak the language, but most could not read or write in Turkish. These children stayed at home with their parents until compulsory schooling came into effect and were not sent to kindergarten. Many of them were not even sent to compulsory education. As their parents worked continuously, they were either left alone at home or cared for by their brothers or sisters or relatives (Turan, 1997).

The situation was reversed for children *born* in Germany. Because the child's socialization process started in Germany, German cultural elements, German values and norms predominated for the child and at times parents' values and the child's values clashed. The parents and children also had communication problems. Parents did not speak German very well. The children also did not speak Turkish properly. For this reason, sometimes they did not understand each other and the gap between them became bigger. The effects of these were negative in the personality of these young people between two languages and two cultures.

Situations of Children Lacking Parental Interest

There are many factors that made migrant workers' lives difficult in Germany. Aside from the difficulties of living in a foreign country without knowing the language, away from the

country, family and relatives, working in very difficult conditions, trying to save with low wages and adapting to a foreign culture all made the lives of immigrants difficult. Foreign workers struggled to survive in these difficult conditions and at times seemed to neglect their children.

“(Turkish) Working parents (in Germany) did not have time to take care of their children.” (Ay, 1998, p. 211) They worked for long hours. They thought that they were guaranteeing their children's future. However, they did not realize that they were harming their children. The psychological development of their children, who were deprived of parental love, care and attention, was negatively affected (Tezcan, 2000).

It can be said that one of the biggest problems of the first and second generation of Turkish children seems to have been a disinterested and loveless childhood. Turkish guest workers who came to Germany to save as much money as possible in a short period of time were not always able to show the interest and care to their children they should have.

Children, who separated from their parents and thus from the Turkish culture and values system because of their parents' long working hours, were alienated from their own language and culture. They were being raised like a German in the German system of values. After a while, these children's ties with their parents and Turkish culture weakened (Tezcan, 2000).

Children who came to Germany at school age were separated from the culture they had lived in and came into another culture and language. These children, who perhaps had not yet fully learnt their mother tongue and culture, failed to adapt to a second culture and language and experienced considerable difficulties. The children of immigrants who had to continue their education in Germany were forced to attend school with younger children, failed to speak German and were excluded by German children. Immigrant families who did not attend German courses and private teachers because of financial conditions were unable to learn German. As a result of the families' apparent lack of interest in the education of their children, immigrant children could not continue their education; they became unskilled workers like their parents (Turan, 1997).

The children who were left alone at home had no formal activity during days and they became depressed (Abadan-Unat, 2006). In order to fill this gap in their lives, they met other Turkish children who were in a similar situation and they acquired bad habits from their peers (Abadan-Unat, 2006).

As a result, one of the biggest problems of migrant families was that their children were deprived of attention.

Education Problem

Three-quarters of Turkish children in Germany were deprived of education by their families for various reasons (Tezcan, 2000). The students, whose mother tongue, German levels and ages were different, were gathered into the same classes for the preparation to the compulsory education. In the middle of the academic year, students can be accepted to these classes. Some of the students who successfully completed the preparatory class were re-sent to these classes due to language problems. There were teachers of other nationalities who were teaching these classes. There were very few German teachers in these classes and the majority of the German teachers were not really specifically language teachers, and they were compelled to work in these classes. In addition, many of the German teachers had a lack a deep knowledge of the ethnic characteristics and school-related behaviour of foreign students (Turan, 1997).

With this negative picture in the school, teacher and education profile, it is not surprising that the following evaluations of teachers about Turkish students were: Turkish students are usually timid, stagnant, reluctant, pensive, indifferent, and not attending. Lack of initiative and lack of concentration are chronic and common features of them (Turan 1997).

The Problem of Culture

The adaptation process of migrants to their new country was not easy due to a lack of education and language. Turkish immigrants raised and formed in Turkish culture and then began to live in German culture. It was very difficult for immigrants to balance in this new culture. On the one hand, they wanted to not be assimilated by living their own languages, religions and cultures, on the other hand, they wanted to adapt to the society they live in and not to be excluded.

Immigrants came to Germany with poor living conditions and difficult working conditions. They worked for a long time in heavy and unhealthy jobs, lived collectively in the 'heims' and, above all, they were underestimated by the local people because of these living conditions and their cultural values. Starting from the first generation, migrants needed to connect to their cultural identities in order to defend themselves against inequality of opportunities, discrimination and exclusion in the society (Abadan-Unat, 2006).

At first, the Turkish workers who came to Germany did not care about their poor conditions and their place in society because they wanted to stay in Germany for a while and return to their homeland with a lot of money. The economic conditions in Germany were much better than in their countries. However, they faced heavy problems such as exclusion from society and discrimination. For this reason, they started to live in a subculture by creating spaces where they could live their own language, religion, social and cultural structures. The most suitable environment in which they could live this subculture was the ghettos. In the ghettos, where the same language is spoken, the Turkish press and publication were followed, the traditions and customs were lived together and the social solidarity was high together, the Turks met the needs of belonging to a community (Turan, 1997).

Identity and personality problems of Turkish children in Germany seem to have arisen with the apparent lack of authority and indifference in their families as well as with their peer groups. Young people can establish a bridge between two different worlds and cultures and establish their own values and norms through peer groups. School-age children tended to communicate with peers, recognized their peers from different cultures, introduced themselves, proved, accepted and formed a certain identity. This was a process of existence for minority Turkish children in German society. Acceptance by the group was only possible by unconditionally adhering to the norms of the peer group (Tezcan, 2000). The values and norms coming from Turkish families were broken in this environment and the expectations of the German society became dominant (Tezcan, 2000).

2.6. Immigration to the UK

The United Kingdom is a developed country. Thus, it is a country of immigration. At first, this section will look at the history of migration to the UK.

Historically, Britain was a huge empire with many colonies. The British Empire had its beginning from the 16th to the 18th century claiming dominions, protectorates and colonies all around the world. It reached its height in the 19th Century with its power beginning to diminish after World War I. After World War I, the British Empire weakened because her colonies gradually began to gain their independence. Thus, "Britain has had to redefine itself as a nation-state and to create for the first-time national citizenship." (Brubaker, 2010, p.

224). This transition was not so easy because there was an absence of a strong identity as a nation-state and of well-established national citizenship. This led to bitter politics on immigration and citizenship during the last quarter-century (Brubaker, 2010).

After World War II, the British economy collapsed and therefore the country tried to repair its economy but this required a labour force because a labour deficit emerged (Broadberry, 1994). As a solution for this requirement, the Royal Commission on Population was established. This Commission's 1949 report suggested that foreign workers would contribute to the UK (Drzemczewski, 1997). According to this report, the foreign workers were not just provisional but they were seen as a part of British life. At the first stage, 91,151 workers were brought from Europe, mainly from Poland, Ukraine and Italy. Yet they could not benefit from all the rights that all British people benefited from (Laçiner, 2001). In addition, they were seen as reserve workers and were employed in difficult and unskilled works. In short, these immigrant workers were perceived as second-class citizens and because of this lack of tolerance, many of these workers migrated to the USA (Laçiner, 2001). Britain intended to close the worker's deficit using people from former colonies and actual Commonwealth countries (Laçiner, 2001). The Commonwealth is a successor of the British Empire, but later it was renamed as the Commonwealth of Nations in 1931. The Commonwealth of Nations is an international coalition of independent sovereign states and mainly included the former British colonies or their dependencies with Britain's leadership. The purpose of this coalition is for economically mutual interaction among these countries. Labourers came to Britain from India, Bangladesh and Pakistan while others came from Cyprus, The Caribbean, East and West Africa and Guyana. The UK began to prepare a visa implementation that it was required to control these immigrants who came from Commonwealth countries in the British Nationality Act in 1948 (Kavanagh, 2006)

In the 1950s, on the one hand, racial tensions increased, and on the other, the government was under increasing pressure from the Commonwealth countries. As a result, the government faced many challenges. In the 1950s, there was a significant increase in Indian and Pakistani people migrating to the UK (Laçiner, 2001).

Until 1962, there was no limitation on entry to the UK from colonies of Britain and Commonwealth countries with the inclusion of Cyprus. All of the citizens of the British Empire and Commonwealth countries were at the same time British citizens and this led to an increase in immigration to the UK (Laçiner, 2001).

To sum up, The UK was previously an empire and after World War II, its colonies began to gain their independence and so the empire collapsed. The country tried to improve its economy and recruited labourers from outside, especially from her former colonies. Later, the difficulties began although the UK tried to arrange legal arrangements towards them but it was not enough. The UK also had difficulties in the transition to a nation-state.

After sketching some of the historical background migration to the UK, I will move on to the statistical information.

In 2001 the population of the UK was estimated at 59.1 million, with 4.9 million (8.3%) foreign-born. By 2011 the population of the UK had increased by 4.1 million to 63.2 million with the foreign-born population at 8 million (12.6%) (Migration Watch UK, 2017).

In 2017, 66,040,229 people were living in the UK (Official for National Statistics, 2017). Statistics in 2014 show 8.3 million (13%) foreign-born residents were living in the UK (Feldman & Gidley, 2018). Feldman & Gidley (2018, p. 26) also give detailed information about the foreign-born-residents in the UK:

(...) the vast majority of male foreign-born are adults (71%), while 8.5% are children, 11% are youth, and 10% are retired. Similarly, the vast majority of the female are adults (67%), 8% are children, 9% youth, and 15.1% are retired.

From these statistics, it can be seen that the UK is one of the countries which gained a more multi-ethnic and multicultural profile. Nowadays, the UK is

a union of regions, which differ in traditions, lifestyles, population density, economic prosperity and accent, classes differing in inherited privilege, wealth, education attainment, district of residence and accent, too. Britain is also a union of different cultures, religions and ethnicities (Soenen, 1997, p.146).

It is apparent that “the entry of minorities, especially minorities from the Commonwealth, has centred on the extent to which such a society can take groups whose ways of life are different in so many aspects” (Butterworld and Weir, 1972, p. 310). It cannot be denied that although the diversity of races and cultures contributed to the cultural richness, it has created significant conflicts in society at the same time. According to Glazer and Moynihan (1973, p. 52),

Migration [...] always creates problems. Even the best integrated groups suffer under such circumstance. But when the fundamental core of organization, the family, is already weak, the magnitude of these problems may be staggering.

In this aspect, conflicts are increasing a great deal owing to the mass immigration into the UK of people coming from diverse national, racial and cultural societies with a background totally different from the UK society (Laçiner, 2001).

The reasons for migration to the UK may vary. Office for National Statistics (2017) states migrating to the UK for work or study are the two most common reasons for coming to the UK. The other reasons are escaping war and political issues. In short, it can be said that migrants come to the UK because of economic, environmental, social, health and safety or educational reasons.

Employment opportunities in the UK and the immigration policies are attracting immigrant workers regardless of their skill levels. This is because, first, those who are proficient in certain areas of expertise are likely to be offered higher incomes in the UK and this is one of the most important reasons for immigration. Also, the features of the UK labour market (i.e. flexibility and policies) are attracting less skilled non-specialist labour from European countries, but not from non-EU countries as they are not allowed to come to the UK unless they are specialized in a certain area (The Migration Observatory, 2016).

According to research, between 2013 and 2014, work was the most prevalent cause to move to the UK (43%) followed by study (36%) and family matters (16%). The difference between the EU and non-EU citizens' immigration proves that having a job is not the main reason for the immigration of people from third world countries, which are included in the group of non-EU countries. Having family links in the UK encourages people to move to the UK because this gives them confidence when they come to a new country. The issues immigrants encounter, including language, accommodation, childcare and work, become less problematic with the support of relatives who have an established presence in the country (The Migration Observatory, 2016).

In conclusion, this chapter has analysed the term 'migration' and migrants' issues. First, this chapter has looked at migration in general in the world. Then, the key terms of migration have been explained. Lastly, this chapter has looked at the Turkish migration to Germany with the main problems of guest workers and migration to the UK and has been given.

CHAPTER 3: MIGRATION IN YOUNG ADULT LITERATURE

3.1. Young Adult Literature

In this section, young adult literature will be defined in order to understand the features of it.

3.1.1. What is Young Adult Literature?

This genre of literature has been called by many names over the years: literature for adolescence, adolescent literature, adolescent fiction, junior teen novels, and juvenile fiction (Bushman & Hass, 2006). In this section, 'Young Adult Literature' will be used as it seems, currently, to be the most common term for the type of literature written for or about young readers.

As it is not easy to make a definition of young adults, trying to define what young adult literature refers to is not easy either. Donelson and Nilsen (1997, p. 6) define young adult literature as "anything that readers between the approximate ages of 12 and 20 choose to read (as opposed to what they may be coerced to read for class assignments)". Young adult literature seems to fall somewhere in between literature for children and literature for adults. According to Garland (1998, p. 6), "in the earlier times, there was a more defined line between children's literature and adult literature, just as there was a more defined line between children and adults".

The young adult book bridges childhood and adulthood (Garland, 1998). It refers to books written specifically for a teenage audience. These books usually have a young protagonist and the subject of the book presents that young person dealing with issues which other young people all face (belonging, falling in love or deciding what to do in future), or issues that young people are afraid that they may have to face; violence, drug dependency, alcoholism, being alone, death of a loved one or, divorce of parents (Wilder & Teasley, 2000).

A characteristic of literature appealing to young adult readers is that it is mostly written from the eyes of the young person. In other words, the story is told from the perspective of a young person, just like the reader, so that the reader can make an association between their own lives and feelings and that of the protagonist. In the books written for teenagers, a vast variety of themes, from ethical values to concepts of loneliness, from historical fiction to fantasy and science fiction are handled. Naturally, the themes featured in these books have undergone some changes over the course of time (Donelson and Nilsen, 2009).

In childhood, it could be argued that the readers are more interested in what is happening in the story, whereas the more the readers grow up the more they question the events; they begin to ask why. The readers in this period are interested in details in the stories and they wonder that what is happening and why is happening in the story (Donelson & Nilsen, 2009). Donelson and Nilsen (2009) state that young adults read in order to discover themselves, not just for pleasure.

The content of young adult literature consists of more mature and complex themes. This type of literature covers a range of categories such as romance, horror, fantasy, science-fiction, poetry, etc. (Bond, 2011). The protagonist in the books for young adults may have to face problems such as drugs, violence, sexual abuse, and racial discrimination. The reality of death, discovering their sexuality and developing emotions towards the opposite sex are frequently encountered issues in young adult fiction (Trupe, 2006). Hilton and Nikolajeva (2012) agree with Trupe that young adult books mention young people's situations, including extreme situations such as suicide, self-harm and drugs. What is implied with this range of themes, and it is not an exhaustive list, is that such issues are the most common issues that are more freely revealed in this type of literature (Trupe, 2006). The readers of young adult literature are apt to be affected by what is written in the book since they could be so inexperienced and naive at that stage of their lives (Bond, 2011). The message tries to be communicated within the book, either implicitly or explicitly, is more critical particularly when compared to the moral values taught in children's books. Young adult literature is helpful for young adults to think about and to overcome the rigid and dysfunctional structures of popular culture, stereotyping, oppression and injustice (Hilton and Nikolajeva, 2012).

In conclusion, young adult literature, despite embodying various distinctive features and elements, can also be considered a sub-branch of children's literature. These two categories conspicuously overlap in view of particular properties they share, and it is not possible to divide or distinguish them with clear-cut, absolute lines. Young adult literature addressing an audience that is at the stage of a passage from childhood into adolescence, cannot be claimed to appeal only to a specific age group, nor can children's literature. Therefore, putting forth some peculiar features of the literature particularly appealing to young adults should not be taken to imply that it is totally a different genre from children's literature.

The following section will focus on The Development of Turkish and British Young Adult Literature because comparisons between selected books for young adults from Turkish and British Literature will feature in the main body of the thesis.

Because there is no clear distinction between works for children and works for young adults in the history, the sections will provide information under the title ‘Children’s Literature’. The next section will give brief information on the historical development of Turkish children’s literature.

3.1.2. The Historical Development of Turkish Children’s Literature

In this section, we will begin by looking at the history of Turkish children’s literature. Then, we will move on to the history of British children’s and young adult literature.

Children’s literature is a very new field in Turkey. However, some works for children were published in the past.

In the last century, special attention was given to publications for children, particularly for educational purposes. The remarkable increase in the number of publications aimed at children specifically, since the Tanzimat Period (1839-1876) is an indicator of the fact that awareness and interest are growing in the literature for children. The political reforms were made in the Ottoman State in the Tanzimat Period in 1839. Doubtless, such publications existed before the Tanzimat Period as well; however, a majority of developments in this respect took place after the Tanzimat Period (Şimşek, 2014).

Before the Tanzimat period, ‘children’ were important characters in the works in the oral and written traditions in the pre-Islamic period for Turks, which may be called the classical period. Turkish literature was dominated by oral tradition before the acceptance of Islam Turkish (751) (Neydim, 1998). Oral tradition was an example of early childhood literacy and included: nursery rhymes, lullabies, poems, fairy tales, legends, epics, stories. Karagöz-Hacivat plays and Nasrettin Hodja jokes played a substantial role in this tradition (Neydim, 1998). Tales, epics, legends, riddles, rhymes and fun met the aesthetic needs of children as the works of Turkish oral tradition for many years.

The best-known works of the pre-Islamic period of Turkish literature were the stories about *the Legend of Oguz Kagan* (Ergin, 1984). The fights of the Turkish nation for their sacred values such as soil, religion and independence were told in this saga. The stages of the life of the heroes in the saga such as childhood, youth, and adulthood were not narrated in sequential order. The saga did not focus on the children and youth of heroes because these stages of life were seen as preparation for adulthood which was the crucial period for the heroes. For example, Oguz Kagan sucks milk from his mother once, and he never sucks again. He becomes an adult in forty days.

Another prominent work about children and the education of children was *the Dede Korkut Stories* which were oral legends. The Dede Korkut stories are one of the most important common works of the Turkish World. This work provides important information about the Turkish social and cultural life and family structure of Turkish society. These stories show that the child is an essential element for the Turkish family. Having a child is important for society and religion. In this work, special attention to the education of children and its meaning are given. There is no sexist discrimination among children within these stories (Ergin, 1984). Although the stories were not told for children specifically, they were used to entertain and educate children (Ergin, 1984).

After the acceptance of Islam by Turks, some works for children were released. *Kutadgu Bilig* (Knowledge of Happiness), which consists of 6645 verses, is a didactic work which was written by Yusuf Has Hacib around 1070. It can be counted as a work for children because its language level and context were aimed at children. The work was not a legend or tale. It was an advice book. Advice about the education of young people takes place in work. The importance of raising children and the responsibility of having a child are also mentioned. According to the work, as children see the behaviours of their adults, they start to configure their world by emulating them. It contains many suggestions related to the education of children (Emiroğlu, 2012).

Another book for children is *Kabusname*. Emir Unsurü'l Maali Keykavus wrote his work to give advice to his son in 1082. *Kabusname* is a guide book for children's nutrition, diseases, and games. (Yavuzer, 2011).

One of the most important Islamic Philosophers, Ghazzali (1058–1111) stated that religious education and training for children is necessary for the happiness of the world and the hereafter. In this regard, he wrote a book which was called 'Listen to my son' in order to give advice to his son. This book mentions the importance of worshipping God and the necessity of Islamic rules in life (Durakoğlu, 2014).

There are several examples of works for children during the Ottoman Empire period. The education and upbringing of children are one of the subjects in Classical Ottoman Literature. Two works written in the 17th and 18th century are very important: *Lutfiyye* and *Hayriyye*. *Hayriyye* is a book written by Nabi in order to transfer his own life experience to his son, Hayrullah, to give advice for life in the world and the hereafter happiness. The book begins by presenting himself to his son. It consists of 36 titles under the terms of Islam and the realization of human personality. It also indicates desirable personal qualities (Erbay, 2014).

Lutfiyye (1791) is a book written by Sünbülzade Vehbi to give advice to his son. Sünbülzade Vehbi gives information to his son about things he should do and things he should not do. It is addressed directly to his son in these works, but it is applicable to all children and these works give advice to parents on how to educate their children (Erbay, 2014).

The Tanzimat period is when the first works specifically for children to begin to appear. The first one is *Nuhbetul Etfal*. Doctor Rushdie from Kayseri wrote his well-known book *Nuhbetul Etfal* in 1858. It includes stories for children and fable translations. It was written for the purpose of reading pleasure for children. It also carries the characteristic of being an alphabet book. It was written to teach reading and writing to children easily with pedagogical methods (Enginün, 1987).

Developments in terms of children's literature accelerated with the Tanzimat period. In that period, a lot of effort was put into publishing periodicals and a range of books for children was produced

As stated above, during this period, periodicals for children began to be published. The first magazine for children, which is named *Mumeyyiz* (The Examiner), was published in 1869. It was a weekly supplement that was published on Fridays. It published 49 issues in total. It contained encyclopaedic information sections, entertaining sections, current news, advertising and announcements, letters from children, fable-tales-stories, and advice sections. After *Mumeyyiz*, came the second newspaper for children, *Sadakat* (Loyalty), began its publication life in 1875. *Sadakat* was published every week on Sundays. After the newspaper had published six issues, it changed its name and it began to emerge with the name *Etfal* (Pediatric). It continued publishing a line of other newspapers for children with similar content. The common features of the magazines aimed to shape children's spiritual world and educate children from their early ages. They wanted to transfer national-spiritual values to children through magazines and contributed to the process of overcoming the problems of the Ottoman Empire with literature (Küçük, 2010).

After these supplements for children, Mehmet Şemseddin published an independent newspaper and magazine for children for the first time in 1876 (Okay, 2006). *Arkadas* (The Friend), which was published by Mehmet Şemseddin, was the first independent magazine that included literary forms for a level for children. He was aware that writing for children is a different concept, and literature for children was a different area from literature. His efforts in this regard were seen in his magazine, *Arkadas*. The stories which were published in the magazine were different from the other magazines because they were from the point

of view of a child. Mehmet Şemseddin stated that authors should use simple language in their works in order to be understood by children. He explained his ideas in these sentences: 'I'll always tell you what I will as we chat. Therefore, you will understand what I mean yourself.' (Okay, 2006). *Arkadaş* could not continue after the thirteenth issue. However, Mehmet Şemseddin continued to insist on publishing magazines. He published two more newspapers, *Çocuklara Arkadaş* (The Friend for Children) (1882) and *Çocuklara Talim* (Training for Children) (1887). In these newspapers, educational short stories, descriptive articles about the universe and nature which could be understood by children were published (Okay, 2006).

In the Tanzimat period, translation activities are seen as an important part of children's literature (Şimşek, 2014). During this period, Ziya Paşa and Şinasi translated classics of world literature from their original languages into Turkish. Şinasi published his work, *Tercüme-i Manzume* (Translated Poems) in 1859. 'The story of the fox and the donkey' translated from La Fontaine takes place in this book. In addition to this translation, in his work *Müntehabat-ı Eş'ar*, there were four fables written by him. Ziya Paşa translated Jean Jacques Rousseau's *Èmile* which is on children and education of children in 1872 (Uçman, 2014). Çıkla (2005) mentions in his article that the foundations of children literature were laid via three milestones:

1. Fables of La Fontaine translated by Şinasi which were published in 1859 in his book named *Tercüme-i Manzume*
2. The children's stories, fable translations, short animal stories attached to the end of the Arabic alphabet book, *Nuhbetü'l Etfal*, written by Doctor Rüştü of Kayseri in 1859 can be regarded as one of the early examples of this genre in Turkish literature after Tanzimat.
3. *Telemak*, a novel by François de Salignac de la Mothe Fenelon that was translated in 1859 by Yusuf Kamil Paşa considers educating with the enjoyment principle of classicism, is also an important work.

Translation has a significant role in the development of the literature of a nation. This important role of translated literature can also be seen in Turkish literature with regard to the genre of children's literature. While previously, children were not even seen as a specific audience for which publications should be made, it eventually started to be accepted as a distinct genre. Plenty of books for children from the literatures of other nations were translated into Turkish, opening the doors to a new culture, connecting the child reader with

different worlds. Translated literature also aroused the idea that national literature for children could also be formed (Neydim, 2003).

Towards the end of the period, such authors as Muallim Naci and Recaizade Ekrem wrote works aimed at children. Another important person who made significant efforts on the education of children in order to increase their knowledge level and etiquette was Ahmet Mithat Efendi in these years. According to Ahmet Mithat Efendi, education converts society, and it is the most important thing to overcome social problems. He stated that the spread of education in the country, the increase in the number of the literate population, and the increase in the number of graduates from new schools provided an increased level of welfare and educated society. In this regard, he stated that literary works and newspapers were educational tools in order to achieve this aim. He wrote the didactic works, *Hace-i Evvel* (1870), *Kıssadan Hisse* (1871) *ile Tercüman-ı Hakikat* for public enlightenment (Şentürk and Aktaş, 2014).

After the Tanzimat period, Tevfik Fikret's *Hep Kardeşiz* (We are Brothers) and *Küçük Asker* (The Young Soldier) songs, *Ağustos Böceği ile Karınca* and *Az Tamah Çok Zıyan Verir* (Little Greed harms much) stories and a poem of Süleyman Nesib and Mehmet Emin's three or four poems can be counted only as works of children literature (Şimşek, 2014). For this reason, Satı Bey, who was a teacher, prepared works of children literature (Çıkla, 2005). For this purpose, in 1910, he organized a conference with the participation of poets and composers in the period in *Darulmuallimin* named 'The Importance of Poetry and Music in Education'. He explained the importance of poetry and music in education to the audience. According to him, music and poetry were essential requirements for students. After the conference, an increase in the number of poems for children was seen (Gültekin, 2011). After the conference, the first work was İbrahim Alaaddin's *Cocuklara Siirler* (Poems for Children), which was published in 1911. Satı Bey encouraged Ali Ulvi to translate poems written in foreign languages to Turkish. Ali Ulvi published *Çocuklarımıza Neşideler* (Poems for our children) in 1912. The book did not consist only of translations. There were just ten poems from French but 70 poems in total in the book (Çıkla, 2005). Tevfik Fikret wrote *Şermin*, which was one of the first works in Turkish Children literature (Şimşek, 2014). This book was a book of poems and it included 31 poems about nature, animals, games, and toys, school and benefits of the study. It was a pioneering book in Turkey because it was written for children.

Another prominent name that has contributed to this field is Ziya Gökalp (Yalçın & Aytas, 2003). Gökalp was one of the unique Turkish authors that started sociology in Turkey. In

the area of education and training, he was effective in the transfer of methodologies and policies by using data from the sociology of education. He wrote the famous book, *Kızıl Elma* (Red Apple) for children. ‘Kızıl Elma’ is a symbol for world rule, and the concept goes back to old traditions. Turks gave the name ‘Kızıl Elma’ for the victory to be had. ‘Kızıl Elma’ was also a symbol of unification. He wrote this book in order to present historical consciousness and national identity (Yalçın & Aytaş, 2003).

In this period, another remarkable name in children literature emerged in this period Ömer Seyfettin. His well-known stories were about his own childhood and Turkish history. The stories, *İlk Namaz* (The First Prayer), *Ant* (The Oath), *İlk Cinayet* (The First Murder) and *Kaşığı* (The Dandy Brush) contained autobiographical elements of the author's childhood. For this reason, these stories were non-fiction and they told Seyfettin's adventures in his childhood. In Seyfettin's fictional stories *Pembe İncili Kaftan* (Pearly Pink Robe), *Forsa* (Galley Slave) and *Başını Vermeyen Şehit* (The Martyr who do not give his head) mentioned Turkish history and heroism. These stories were written like historical stories in the Ottoman State, however, they were not real. The author's works are still read by children and their popularities continue. (Eliuz, 2012).

After the foundation of the Republic of Turkey, the government wanted the adaptation of the reforms by Turkish citizens and the government want to transfer the reforms to new generations. Therefore, National Education Minister Mustafa Necati Bey in this period led to a selection of children's literature works which consisted of three series (Kıbrıs, 2006). The first one was *Cihan Edebiyatından Numuneler* (Samples from the World Literature) which was written by Hakkı Süha, Ali Canip Yöntem, Hasan Ali Yücel and contained many local and international works. The second one was *Mektep Temsilleri* (The Plays for Schools). This book included theatre plays for male and female students and was written by Mahmut Yesari, Reşat Nuri and İbnürrefik Ahmet Nuri. The third one, *Dünya Çocuk Klasikleri* (World Children's Classics), consisted of children's books such as *The Adventures of Maya the Bee*, *Heidi* and *Nobody's Boy* (Kıbrıs, 2006).

During this period, the works written in poetic form were seen as prominent. The poets known as ‘Bes Hececiler’ contributed to children literature with their poems. Enis Behiç Koryurek told poems with national consciousness, Halit Fahri Ozansoy wrote emotional poems, Faruk Nafiz Çamlıbel wrote ‘*Akıncı Türküleri*’ (Raiders Songs), which consists of national victories in the past, Yusuf Ziya Ortaç's ‘*Kuş Cıvıltıları*’ (Birds Chirps) (1938) talks to children and Ozan Seyfi Orhon's ‘*Peri Kızı ile Çoban Hikayesi*’ (The Story of Fairy Girl and the Shepherd) (1938) is a fairy tale in a poem form (Çıkla, 2005). Fazıl Hüsnü Dağlarca,

who wrote a poem that contributed to children's literature with similar poems. He published '*Çocuk ve Allah*' (The Child and the God) in 1940, and he wanted to introduce God to children (Şimşek, 2014).

Not only before but also in the aftermath of the proclamation of the Republic, translation activities went on consistently. World classics continued to be translated and Orhan Veli, Sabahattin Eyüboğlu and Nazım Hikmet made translations from La Fontaine (Çıkla, 2005). Translations of fables from Grimm Brothers, Andersen and La Fontaine were quite popular, and they were becoming more well-known daily. For novels, '*Alice in Wonderland*', '*Oliver Twist*', '*Heidi*', '*David Copperfield*', '*Robinson Crusoe*' and '*Gulliver's Travels*' are some of the works that definitely leave a trace in the childhood of any child (Şimşek, 2014).

The authors gave more importance to writing novels after the Turkish republic era (1923), and there are many authors. However, three of them are prominent authors in Turkish Children Literature.

The first one is Cahit Uçuk, who was an author who wrote novels for children. She became famous after publishing the novel '*Türk İkizleri*' (The Turkish Twins) in 1938. So it can be said that it is among the first indigenous original Turkish Children's Literature. It was translated into English by Dorothy Blatter in 1956. It won the international honour of the Hans Christian Andersen Diploma of Merit in 1958 due to its invaluable contribution to international understanding through children's books. Being a perfect goodwill ambassador of young modern Turkey, *The Turkish Twins* provided an opportunity not only to tell about the Turkish Revolution as a progressive modernization attempt, but also to show that cultural differences and prejudices could be overcome through an appeal to universal themes such as patience, diligence, and responsibility, which were, at the same time, underlined in the construction of 'good children, good citizens' of modern Turkey (Güven and Özel, 2015).

Secondly, Kemalettin Tuğcu led to children's literature becoming much more widespread in the country with his novels. After the foundation of the Turkish Republic, the authors adopted the image of the ideal child as a goal. For this reason, Tuğcu's novels narrate how the ideal child should behave. Tuğcu's novels are didactic, and they have a lack of quality of literature. They have basic human conflicts such as goodness, badness, happiness and sadness. For this reason, they affect children pessimistically (Şimşek, 2014).

One of the main authors of Turkish children literature, Gülsen Dayıoğlu, worked as a primary school teacher. During her working life, she worked in several locations in Anatolia. She resigned from being a teacher in 1977 in order to become a full-time author (Tozlu, 2010).

She narrated social problems in Turkish society in her works. Now, she is one of the most well-known authors writing for children and young adults in Turkey (Tozlu, 2010).

Picture books are gaining more importance and author-illustrators such as Serpil Ural, Can Göknil, Ruhsar Belen and Fatih Erdoğan are working specifically in the area. However, the trend with the publishers is to print materials without pictures (Şimşek, 2014).

Turkish children and youth literature continues to develop as a result of efforts of writers such as Ayla Çınaroğlu, Aytül Akal, Aysel Gürmen, Sevim Ak, Mavisel Yener, Gülsüm Cengiz, Nur İçöz, Bilgin Adalı, Mustafa Ruhi Şirin, Nuran Turan, Erol Büyükmeriç, Ayşe Çekiç Yamaç and Zeynep Cemali as well as academics such as Gülçin Alpöge, Ali Gültekin, Sedat Sever, Selahattin Dilidüzgün, Necdet Neydim and Nilay Yılmaz (Şimşek, 2014).

In conclusion, although the development of Turkish children's literature began in the pre-Islamic period with oral traditions, and despite the shortage of quality books, the growing interest in and effort for preparing and publishing higher quality books contributes to the future of children literature in Turkey.

Because this thesis is a comparative work between Turkish and British YA literature, firstly, in this section an overview of the history of Turkish Children's Literature has taken place. Because of the comparative importance of British Children's Literature, the next section will focus on the History of British Children's and Young Adult Literature.

3.1.3. The History of British Children's Literature

Before the 17th century, there was no notion of books for children, literature for children or publishing for children in the UK. Nevertheless, children were reading and delighting in all sorts of materials long before the 17th century, and none of them was exactly intended for children (Grenby, 2009).

The first picture book published and intended for children is Czech educational reformer John Amos Comenius' work *Orbis Sensualium Pictus*, which was originally published in Latin and German in 1658 in Nuremberg. It was translated into many languages, and the first English version was published in 1659. This book covered a wide range of subjects, and it was more like a children's encyclopedia. Therefore, it was more likely the text for children than literature (Reynolds, 2011). However, it has great importance, since it started the notion of publishing for children. It's also widely acknowledged as the first picture book for children

The history of ‘children’s literature’ term began in the 17th century, because “by this time materials for children were being printed for public distribution rather than produced by hand for private use or extracted from writing for adults” (Reynolds, 2011, p.9). It is evident that books of manners and courtesy books occupied a substantial position in the world of books read by children.

Grenby (2009) states that according to historians, children’s literature started in the mid-eighteenth century in Britain. John Newbery’s *A Little Pretty Pocket Book* included the mixture of pictures, rhymes, riddles, stories, alphabets, and lessons on morality in 1744. The book is seen as the most important point of origin of children’s literature (Grenby, 2009).

Philosophers Locke and Rousseau affected the literature for children by the end of the 18th century, and the influence of didacticism began to appear in works for children. Didacticism was used in an intellectual and moralistic way in order to educate children. For this reason, authors as Thomas Day, Mary Sherwood, and Maria Edgeworth in England wrote their works under the heading of didacticism (The Columbia Encyclopedia, 2012).

The term children’s literature has a history of more than 300 years, and while children were considered simply miniature adults to the typical writer of the Enlightenment, by the second half of the 19th century, they became important figures in the English-speaking literary imagination (Reynolds, 2011). In these three hundred years, it is accepted that the supposed children’s literature had two Golden Ages. The first Golden Age was in the late Victorian and Edwardian periods (1863 – 1913). Publishing for children had become commercially successful, and dynamic business and many works of high literary and artistic merit appeared (Reynolds, 2011).

The books included in children’s literature have gained great success throughout the last decade. Some of them, such as *Harry Potter*, have entered into the bestsellers list and created millions of fans. Not just children, but also adults have been amazed by the contemporary novels with the label of children’s literature. All these facts have brought up the suggestion that this is the Third Golden Age of children’s literature (Grenby, 2009).

In conclusion, brief histories of Turkish and British children’s literature have been introduced separately in this section. Today, British and Turkish Literature for children consist of a huge body of literature that appeals to young readers or individuals from preschool ages through the teens. Young readers today can choose from thousands of works written and illustrated especially for them. These works include biographies, novels, and

poems, collections of folk literature, and books that provide information on the arts, sciences, and social sciences.

3.2. Migration in Literature

In this section, I will mention how the migration issue takes place in Turkish and British Young Adult Literature.

3.2.1. Migration in Turkish Young Adult Literature

Literature and social life have a strong relationship because authors live in society, and they are affected by the problems that people face. For this reason, literature takes its issues from social life (Özbakır, 2000). Since there are around 3 million Turkish immigrants in Germany, immigration from Turkey to Germany is an important issue for Turkish society.

There are many novels and storybooks for adults which mention problems Turkish immigrants encounter in Germany. Some authors such as Bekir Yıldız, Fakir Baykurt, Fűrüzan, Didem Uslu and Adalet Ağaoglu write their novels related to the Turkish immigration to Germany in Turkish (Ayata, 2008).

The literature produced by migrants of Turkish origin in Germany is a rich field to study. Aras Ören, Yüksel Pazarkaya, Güney Dal, Emine Sevgi Özdamar, Zehra Çırak, Feridun Zaimoğlu, Zafer Şenocak, Akif Pirinçci, Alev Tekinay, İsmet Elçi, Selim Özdoğan, Yadé Kara, Şinasi Dikmen, Aysel Özakin, Nevzat Üstün, Fethi Savaşçı, Saliha Scheinhardt and Renan Demirkan are all writers that have contributed a large amount to the German language literature for adults (Özbakır, 2000). Their works are described as *Gastarbeiterliteratur* (guest worker literature) in Germany. This means that they write in German.

In spite of the fact that immigration from Turkey to Germany is an important issue for Turkish society, however, there is an insufficient number of books for children on this topic. There are very few books for children about immigration to Germany.

Peyami Safa's '*Amerika'da Bir Türk Çocuđu*' (A Turkish Child in America), which was published in 1934, is the first book for children about migration. In this book, Oğuz, who is 11 years old, wants to go to South America because his father gets lost when he works there. However, he is too young for this journey and he has to go there by ship. It is a long journey, and his mother does not want this journey, Oğuz goes on this trip alone, which he faces many adventures during this journey. At the end of the novel, he finds his father. His father was stung by a snake in Argentina. Unfortunately, he is very ill, and he needs surgery. When

Oğuz finds him, he has the surgery, and they go back to Turkey together. The novel was written in a fairy-tale form even though its content was realistic.

Besides this novel, Gülten Dayıoğlu is the author of many books on this topic. Several of her books such as *Geride Kalanlar* (Left Behind), which was published in 1975; *Yurdumu Özledim* (I Miss My Country), which was published in 1977; and *Geriye Dönenler* (The Returnees), which was published in 1986, are related to this topic.

The book, '*Geride Kalanlar*' includes twelve different fictionalised stories for young adults. The author narrates the financial, psychological and sexual problems of Turkish immigrant wives, daughters and mothers who remain in Turkey in these stories.

One of Gülten Dayıoğlu's well-known books, '*Geriye Dönenler*' was translated into German and published in Germany with the name '*Rückkehr Zwischen Grezen*' (could be translated into English as 'Return Between Borders') in the same year. In June 1987, a magazine in the US, *World Literature Today* introduced this book as 'the experiences of the returnees' (Gölbaşı, 2010). This book includes different stories about the experiences of the people who immigrate to Germany and return to Turkey. Each story tells that the people in Turkey see these people as others, and they exclude them from society and their problems. They are unhappy in other countries such as Germany.

In 1983, Yücel Feyzioğlu wrote a book in a fairy-tale form for children. *Keloğlan* (Bald Boy) is a very famous hero in Turkish fairy tales. Feyzioğlu adapted *Keloğlan* to the most important social issue in the 1980s. In his novel, *Keloğlan Almanya'da* (Bald Boy in Germany), *Keloğlan*'s father goes to Germany in order to work and earn money. *Keloğlan* misses his father, and he flies to Germany on his close friend who is an eagle. When they arrive in Germany, he begins to look for his father. While searching for his father, he faces many funny adventures because he cannot speak German. After he finds his father, he begins to get used to living in Germany with his father. He faces funny adventures during his stay, and animals also can speak in this novel. At the end of the fairy tale, *Keloğlan*'s close friend goes back to Turkey, and he and his father stay in Germany.

In conclusion, although there are many novels for adults about Turkish immigration to Germany, the number of books for children that have been published is far fewer. The reason for the situation may be related to the development of children's literature in Turkey. The field of children's literature is quite new in Turkey, with its origins being traced to the Tanzimat Period and this field is still developing. For this reason, it can be said that the

number of books for children about migration is caused by the slow development of children's literature in Turkey.

3.2.2. Migration in British Young Adult Literature

This section focuses on British Young Adult Literature on migration.

During the post-colonial period, a huge amount of people migrated from the colonised countries to the colonizer countries. Especially, the people from the African, West Indian and Asian countries immigrated to European countries and Great Britain because the colonizer countries began to lose their power and they needed labour force after World War II.

Because the people in colonised countries were poor and could not cover their living expenses in their own countries, and they were deeply in need of food, they began to migrate towards Britain. The next reason for their migration was that there had been an interaction between them and Britain because they were colonised by the British Empire and this interaction played a significant role in these colonized people's immigration. Furthermore, British people had taught them that Britain is a perfect country that the living standards were high and the workers were working in good conditions.

After these migrations, Britain became a nation rich in various ethnic groups, cultures, traditions, colours, languages and religions. As a result of these multi ethnicities, the concept of multiculturalism began to be enumerated. For Burçoğlu (1997, p. 146), Britain is:

A union of regions, which differ in traditions, lifestyles, population density, economic prosperity and accent, classes differing in inherited privilege, wealth, education attainment, district of residence and accent, too. Britain is also a union of different cultures, religions and ethnicities.

As a result of immigration, a large number of new settlements emerged as well and the residents were coming from different countries and races. But they were especially coming from the South Asian and African-Caribbean and other formerly colonial districts. They are the new hosts of these regions (Vertovec, 2007).

The existence of people from so many different origins and countries added a new taste in food, clothing style, language lifestyle and everything to British life. Especially the migrations after 1945 have provided fresh themes, new characters and subjects into British literature. The British lifestyle and culture have also been enriched. For instance, the

Bangladeshis opened their own restaurants and introduced their cuisine. The black people from the West Indies and Africa introduced their lifestyle and culture. All of these positive developments were realized by many British writers. According to an article named *Immigration: This Island's Story* by McCarthy and Henderson (2006) these immigrants transformed Britain from a tight-lipped, proud society into a more tolerant and embracing country. Besides, Britain benefitted from immigrant intellectuals such as Harold Pinter, Timothy Mo and Benjamin Zephaniah. (McCarthy and Henderson, 2006) Monica Ali and Sam Selvon, Salman Rushdie, Andrea Levy, Lemn Sissay Timothy Mo and many other immigrant writers can be added as well.

Despite the fact that the history of migration narratives is old, the presentation of refugee and asylum seekers in children's literature starts in the second half of the 20th century and has increased in recent years (Hope, 2008).

It can be seen there are many novels and literary works for young adults on migration in British Literature. Children's literature and young adult literature could be the best area to show the experiences of children from across the world, including the colonized countries such as Africa, India, Pakistan and Bangladesh. The literary works play a crucial role in helping them to understand the reasons for the movement of people. From fiction or non-fiction, children can understand the history of immigrant children arriving in the UK and, they can get a sense of how society has moved on in overcoming prejudice.

There are many books on migration. However, I would like to mention two particularly useful lists of Young Adult Works on migration.

Ecclashare (2014) published a list titled 'What are the best books on immigration and adapting to life in the UK?' in *The Guardian*. The list consists of *Coram Boy* by Jamila Gavin, *Coming to England* by Floella Benjamin, *Little Soldier* by Bernard Ashley, *Christophe's Story* by Niki Cornwell, *Gervelie's Journey: A Refugee Diary* by Anthony Robinson and Beverley Naidoo's *The Other Side of Truth*. Scottish Book Trust also published a selection of teen books. In this list, *The Other Side of Truth* by Beverley Naidoo, *Tropical Secrets* by Margarita Engle, *The Good Braider* by Terry Farish, *Mosi's War* by Cathy MacPhail, *The Arrival* by Shaun Tan, *The Weight of Water* By Sarah Crossan, *Oranges in No Man's Land* by Elizabeth Laird, *Threads* by Sophia Bennett, *Refugee Boy* by Benjamin Zephaniah, *Give Me Shelter* by Tony Bradman, *Too Much Trouble* by Tom Avery and *Exodus* by Julie Bertagna are mentioned.

In conclusion, this chapter has mentioned about Turkish and British literary works for young adults on migration. The conclusion can be drawn that young readers can find many more books in British Literature than Turkish Literature related to migration.



CHAPTER 4: METHODOLOGY

4.1. Comparative Literature

I have chosen to use comparative literature as a framework in order to analyse and understand the depiction of migrants and their issues in two different literatures. In this thesis, I compare four Turkish young adult books with four British young adult books on the theme of migration. I will use two comparative methods for these comparisons. Firstly, I will use imagology in order to understand the hidden meanings of the images in the novels. Secondly, I will use narratological tools in order to understand the narrators' purposes. Thus, I will investigate, on the one hand, the main issues of migrant young adults, on the other hand, my interpretation of the authors' aims. Before beginning to define the methods, I will explain comparative literature.

4.1.1. What is Comparative Literature?

Comparative literature is a branch of literature that examines the common, similar and divergent aspects of literary texts of different languages and cultures and evaluates them from a wider and new perspective in the light of such fields as philosophy, history, economics, sociology and psychology. Comparative literature is based on the comparison of the literature of the nations or different countries that have cultural relations during a certain period of history and which have close relations between them. Comparative literature has increased in importance as an interdisciplinary field in recent years, and nowadays, studies in this field have accelerated in parallel with the idea of globalization (Aytac, 2016).

Globalization is “the compression of the world and the intensification of consciousness of the world as a whole” (Robertson, 1992, p. 8). Radical changes in the economic order centred on the free movement of labour and capital. Due to globalization, the world has turned into a global village (Robertson, 1992). Because of technological developments and migrations between countries, the interaction between different countries and ethnicities has become frequent. The impact of this is to abolish distance and bring cultures into new forms of alignment. In some cases, this produces hybridity and synthesis, in others, it produces polarisation and estrangement. Cultural and civilizational conflicts are also the consequences of globalization (Weifang, 2018). Globalization creates identity conflicts (Akdemir, 2010). The perception of ‘I’ and ‘the other’ reveals identity conflicts as a problem of ‘belonging’. Comparative literature offers a unique opportunity to analyse the issue of identity. In addition to this, YA literature helps to illustrate and explain the problems of young adults caused by globalization in the countries where they migrate.

Contemporary comparative literature studies investigate similarities, differences and interaction between different literatures and literary works. The interactions between literatures are one of the most important issues for comparative literature because every literature takes something from another. For example, the milestone for the Turkish novel is that in the Tanzimat period, Turkish authors who went to France for education, brought French literary styles to Turkish literature and they wrote the first Turkish modern novels. Thanks to the French influence and other interactions, the Turkish novel developed and a Turkish author, Orhan Pamuk won the Nobel Prize in Literature in 2006 (Atalay, 2019).

4.1.2. The History of Comparative Literature in Turkey

The earliest pioneer of the comparative perspective in Turkish literature was undoubtedly Ali Şir Nevâî (1441-1501) with *Muhakemetü'l-Lugateyn* (1499). The first important representative of the comparative perspective in the first period of the New Turkish Literature in the Tanzimat period was the book of *Tahrîb-i Harabat* (1876), which was written by Namık Kemâl (1840-1888). In these examples, Turkish, Turkish literature and Turkish culture were discussed in comparison with Persian and Arabic (Aydın, 1999).

In the period of National Literature, a comparison between Eastern and Western cultures was started. Studies on the idea of comparing two different cultures and civilizations continued in the Turkish Republic period with more academic perspectives. In this period, Fuat Köprülü, Halide Edip Adıvar, Ahmet Hamdi Tanpınar, Yusuf Şerif Kılıç, Kamuran Birand were the first names of comparative literature in Turkey (Baytekin, 2006).

Contemporary Turkish comparative literature began with Mehmet Fuat Köprülü (1890-1966). Fuat Köprülü, who was the founder of Turkology, was a world-class scientist who identified the problems with comparative literature and left an important method and knowledge to his followers (Baytekin, 2006). *Turkey Faces West* (1930) and *Conflict of East and West in Turkey* (1935) and *Orient-Occident and American Influences In Turkey* (1955) by Halide Edib were the primary sources of comparative literature in the period (Baytekin, 2006).

Comparative Literature by Paul Van Tieghem was translated into Turkish by Yusuf Şerif Kılıç in 1943 as one of the first books to teach the theory of comparative literature (Baytekin, 2006). The main literary comparison studies in Western literatures started with Cevdet Perin (1914-1994). Cevdet Perin, in his book *Fransız French Influence in Tanzimat Literature* (1946), dealt with the French effects in Turkish literature before the *Tanzimat* period. He mentioned the interaction between Turkish and French literature in the field of language,

poetry and novels. The author examined the French influence on Nâmik Kemâl and Abdülhak Hâmit Tarhan and listed the translations from French (Aydın, 1999).

Emel Kefeli has also made a significant contribution to the field with her book on *Comparative Literature* (2000), which includes topics such as the search for identity, literary influences, Western sources, Mediterranean culture, translations, travellers, the mystery of the East and feminist discourse. One of the new studies in this context was Hüseyin Arak's *Comparative Literary Science* (2012), which provided information about translation science and especially imagology as well as intertextuality (Cuma, 2019).

The definitive limits of comparative literature as a method of literary analysis or a new criticism approach have not been determined. In other words, the methodological problems have not yet been overcome in Turkey, although the comparisons have been going for centuries. The academics in the departments of Eastern / Western Languages and Literatures, Turkish Language and Literature and the comparative literature which have just begun to be established, continue their research on Comparative Literature. The problems of the field are discussed in symposiums on comparative literature. The number of current research increases in parallel with the intercultural dialogue and interaction between cultures. The Europe-Turkey relationship is the main reason for this kind of research. In comparative literature studies in Turkey, a few studies are published based on concepts that are well known in Western literature but very new in Turkish literature such as 'Imagology'.

4.1.3. Comparative Children's Literature

Comparative literature is interested in the historical context, such as when the literary work was written and when it was read (O'Sullivan, 2011). It is an "intellectual and institutional space, not where literatures [are] actually compared, but rather where experimental thinking relevant for the futures of the humanities [can] take place" (Gumbrecht, 1995, p. 401, as cited in O'Sullivan, 2011).

Comparative children's literature "examines forms of literature from different areas and their various cultural and educational functions" (O'Sullivan, 2011, p.190). Thus, it "formulates a culture's identity for the following generations" (O'Sullivan, 2011, p.190).

According to O'Sullivan (2005, pp. 11-12), comparative children's literature can be divided into nine areas.

- 1) Theory of children's literature
- 2) Contact and transfer studies

- 3) Comparative poetics
- 4) Intertextuality studies
- 5) Intermediality studies
- 6) Image studies
- 7) Comparative genre studies
- 8) Comparative historiography of children's literature
- 9) Comparative history of children's literature studies

Imagology (image studies) was chosen as the method of comparisons in this thesis. Before discussing imageology in detail, it is worth giving some detail of the other elements identified by O'Sullivan

1) Theory of children's literature

Different questions can be asked about what children's literature is and how it is defined. Is it a book for children written by children or a book written for children? Is it a book for children written by adults for children to read? Is every work written by children counted as children's literature? (Lesnik-Oberstein, 1996, as cited in O'Sullivan, 2005) These questions have led many researchers to make different definitions of children's literature.

According to Ewers (2000, as cited in O'Sullivan, 2005) and Shavit (1986, as cited in O'Sullivan, 2005), children's literature is a special systematic field of general literature, which requires a systematic theoretical approach and a unique theory.

Children's literature differs from other kinds of literature in two ways. Firstly, in O'Sullivan's view (2011), children's literature is a part of both education and literature. According to Stephens (1992, as cited in O'Sullivan, 2005), children's literature books are under the influence of the culture in which they are written, and they aim to socialize their readers in this culture. Therefore, they are educational works as well as literary works. Secondly, "communication in children's literature is fundamentally asymmetrical" (O'Sullivan, 2011, p. 191). Adults are at every stage of literary communication such as publishers, booksellers, librarians, critics. In other words, the communication is from adults (authors) to children (readers).

2) Contact and transfer studies

Contact and transfer studies include comparative studies through translation, quoting and influencing from one literature to another literature. In other words, contact and transfer

studies examine all kinds of influences, exchanges, translations and quotations among different countries, cultures and languages.

The study of all forms of influence of work, the effects of an author or literature on other authors or other literatures is within the field of contact and transfer studies. For example, while reading a book, we may notice that some parts of the book are inspired and influenced by other literature. The reason for this effect and how it occurs is covered by contact and transfer studies.

In children's literature, the answers to the following questions should be investigated within the framework of mutual contact. Who reads children's literature in other countries? Who spreads children's literature publications across borders? Who translated the products of the literature, how, why and when? How do international mediators in children's literature differ from mediators in adult literature?

The translation is the most important area of contact and transfer studies. However, there are many issues which are related to translations. The main issues with translations are: "ideological differences and censorship, cultural context adaptation, the status of translators, translating the visual at the centre of attention" (O'Sullivan, 2011, pp. 191-192)

3) Comparative poetics

The poetics of children's literature is one of the aesthetic forms of literature. Comparative poetics investigates "the aesthetic development of children's literature, and changes in its forms and functions in different cultures" (O'Sullivan, 2011, pp. 192). Also, other potential investigation areas are narrative methods, structural features, and aesthetic categories.

4) Intertextuality studies

The main subjects of intertextuality studies are 'retelling, parodies, simple, subtle, and complex forms of interaction between literatures from different languages' (O'Sullivan, 2011, pp. 192). Intertextuality in a work could be seen in the following ways: A text can contain some parts from other texts or hidden quotations from other texts in other literatures. An author can develop the opinions and thoughts, that were mentioned in other literatures.

5) Intermediality studies

Comparative literature is interested in cultural codes. Intermediality in children's literature investigates "the forms and changes among media to observe and criticize the way the new

media impacts texts for children, both thematically, and on the formal and aesthetic plane”. (O’Sullivan, 2011, p. 193).

6) Comparative genre studies

Comparative genre studies examine how national and international traditions affect genres’ development (adventure novels, fantasy novels, girls' books, etc.). This area investigates the results of these effects on the development of the genres of children's literature (O’Sullivan, 2011). For example, fantasy was founded in Germany, and it was carried from German Romanticism to children’s literature. Then, it developed in England and Sweden (O’Sullivan, 2011). In this context, comparative genre studies examine why this development happened in these countries.

7) Comparative historiography of children’s literature

This area is interested in the writing of the history of children's literature. "The criteria according to which histories and accounts of various children's literatures are produced" (O’Sullivan, 2011, p. 194) is one of the key issues for comparative historiography of children’s literature. Cultural, social, economic and educational conditions and developments in a country and in the world also are the subjects of this area because these conditions and developments affect the development of children's literature and its context directly.

8) Comparative history of children's literature studies

The Comparative History of Children’s Literature Studies looks at “the study of children’s literature and how its point of focus depends on where it is undertaken.” (O’Sullivan, 2011, p. 194) Children’s literature is established in different cultures in different ways, institutionally, and these differences affect the Comparative History of Children's Literature Studies (O’Sullivan, 2011). Although comparative historiography of children’s literature examines the development of children’s literature, comparative history of children's literature studies investigates the development of children’s literature studies.

In light of the above summaries and upon reflection, a comparative literature framework would seem to lend itself to the purpose of this thesis.

I will compare four Turkish young adult novels with four British young adult novels by using the lenses, ‘image studies’ and ‘narratology’ because, in this thesis, the images relate to

stereotypes and authors' ideologies are important in order to compare the books. Therefore, I will explore imagology in some detail in the next section.

4.1.4. Imagology

The similarities between life and novels are constantly intertwined because there is an interaction between them. Sometimes life is like a novel, and most of the time, a novel reflects life in an aesthetic way because a novel tells the part of life where emotions take place (Ulađlı, 2018). In the novel, the author opens his eyes and heart; trying to find and understand the meaning of life, then s/he reflects the emotions as images (Ulađlı, 2018). S/he produces artistic images. The author lives his/her life with words and visualizes them with images. Images show the traditions, beliefs, lives and thoughts of societies. From this perspective, comparative studies are extremely useful. For example, when the Turkish and English novels are read comparatively, the problems of migrants and the views of local people on migrants take place in both literatures as images. These images can be seen as arguments, relationships, crises, conflicts in a literary work.

Our cultural identity and ideology are understood from images (Ulađlı, 2018). The structure of the image includes an individual background of authors, the perspective of others' or societies' arts, ideas and ideologies. Images are composed of elements from the outside world. These elements are closely linked to social life, social environment, society and people. The image is an ideological perspective and forms a social doctrine and manages arts. After a long time, sometimes images can turn into stereotypes. The power of images that were created in individual and social spheres, especially the power of stereotypes is great because they affect people's ideas. The role of images is very important because they support the recognition of the other and society by cultural values, beliefs, different emotions (fears, loves) and stereotypes. Political, sociological, psychological and religious reasons and factors can play a role in the formation of images related to nations. It should not be forgotten that these images are perceptions and not the truth itself. (Burçoglu, 2005).

With images, the beliefs, attitudes, views, prejudices and experiences of the human being are understood. Images have high importance in people's culture, civilization and mentality because according to these images, people direct their lives. Throughout history, images reflect self and others according to the culture and civilization of the time. The image is influenced by the dreams of the person who perceives reality. The importance of the image has not been neglected throughout history and in all civilizations, because the image has a

strong influence on people. So, it can be said that an image is about everything or anything in a text. Thanks to literary researchers, image studies have emerged.

What is Imagology?

Imagology is a sub-branch of literature that examines images, investigates the emergence of images and the changes of their meanings according to time, events and cultures with a specific focus on otherness (Atalay, 2019).

Imagology takes its name from the Latin words *Imago*, which means image, and *Logos*, which means science. The term ‘Imagologie’ was first used by Oliver Brachfeld in his article ‘Note sur l’imagologie ethnique’ (Note on Ethnic Imagology) in the journal *Revue de psychologie des Peuples* in 1962 (Ulağlı, 2018). There are various definitions of imagology.

In the opinion of Jean Marie Carré; imagology is a type of study in literature. According to Rene Wellek; image studies is not only a study of literature but also is related to other social sciences. Hugo Dyserinck describes image studies as an original science in comparative literature. Image studies can be a sub-branch of literature, history and other social sciences as well as a branch of science itself (Burçoğlu, 2005).

Academics approach imagology from two different perspectives. The first is that images are always based on seeing and observing, and therefore depend on perceiving and making sense of what they see. The second is revealing and analysing complex and hidden meanings of images. (Ulağlı, 2018). The curiosity towards the other begins to be overcome, and various qualifications about the other emerge. In addition, defining the origin, process and function of stereotypes created by nations are included here; revealing these elements; analysing and creating awareness in this sense are among the aims of imagology. Therefore, image studies can be related to any period or situation related to the past or present. Thinking of the images within the framework of identity issues such as othering, separation, differentiation, definition, description and imagination is as alive today as it is in history. This vitality allows the image to be examined simultaneously and synchronously.

In image studies, the main point is to define the ‘other’. Image studies examine a society seeing itself and seeing another. Burçoğlu (2005, p.144) defines imagology as a field of study “which investigates the genesis of ‘the image of the other,’ as well as the socio-cultural constraints influential upon its creation and transformation processes”. She asserts that when a certain culture has created an image of another culture, this image tends to affect translational decisions in cases where the former is importing cultural elements from the

latter through translation: The Other is represented in a way that is consistent with its existing image.

Imagology explores the reason for the birth of the image, its forms of formation, its change over time, why and how the change occurs (Millas, 2000). ‘Why and how’ questions are the most basic questions of image studies. One author can show the Germans as an exclusionary society, while another author can show the Germans as the most tolerant society. Both authors should be asked ‘why’ and ‘how’ to understand this difference.

For example, we see the impact of an ideology, Kemalism in *Yurdumu Özledim* (IMMC). According to Kemalism, Turkey can be one of the strongest countries by following the six arrows of Atatürk who is the founder of the Republic of Turkey (Zürcher, 2017). The six arrows of Kemalism are *Republicanism, Populism, Nationalism, Laicism, Statism, and Reformism* (Albayrak, 2010).

The majority of the Euro-Turks are influenced by the modernist Kemalist tradition, which subordinates Islam to the modernist-nationalist interests of the state. Moreover, Turks in Germany are not former colonial subjects, but mostly economic migrants. Attitudes are marked by Atatürk’s reforms and the Turkish state’s impact on religious practice through the directorate for religious affairs, its NATO membership and its candidacy for EU membership, which have no direct equivalent in the Arab world (Kaya, 2009, p. 35, as cited in Tecmen, 2020, p. 25).

We see that Kemalism influences Turkish people’s attitudes in Germany. The author in *Yurdumu Özledim* shows the effects of Kemalism that Germany is an unsafe country for Turkish people due to the scale and prevalence of racist attitudes in many sections of the German population, therefore, it can be understood that if Turks stay in Turkey, they would be happier than in another country. If Turks come together and work for their country in Turkey, Turkey can reach the Kemalist goals. This is also a nationalist idea, and we see nationalist ideas throughout the novel. The ideology could be a reason for the negative German images.

The second reason could be a presentation of stereotypes of the Turkish community when the book was written. According to most Turkish people in the 1960s and 1970s, because Germans are Christian, they did not like Muslims and Turks. Therefore, some Turkish people thought that they should not have gone there. In short, the reason for negative German images could be the author’s images because of her Kemalist ideology or Turkish people’s stereotypes.

An image is created by the author, society, ideologies, social and historical events and beliefs. Images are perceptions. As long as consistent and scientific answers are given to these questions, research and studies in this field will gain value. Interdisciplinary studies are carried out by making use of the data presented by these studies.

In imagology studies; ‘otherness’, ‘discourse’, ‘identity’, ‘nation’ and ‘national identity / national character’ are the most commonly used concepts (Ulağlı, 2018). For this reason, in an imagological study, the historical, economic, sociological, psychological, theological, anthropological and mythological relations of the images in the text and the relationship between these images should be emphasized. Imagology is also closely related to culture and xenology (Ulağlı, 2018).

The Relationship between Imagology and Comparative Literature

Imagology is interested in the reflection of national features and national elements of the countries. Image studies in comparative literature explore why and how images are used in literary works. Image research is seen as a literary study. In addition, it is primarily interested in the stranger and how the stranger is seen (Mehnert, 1997, as cited in Ulağlı, 2018)). Imagology refers to literary research that focuses on the images of the nations and strangers within the comparative literature. Apart from literature, imagology is also interested in the development and influence of the stranger and a nation itself (Schwarze, 1998, as cited in Ulağlı, 2018).

As an interdisciplinary and intercultural research area, imagology is in comparative literature in terms of interpretation of the other and expressing the relationship between ‘I’ or ‘we’ and ‘the other’ (O’Sullivan, 2005). The Other differs from us, and these differences are revealed through an interdisciplinary interpretation.

Comparative literature as an international communication tool helps the researcher to synthesize the data obtained accurately. Imagology is closely related to comparative literature as an interdisciplinary science. Comparative literature which includes imagology is based on cultural images and literary texts of cultural events. In the context of the relationship between comparative literature and imagology, literary texts are examined in relation to the cultural context to which they belong.

Comparative literature makes research materials of different cultures and works. For this reason, it is inevitable that it encounters a stranger. Thus, the relationship between comparative literature and imagology makes us work in a different and multi-faceted way.

Comparative literature and imagology contribute to the development of international social relations, enable people to understand each other better and thus to resolve and prevent conflicts.

The demographic structure of Europe was one of the reasons why imagology had a significant impact. The populations of foreigners living in Western European countries, especially France and Germany, and their rejection of social integration led to a deepening of the gap between the hosts and the migrants. Different problems arose between migrants and their hosts as a result of the fact that the Arabs, the largest immigrant population in France and the Turks, the largest immigrant population in Germany, could not be integrated into the host culture (Ulaglı, 2018). Some immigrants rejected integration by producing negative stereotypes about the host culture.

Local people can perceive immigrants as ‘others’ and judge them by their own values and begin to exclude them from society. By examining and understanding stereotypes and images produced by both communities and by investigating the underlying reasons for their productions by migrants and local people, the antagonism between the two communities can be minimized, and convergence can be achieved (Ulaglı, 2018).

This thesis examines the images in the selected young adult novels. The images will be analysed from the next chapter. Before them, narratology will be defined as the second research method for the thesis.

4.2 Narratology

Every story has a narrator. If you tell your own or someone else’s story, the narrator is you. If someone else tells it, that person is the narrator. While narrating, some narrators tell the story objectively, some add their comments or tell the story subjectively. The narrators are not necessarily ‘objective’. Sometimes they may be trying to deceive us. Readers usually want to know: ‘What happens in the story?’ or ‘Who does what, when, where, how, and why?’ Thinking more deeply about this they may then begin to ask if the narrator is objective: ‘What is the narrator’s purpose in telling the story?’ or ‘What ideology affects the narrator?’ etc. Taking a narratological approach to the text helps to answer such questions.

There are other contemporary directions of inquiry. For example, someone who reads a book for children can use a *socio-historical approach* and childhood studies to investigate the portrayal of the child and society in the book; a *biographical* approach for the reflection of the author’s actual life or *psychoanalysis* for the author’s psyche; *feminist criticism* for

gender issues; *phenomenology* for the philosophical implications, *intertextuality* for the impact on later authors, reader-response criticism for the reception of the book by young and adult readers, and so on, in order to examine the book (Nikolajeva, 2003). However, children's literature scholars often use narratology for a systematic analysis of books because of its distinct methodology (Nikolajeva, 2003). For example, a literary historian wants to find an answer to the question: 'What makes [a famous children's book] an outstanding children's book?' However, a narratologist tries to answer the question: 'What makes a book a children's book?' (Nikolajeva, 2003, p. 5). If the central question for many other literary methodologists is 'What', the main question for narratologists is 'How'. Narratology includes composition (plot, temporal structure), characterization (narrative devices used by writers to reveal a character), and perspective (voice and point of view) (Nikolajeva, 2003).

Multicultural children's literature is a rich repository for understanding cultural diversity for children. It can reflect the diverse world in which we live and a way to experience through the 'virtual reality' of books (Gopalakrishnan, 2010). Narratology is a particularly useful framework for multicultural texts supporting the analysis of cultural diversity and compare the narrative situations across a range of multicultural children's literature.

Narratology can also be used to show "how concepts of identity and alterity or categories such as ethnicity, race, class and gender are constructed, perpetuated or subverted in narrative texts." (Gymnich, 2002, p. 62).

In this study, narratology and imagology are used as the method for analysis of the books under examination in the next chapter. Narratology is based on Narrative Theory and so for this reason, the tools of narrative theory used in the next chapter are presented and explained in this section. This section builds a toolbox of narratological concepts and shows how to put them to work in the analysis of fiction.

4.2.1. What is Narratology?

First, some definitions of narratology: "Narratology, in its most general definition, is the theory of stories and storytelling" (Jahn, 2004, p. 106); or, it is "the theory and analysis of narrative" (Sommer, 2004, p. 3). More specifically, Meister (2009, p. 329) describes narratology as "a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation". In a similar vein, Genette, Ben-Ari & McHale (1990, p. 755) state:

If words have meaning (or even multiple meanings), then ‘narratology’ – whether in its formal aspect, as the study of narrative discourse, or its thematic aspect, as the analysis of the sequences of events and actions related to this discourse – ought by rights to concern itself with stories of all kinds, fictional and otherwise.

The term ‘narratology’ was coined by Todorov (1969) in *Grammaire du Decameron* and defined as

the theory of the structures of narrative. To investigate a structure, or to present a ‘structural description’, the narratologist dissects the narrative phenomena into their component parts and then attempts to determine functions and relationships (Todorov, 1969, p.9).

4.2.2. The Elements of Narratology

Stanzel (1978, p. 249) describes the essential elements of narrative transmission in fiction and focuses on three important distinctive features: a) person b) perspective and c) mode.

Stanzel defines ‘person’ as:

Identity or non-identity (separation) of the worlds of the fictional characters and of the narrator. These terms correspond to the traditional, somewhat ambiguous, and therefore often confusing terms of first- and third-person narration (Stanzel, 1978, p. 249)

Stanzel goes on to explain that perspective is divided into two kinds: “internal and external. This largely coincides but is not quite identical with the conventional distinction between omniscience and limited point-of-view” (Stanzel, 1978, p. 249).

The term ‘point of view’ is used in this thesis instead of ‘perspective’. Perspective focuses on *how* the narrator perceives what is happening within the story. Point of view focuses on the *type* of narrator used to tell the story.

‘Mode’ is defined by Stanzel (1978, p. 249) as ‘transmission by a teller-character or by a reflector-character. This opposition partly covers what is more generally described as the two narrative styles of ‘telling’ and ‘showing’.’ The speech and thought are important to describe teller-characters and reflector-characters. These are the main elements of Stanzel’s version of narrative theory.

In this description of how narrative situations work in fictional prose, three essential elements have been identified. I will look at the narrator and the point of view in the next sections.

Narrator

Although we may sometimes discern some personality traits or ideological leanings of the writer within the persona of the narrator, the narrator is not the writer (Morini, 2007; Bal, 2000; Simpson, 1993; Landy, 2004).

In a simple definition, “The narrator is simply the spokesman in the narrative work” (Berendsen, 1980, p. 621). According to Wales (1989), the fictionality or reality of the story is not important for the narrator. Telling the story is the narrator’s most important issue. Gamble and Yates (2002, p. 29) expand this definition as “the imaginary person who provides the point of view and steers the reader’s emotional and moral response”. Toolan (2001) states that everything in the story is mediated by the voice of the narrator. For this reason, the narrator is the main source of narratology.

The definitions above point to the crucial role of the narrator; they highlight the mission of the narrator within the narrative. So, it can be said that a narrator is a person who tells a story. After the definition of a narrator, this chapter will look at the types of narrators because the determination of the types of narrators in the selected books are important in order to understand authors’ perspectives on migrant teenagers’ issues.

Types of Narrators

Identifying types of narrator almost inevitably brings up types of narration: the position of the narrator in terms of the story. The narrator is ‘homodiegetic’ if they are included within the story world and ‘heterodiegetic’ when placed outside (Genette, 1980). In *Burak and Kemal – The Travel to the Land Of Eden* (KAB), *I Miss My Country* (IMMC), *The Rising Sun at Home* (TRSAH), *A Story in Germany* (ASIG), *Hinterland*, *The Other Side of Truth* (TOSOT), and *Web of Lies* (WOL) heterodiegetic narrators are used. We learn about these stories from third-person narrators. There is no first-person view from the beginning of each story to its end – the exception being WOL, where we read some pages of Sade’s diary and see a supposed first-person narrator at work. We also see a first-person narrator in the last part of *Hinterland*. It is an embedded narrator, however, employing a distinctive genre. However, in *Shadow*, we learn the story first hand from the voices and perspectives of Matt, his grandfather and Aman who are the first-person narrators, or homodiegetic, narrators of

this story. The importance of the position of the narrator for migrant literature is that the readers learn the story of migration with the homodiegetic narrators and the readers see the experiences from their point of view. Thus, they can feel themselves as in the story. Thus, they can understand the migrant's experiences better. However, the heterodiegetic narrators are not close to the characters even if they tell the story from their eyes.

The overtness of the narrator is important because the existence of a narrator can affect the readers' responses. Aczel (1998) talks about 'overt' and 'covert' narrators. An overt narrator is the one whose existence in the story is made obvious in offering comments or opinions on the events or characters, whereas a covert narrator should be behind the curtains like the voice of the Great Oz (written in 1900 by Baum) the human who pretends to be the wizard in Baum's story with an invisible voice. A covert narrator just narrates the story without comments.

We can see that a covert narrator tells us the story in IMMC, TRSAH and ASIG. They have neutral voices and styles. We cannot know the narrators' gender or age; in short, who the narrator is. The narrators do not interfere with the stories. They do not comment. Such narrators simply tell their stories. The readers approach the covert narrator neutrally, and they read the story without prejudices.

Similarly, TOSOT and KAB are narrated by a covert narrator. Although we see the story from the main characters' eyes, they are not the narrators of the stories, and there is no clue about the narrators' sex, age etc. The narrators are different people from the main characters and we do not know anything about the narrators. In short, TOSOT and KAB have a covert narrator and present the story as if seen through the eyes of an internal focalizer.

If there were an overt narrator in KAB, IMMC, TRSAH, ASIG and TOSOT, we would learn the narrator's thoughts about the events during the stories. However, we learn nothing about the narrator's own positions, and we do not get an impression of them as a person. They just show what is happening in the stories. Their stances are distant and neutral. The importance of overtness of narrators is that we can understand who narrates the story. Thus, we can think about the story according to the narrator's features. For example, if we had listened to IMMC from Atıl's, one of the central characters' mouth, our thoughts and responses probably could have been different because he is a child.

WOL and *Hinterland* are narrated by a covert narrator. However, in some parts, Sade is used as the first-person narrator in WOL. In the last part, Kabir is the first-person narrator in *Hinterland*. For this reason, in some parts of the novels, we can see overt narrators in action.

However, *Shadow* is narrated by overt narrators. Matt, Aman and Matt's Grandpa are the narrators of the story. We know the narrators' sex, age etc. because we read the story in their voice as the first-person narrators. For this reason, it can be said that *Shadow* has overt narrators. This is important for readers that the credibility of the story may change according to the overt narrator because readers can be sceptical about the story. In *Shadow*, narrators are teenagers (Matt and Aman) and an adult (Matt's Grandpa). Their credibility for readers can be different. It can be said that Matt's grandpa can be considered a more reliable narrator than Matt and Aman.

Stanzel (1971) divides narrative situations into three groups. First, a first-person narrative is told by a narrator who is present as a character in his/her story. In other words, it is a story that the narrator has experienced himself/herself. In short, it is a story of personal experiences. The individual who acts as a narrator is also a character on the level of action. It is similar to Genette's homodiegetic narrator.

Second, an authorial narrative is told by a narrator who is absent from the story; for this reason, he/she does not appear as a character in the story. The authorial narrator tells a story involving other people. He/she sees the story from an outsider's position, often a position of absolute authority that allows him/her to know everything about the story's world and its characters, including their conscious thoughts and unconscious motives.

This is the same as the omniscient narrative, in which:

The author creates the world of the novel as God created our world, and just as the world holds no secrets for God, so the novelist knows everything that is to be known about the world of the novel. (Culler, 2004, p. 23)

Although, in this case, there are no obvious author's voices and explanations within the story, readers can see the incidents in different places at the same time. Stanzel's distinction between a first-person narrative situation and the authorial narrative situation roughly corresponds with Genette's terms homodiegetic/heterodiegetic.

To sum up, the first-person narration has the focalized character telling the readers the story directly. It may bring the readers emotionally close to the character. The third-person narrator in the authorial narrative mediates the readers' view of the characters, and they hold the readers at distance. The third-person narration also shares information freely with readers. Although first-person narrators have limited knowledge, third-person narrators in authorial narrative know every detail in stories. For young readers, there may be a more

immediate connection with a first-person narrator, especially when the narrator appears to be a character of approximately the same age as themselves.

Stanzel mentions one more narrative situation as different from Genette's division. It is a *figural narrative*. A figural narrative presents a story as if seeing it through the eyes of a character. The narrator of a figural narrative is a covert heterodiegetic narrator presenting an internal focalizer's consciousness, especially his/her perceptions and thoughts.

Let us first examine the authorial narrative in the selected books. According to Stanzel's categorisation, an authorial narrative is used in IMMC. The narrator knows everything in the story. The narrator tells the events in different places at the same time. Therefore, the readers do not miss any detail in the story due to the authorial narrative.

In the following example, we see the authorial narrative in IMMC. Atıl, who is a migrant teenager, is the main character in IMMC. When he starts to attend the school in Germany, he sees that there are hardworking and polite students among migrant students. Nevertheless, Atıl's teacher describes all migrant students as lazy, rude, and incapable (Dayıoğlu, 2014, pp. 150-151). At the same time, there is a meeting in the school manager's office. German parents do not want their children in the same classroom as migrant students. They think that migrant students have bad behaviours, therefore, their children will be adversely affected by them. However, according to the law, there should not be any discrimination between German and migrant students in schools. For this reason, the teachers have to teach them as they do German students, although they seemingly do not want to (Dayıoğlu, 2014, p. 151). Here, although Atıl is not *at* the meeting, readers are made aware of the German parents' thinking about immigrants. Also, readers will know that the teacher is not sympathetic to migrant students.

In another example, although Atıl does not know Hasan who illegally came to Germany, the author tells us about Hasan's life. Hasan is Atıl's father's childhood friend. He was not accepted as a worker by the German government because he had lung disease. Therefore, he came to Germany as a tourist. When his visa expired, he continued to stay in Germany. He worked illegally. For this reason, if the police found him, he would be deported. He is in fear every day (Dayıoğlu, 2014, pp. 107-108). Although Atıl does not know Hasan's life, we see how he comes to Germany and his life in Germany. The narrator can tell it to us because of the authorial narrative style.

Hence, it can be said that the author knows everything about the story and tells us in IMMC. For this reason, readers can know everything. However, Atıl does not know what he will

face. Therefore, it can be seen that the author uses an authorial narrative in the novel. This kind of narrative affects the reader because the narrator knows every event, characters' feelings, emotions, and what they will do when they face the succession of events. There is no gap in the narrator's knowledge. This kind of narrative shows us we can be in different places at the same time with the narrator, and therefore we do not miss any details in the story. So, in other words, the readers know things that the characters within the story do not.

Similarly, an authorial narrative is used in TRSAH. A third-person narrator tells the story. Although the narrator's voice and the narrator's explanations of the story do not unfold in the novel, we can understand that the narrator can communicate every detail from the beginning to the end. The narrator is not a character or a figure in the story. Although the author writes the story, an authorial narrative does not mean that the author of the story and the narrator of the story is the same.

For example, Parlak is an 11 year- old Turkish girl who has lived in Germany since her birth and she is the main character in TRSAH. Parlak's parents faced many problems when they came to Germany before Parlak's birth. They come in order to earn more money because they are poor in their village in Turkey. So they are economic migrants. When Parlak is a baby, her mother takes her to a nursery before she starts work every morning. Sometimes her mother and father do not see each other because, when her mother finishes her work, her father starts his (Uçuk, 1996, p. 42). This information is given by the narrator in the story. Parlak is a baby, and she is unaware of her family's life. She also was born in Germany after her parents' immigration. For this reason, she does know her parents' experience in Turkey. Although Parlak or other characters do not talk about these issues, the narrator tells it. The narrator also knows other characters' experiences. The experiences in Germany of the parents of Parlak's Greek friend, Eleni, are similar. We learn this information from the narrator. Similarly, Eleni's family comes to Germany from Greece because they live under poor conditions there. They have many problems when they arrive in Germany, including being unable to speak and understand the German language (Uçuk, 1996, p. 42). Consequently, it can be said that the narrative is presented by an authorial narrator who is *omniscient* in the book. The narrator's knowledge about the characters' lives and events in the story is perfect.

An authorial narrative is also used in ASIG. A third-person narrator tells the story, and the narrator, aware of every detail, oversees the story. We cannot hear the narrator's voice, and he does not explain the events in the story. However, we know that he is aware of every event, even if these events happen at the same time. The narrator understands the events

more than any particular character. For instance, the main character of the novel, Kaya, who is ten years old, does not know about his father's plan to immigrate to Germany as a worker. His father, Galip wants to find a solution for their financial problems and his friend, Saffet, suggests that he should go to Germany as a guest worker. If Galip goes, he can earn a lot of money in a short time, and he can be a rich person in a few years (Örs, 2010, pp. 10-13). Here, Kaya does not know his father's intentions about Germany. However, the narrator tells this to the reader. Therefore, we know his purpose from the narrator. Hence, the reader knows more than the character in the story. It shows that readers can have a better understanding of what is told in the story.

In another example, we know Kaya's parents' intention, and we witness the conversation about Kaya's situation between Galip and his friends. Kaya needs to attend school in Germany. However, he has a sister. If he attends school, Gulfem cannot stay at home alone. For this reason, the parents think of taking Gulfem to a nursery. However, the cost is high, and that means that they cannot save enough money for their future. Galip's friends suggest that if Galip does not register the children with the police, they cannot know Kaya is a child who must attend school. Galip accepts this illegal suggestion, and Kaya looks after his sister (Örs, 2010, p. 85).

So, we see that although Kaya does not know of his parents' application to Germany and intentions in Germany, we know these events thanks to the narrator. Every event in the story is seen through the eyes of the omniscient narrator. This kind of narrator provides us with all of the details of the story. There is no gap between the events, and we know all the events in the story. Therefore, the narrator can focus on the actions of the characters and the events and sees all the characters' feelings and thoughts.

As a result, owing to the narrator's perfect knowledge of the characters' lives and experiences, we can know the feelings, thoughts, and intentions of all characters in the novel. An authorial narrator allows us to know every detail. It can be said that the authorial narrator presents all the events in the story without commentary in the ASIG.

Secondly, we see a first-person narrative in *Shadow*, which has multiple first-person narrators. The author presents the story's events as seen through the eyes of Matt, who is 14 years old, his Grandpa and Aman, who is a 14-year-old and Afghan. We can read the story from their point of view as *first-person narrators*. The narrators disclose their internal consciousness, especially their perceptions and thoughts. We can understand which of their voices is speaking in various parts of the novel because the author tells us. Every narrator

has knowledge and experience about the story. For this reason, they tell this story in the direction of their knowledge. They do not know the other characters' thoughts, feelings, or what they will do in the future. They do not know what will happen in the story. For example, Matt and his grandpa organise a demonstration in front of the detention centre. When the people protest against Aman's deportation, Aman and his mother are taken to Heathrow Airport for their deportation. But their deportation is delayed because a volcano erupts and aeroplanes cannot fly due to smoke. The narrator does not know about these incidents. For this reason, the reader learns these events in the later sections.

Thirdly, KAB, *Hinterland* and TOSOT have a figural narrator. In KAB, the narrator presents the story's events as seen through the eyes of Kemal, so we can read the story from the point of view of Kemal. the narrator shows us an internal Kemal. There is no author's voice or explanations of the story. The narrator just tells the story from Kemal's eyes without knowledge of the other characters' thoughts, feelings or what they will do in the face of subsequent events, except insofar as how Kemal observes and interprets the behaviours of other characters. Sometimes Kemal can understand and interpret other character's thoughts and feelings.

Similarly, in TOSOT the narrator tells the story from Sade's eyes. We read the story from the point of view of Sade.

WOL also has a figural narrative like TOSOT. In this novel, the narrator presents the story through the eyes of both Femi and Sade. So, the story is told from their points of view as the third-person narrator conveys their internal consciousness, especially their perceptions and thoughts. Therefore, we see the story that the narrator sees at the same time. We also sometimes read what Sade writes in her diary about the events in the story.

For example, in WOL, Sade's brother, Femi joins a gang. He works for the gang. One day, he fails in drug delivery work. The leader of the gang wants to stab Femi, but he stabs James, another member of the gang, accidentally. Femi informs the police about the crime. We learn from Sade's diary that Errol, who is the leader of a gang, is released because there is no evidence for his detention.

Unbelievable. The police have let Lizard eyes go. [...] Papa went to see the police. They said that the doctors had let them interview James this morning. He told them it was Lizard Eyes who stabbed him, but it was an accident! He says Femi misunderstood. The police say the case against Lizard Eyes is now too weak. (Naidoo, 2004, p. 161)

We also encounter her opinions and feelings from her diary. For this reason, it can be said that a first-person narrator is used in some parts of the novel. The first-person narrator puts the readers inside the narrator's head, and they can know the feelings and thoughts of the embedded narrator more intimately. The events also are presented effectively. All of these create a strong sense of empathy in the reader. We read Sade's feelings about the relationships between girls and boys from her diary:

When her friends get older, the same boys will disrespect them because they were so easy and just gave them everything they wanted. Lots of boys want it both ways. They want girls for a good time but, when they want to settle in a steady relationship, they want decent girls who they know won't play around with anyone else. I never want to be anyone's plaything! (Naidoo, 2004, p. 102)

In *Hinterland*, a figural narrator tells the story from Aryan's eyes. In the last part, we see a first-person narrator. Kabir tells his experiences with his voice.

In *WOL* and *Hinterland*, the first-person narrators and third-person narrators in figural narratives have limited information because they know only what the focalized character knows. Since the characters tell the story, they cannot convey anything of other characters' minds. They also cannot know what is happening in the story. Perhaps they may guess the other people's feelings, thoughts or interpret what the people will do. However, they are just interpretation, and the narrators in figural narratives cannot give certain information to the readers like authorial narrators.

This mix of styles provides a dynamic narration for readers. In the parts, which have a first-person narrator, the author immerses readers in the story. This kind of mixture could be more attractive for younger readers because the readers can see the story from different narrative situations.

Figural narrators and first-person narrators do not know the other characters' thoughts, feelings or what they will do in the future. They just *live* in the story. These kinds of narratives attract readers because readers learn the story *with* the narrator. Psychological assessment can be done more efficiently by readers because figural narratives can reflect all emotions, feelings, minds of the focalized character. Readers are allowed to come to their own judgement based on the actions of the character and from the events described rather than from direct authorial comment.

For readers, the reliability of the narrator is a key issue because they want to believe the narrator (Rimmon-Kenan, 2002). Rimmon-Kenan (2002, p. 100) defines a reliable narrator as a narrator "whose rendering of the story and commentary on it the reader is supposed to take as an authoritative account of the fictional truth". Without a doubt, if there is a first-person 'homodiegetic' narrator, this may lead to some confusion, such as equating the narrator immediately with the author. Morini (2007, p. 412) explains that narrators taking part in the story and directing the audience "are considered more 'authoritative' than any other character, and can be confused with the 'author' to a lesser or greater degree". In addition to this, when the narrative is first-person, the task of the readers in detecting an unreliable narrator gets harder.

As regards the question of reliability, narrators and narrative texts are theoretically unreliable because absolute omniscience is almost impossible for any narrator, and mimesis is an illusion for the narrative text. However, an authoritative narrative account of a heterodiegetic narrator, for example, creates a sense of reliability, as in IMMC, TRSAH, ASIG. This means that the reader is not permitted any margin of doubt about the fictional truth (Rimmon-Kenan, 2002).

An unreliable narrator is a narrator, whose rendering of the story and/or commentary on it the reader has reason to suspect. The main sources of unreliability are the narrator's limited knowledge, his personal involvement, and his problematic value scheme (Rimmon-Kenan, 2002, p. 100).

It can be said that unreliable narrators do not lie to the readers all the time. In some stories, the narrator tells the truth from the beginning to the end. However, the narrators' limited knowledge, their personal involvement, and their problematic value scheme cause their unreliability. For this reason, they are counted as unreliable narrators.

In IMMC, the narrator just narrates the story without comment. However, the narrator knows the story in detail with unlimited knowledge. For this reason, we can say that the narrator is a reliable narrator in IMMC. We also encounter a reliable narrator in TRSAH and ASIG. The narrators know the stories in detail. Their knowledge is not limited. They have no contradiction and doubt because they can even speak of events that are happening at the same time. We are sure that they are omniscient. For this reason, we can say that the narrator is a reliable narrator in TRSAH and ASIG.

However, in KAB, *Hinterland*, TOSOT and WOL, there are unreliable narrators who do not know the whole story. According to Bortolussi and Dixon (2003, p. 83) "young narrators,

idiot narrators, and narrators with questionable value systems" can be categorised under the name of unreliable narrators. We do not know the narrators' ages. However, we know that the main characters are teenagers. The narrators know what they know. The narrators' knowledge is limited. As a result, the narrators in *KAB*, *Hinterland*, *TOSOT* and *WOL*, never fully understands what is happening. For this reason, they are unreliable.

The importance of reliability is that the readers can assess the information in a story in the direction of the reliability of the narrator. For example, at the end of *TOSOT*, we do not know if Sade, Femi and their father get permission to stay in the UK. We know he is not deported by the government, but there is no information about what happened in the story. Because the narrator does not know, we do not learn it. If we knew that they did get refugee status, we could have said that, although there are negative attitudes towards immigrants, the most important positive outcome for them is leave to remain because their lives are under threat in Nigeria. Similarly, we always see positive pictures of the UK in *Hinterland* because the main character, Aryan hears positive things related to the UK from the people around him. Therefore, the narrator is unreliable because s/he knows the story as much as Aryan does.

Similarly, there are unreliable narrators in *Shadow*. The narrators' knowledge of the story is limited. We just see the story from the narrators' perspectives because first-person narrators are used. They narrate the story in the direction of their own experience. For example, a demonstration is organised by Matt's grandpa in front of Yarl's Wood Detention Centre. Many people attend the demonstration to support Aman and his mother's remaining in the UK. However, at the same time, the police take them to Heathrow Airport to send them back to Kabul. Aman does not know about the demonstration, and Matt does not know that they are taken to the airport. Their flight is cancelled owing to the disruptive atmospheric effects of a volcanic eruption in distant Iceland, and they have more time in the UK. Because of this delay, Brodie is able to help them, and they stay in the UK. We can see that the narrators cannot know the story from other characters' eyes and experiences. For this reason, it can be said that in spite of the fact that their accounts are 'true', the narrators of *Shadow* can be counted as unreliable because they tell the story exclusively from their necessarily limited views. In *WOL*, too, it can be seen that the narrator is unreliable. We just see the story from the focalizer's perspectives because internal focalization is used.

In another example, we know the end of the story in *ASIG*—that the family returns to Turkey and they live in their village. However, we do not know the results of Femi, Sade and their father's application for asylum, because the narrator does not know it. Unreliable narrators

can tell the same event differently. For example, Sade's father and a woman from Sierra Leone start to meet in Sade's house. Sade thinks that the woman is her father's new girlfriend, and she is uncomfortable with her. Although there is no clear sign of a relationship, and the woman and Sade's father just work on the situation in Sierra Leone, the reader might well also think that the woman is Sade's father's new girlfriend. It might be true, or it might be false. The narrator does not discuss their relationship. For this reason, readers do not know the truth because of an unreliable narrator. However, as experienced and committed readers, able to make inferences, they may well come to a particular conclusion that is not confirmed by any narrator. Therefore, they might also reasonably assume that the father and the woman are in a relationship.

Regardless of which name is used for them and how they are labelled, the narrators are the essential elements of fictional works. Following Walsh (1997, p. 496), the concept of the narrator "has large consequences for our understanding of fiction", so whatever they let us see, we may see those points, and whatever they feel for the characters we may try to force ourselves to feel the same, too. They are the first people who open the doors of the fictional world to us. They are the hosts introducing everything behind that door. Their role in the comprehension process of the fictional world is vital. It is with this role that the point of view also has a tight relationship. According to Bollobas (2006, p. 968), point of view depends on,

whether the narrator is a first-, second-, or third-person narrator, a framing narrator, a teller-character, one of the multiple narrators, holding an inside or an outside view, an overt narrator or the character whose subconscious is brought to the surface by free indirect style or stream-of-consciousness techniques.

The narrative perspective is concerned with regulating information and arranging the degrees of affirmation (Genette, 1980). These differences are naturally expressed by modal variations, which are related to perspective. To determine whose perspective orients the story is therefore very significant. The narrator's or character's perception, imagination, knowledge, thoughts, emotions, consciousness and mindset are mediated through the strategies that constitute perspective. Since the narrator is the agent determining the point of view, it is necessary to move on to the concept of point of view.

Point of View

There is a complexity of the term 'point of view'. For this reason, some scholars prefer to use the term 'viewpoint', or 'angle', and some others 'perspective' and so forth. Chatman (1986, p. 191) lists the terms proposed as: "point of view, perspective, prism, the post of observation, vision, the angle of vision, reflector, focus, and focalization".

Lotman and O'Toole (1975, p. 339) describe 'point of view' as a "perspective in painting and film". It may also be defined as the angle of vision:

Like the related term, perspective point of view in the basic aesthetic sense refers to 'angle of vision', as in art and film theory: so, the angle of vision or perception by which the events of a novel are narrated, and the information presented. (Wales 1989, p. 362)

According to Prince (1990), it is a position for the narrated events in the story.

As mentioned above, the difference between point of view and perspective is that perspective focuses on how the narrator understands what is happening in the story, however, point of view focuses on the type of narrator used to tell the story (who tells the story?). Perspective can change according to the narrator's background and experiences. In this thesis, because the types of narrators and narrative situations are important in order to analyse the novels, the term 'point of view' is used.

Other questions which further complicate the issue are questions of 'who sees?' and 'who speaks?' which were first formalised by Genette (1980). While the first question is related to the narration, the second one is related to 'focalization', a concept also proposed by Genette. This concept was further defined by Lesic-Thomas (2008, p. 1067) as "a term widely used to make a distinction between the point of view from which the story is narrated and the narrating voice, or, in simpler terms, between those who see and those who speak". Genette (1980) thinks that this term, 'focalization' replaces 'point of view', and he analyses the concept into three parts:

1- Zero Focalization: or non-focalization, as explained by Edmiston (1989, p. 730) – "the narrator is unlimited spatially and unrestricted in psychological access to the characters". In other words, if the author uses 'non-focalization' or 'zero-focalization, events are narrated from the omniscient point of view, and there is no focalization. This is the 'omniscient narrator'.

2- Internal Focalization: In the mode of ‘internal focalization’, events are narrated through a character’s eyes.

Fixed: The point of view does not change throughout the story. For example, in this type focalization can be *fixed* as in KAB and TOSOT. Everything is filtered through the consciousness of Sade in TOSOT and Kemal in KAB throughout the stories.

Variable: Internal focalization can be variable as well. In this case, more than one person's consciousness can be used successively. The focal character/ reflector/ reflector character can change in the course of the story; that is, firstly Character A, then Character B, and so on. In *Shadow*, for example, the focal character is first Matt, then his Grandpa and then Aman. In WOL, there are also variable internal focalized characters, Sade and Femi.

Multiple: internal focalization can be *multiple* as in epistolary novels where the same incident might be related a number of times according to the perspective of diverse letter writers.

3- External Focalization: If the narrator is outside of the story and is focused on a character, it is ‘external focalization’. The readers know only the actions but are never shown the feelings of the characters. It focuses on events without any ‘inside views’ into the minds of the characters. In other words, it is a description or reporting without empathy or emotion. An external focalizer is a focalizer who is external to the story (Rimmon-Kenan 2002, p. 74) and who is thus also called narrator-focalizer because the focus of perception seems to be that of the narrator. An internal focalizer is a focus of perception of a character in the story, and thus also called character-focalizer.

The novels under study may be analysed according to these types of focalization.

It can be said that the author of IMMC uses ‘zero focalization’. We can see Atıl’s thoughts, feelings and physical features. There are also other characters’ ideas, emotions. We may not see all of them, there may be a limitation, but the reader access permitted by the author is not limited to only one character. For this reason, it can be said that there is no focalized character in IMMC. Although the main character is Atıl, other characters’ feelings are also portrayed.

This is exemplified in IMMC when Atıl is lost. Although Atıl is not with his parents, we can see his parents’ worry about him and what they thought when they heard the police siren. We also know Atıl’s father’s suspicious ideas about the German police.

Atıl is lost in the city centre. When Atıl's parents arrive home, they do not find Atıl. They are worried about him. The father thinks that they should call the police. However, if they call the police, police officers will not see them as parents taking care of their children because they leave Atıl at home alone. They may even lose their jobs and be deported. They do not call the police because of this fear. They also think that the police will humiliate them, and this makes them wary (Dayıoğlu, 2014, p. 86). The parents heard a police siren; they do not think that the police car would seek them just because of Atıl. The father thinks that Atıl is simply a mischievous boy, and German police would not give any importance to him. They have more important work than trying to find Atıl (Dayıoğlu, 2014, p. 90).

Hence there is no focalized character in IMMC. Zero focalization provides access to characters' consciousness. Therefore, Atıl is not a focalized character. This is important because readers can see all the details in the story although most of the events happen around Atıl.

Similarly, the author uses 'zero focalization' in TRSAH. We see the thoughts, feelings and physical appearances of Parlak and her mother. There are also other characters' ideas, emotions and the narrator knows and conveys them. In short, the narrator knows every detail of the characters in the story and may be in many places at the same time to be able to relate to every event in the story. For this reason, there is no focalized character in TRSAH.

ASIG also has zero focalization. We read the thoughts, feelings and physical and psychological features of Kaya, her father and her mother from the point of view of the narrator who tells everything of what happens in the story. This type of focalization means that the narrator knows more than the characters and says more than the characters. Because the narrator is omniscient and zero focalization is used, we can learn all characters' feelings, thoughts and intentions in the story.

However, internal focalization can be seen in KAB. where a third-person narrator tells the story and events are presented from the point of view of (focalized through) Kemal. Thus, the readers can learn Kemal's thoughts, feelings and emotions. However, they cannot know the other characters' perceptions of the events during the story. The narrator focuses on Kemal and tells the story as if from behind a camera. We *live* the story with Sade. In KAB, we focus on Sade's consciousness throughout the novel: the relations between the elements presented and the vision through which they are represented. The importance of internal focalization is that it provides us with a deep understanding of the focalized characters' consciousness, feelings and thoughts around the experiences that they face during the novel.

Similarly, the internal focalisation in *Hinterland*, emphasises the description of the thoughts and feelings of Aryan, and it provides analysis and interpretation of his actions because the focalized character is Aryan and readers learn from Aryan's view of the story from the beginning to the end.

TOSOT also is another novel that uses internal focalization that tells the story from Sade's eyes.

Shadow also has internal focalizers. First-person narrators, Matt, his grandfather and Aman all tell the story and events are presented from their points of view. Thus, the readers can learn their thoughts, feelings and emotions. However, they cannot know other characters' perceptions of the events in the story. The narrators tell the story according to their own knowledge and experiences.

Similarly, internal focalization can be seen in WOL where a third-person narrator tells the story. However, the events are presented from the focalizers' point of view. The narrator tells the story through Sade and Femi's eyes. Thus, the readers can learn their thoughts, feelings and emotions. However, we cannot know the other characters' opinions of the events in the story because of internal focalization as in *Shadow*, *Hinterland*, TOSOT and KAB.

Types of Points of View

The point of view may be divided into two: internal and external. Brooks and Warren (in Genette, 1980, p. 186) used the term ‘focus of narration’ to construct a typology of point of view. Table 1 below shows this typology. The vertical columns categorise the point of view (inner or outer) while the horizontal rows categorise the narrative voice (characterised or not).

	Internal analysis of events	Outside observation of events
The narrator as a character in the story	The main characters tell their story (in <i>Shadow</i> , Matt, his Grandpa and Aman tell the story – in the last part of <i>Hinterland</i> , Kabir)	A minor character tells the main character’s story
The narrator not a character in the story	The analytic or omniscient author tells the story (in IMMC, TRSAH, ASIG)	The author tells the story as an observer (in TOSOT, through Sade’s eyes - in WOL, through Sade’s and Femi’s eyes – in KAB, through Kemal’s eyes – in <i>Hinterland</i> , through Aryan’s eyes)

Table 1: Typology of Point of View

From beginning to now, this chapter has defined imagology and the tools of narratology that I will use in the next chapter. It also has identified the narratological elements in the selected books. The next section points out my positionality.

4.3. Positionality

As previously mentioned in Chapter 1, I am the grandson of grandparents who immigrated to Germany from Turkey as workers in the 1970s. During my childhood and my young adulthood, I listened to stories of their experiences, difficulties in Germany. On the one hand,

I was wondering about Germany because there were interesting and attractive toys, delicious chocolates and stylish clothes. The things which they brought were not in Turkey, or they were so expensive. For this reason, I was wondering how they were living in comfort in Germany if they could bring them. On the other hand, I had negative thoughts about Germany and Germans since my grandparents were telling me that their behaviours were not positive towards Turkish people in Germany. There were clashes of cultures, religions and traditions. I grew up with this curiosity and negative thoughts.

My kinship networks have since childhood afforded me access to the strange and troubling experience of the Guestworker phenomenon.

Like many younger Turkish people, I view these events with great ambivalence: on the one hand, attracted by the material wealth and affluent lifestyles of Germany; on the other hand, disturbed by the stories of dislocation, alienation and endemic racism central to Turkish migrant memory. Determining to approach this important episode in the recent history of my family and my community academically, I was immediately conscious that my stance as a researcher would be influenced decisively by my relationship to the legacies of these events, their agents and—in many instances—their victims. They were destined also to be coloured by my keen sense of justice and my conviction that a great injustice was perpetrated against Turkish migrants to Germany in the Guestworker period.

When I came to the UK, I had the opportunity to compare their experiences with my own experiences. Due to my language problems, I spent time with my Turkish friends or friends from non-native English-speaking countries such as China, Japan and Arabic countries in my early days in London. We were in a language course, and I knew only these people in London. We could understand each other with gestures and if we spoke slowly. However, if a native speaker was talking fast, I sometimes could not understand what s/he means. There was no social exclusion as such – at least not that I experienced, but I isolated myself from society by living in a sub-society. Living in the sub-society made me more secure and less vulnerable. We were experiencing similar problems. We could understand the difficulties in a new country.

In London, the people around me were migrant like me. During my master education, MA Turkish Studies at SOAS, University of London, even my lecturers were migrant. Dr Yorgos Dedes, my supervisor, was Greek. I also had an Indian lecturer, Dr Keya Anjaria and a Turkish lecturer, Ayse Berna Akca. They could speak Turkish. We spoke Turkish most of

the time. There were no British students in the classroom. For this reason, I did not have much trouble at school.

When I came to Glasgow for my PhD, My lecturers were British. There were not any Turkish students at the university - at least I could not meet with any Turkish student – except one student. I knew this Turkish student before. We supported each other. We listened to each other while we poured out our troubles. Thus, we became close friends. Living in Glasgow was more difficult than living in London at first. Then, I met with British people. They were respectful and friendly although I am a Muslim. For example, in Ramadans, I was fasting, and my roommates were not eating in our study room. So, I tried to integrate myself into society as a Turkish Muslim person because they did not exclude me.

During the course of my PhD study, I was lucky enough to qualify for the fellowship programme of the International Youth Library in Germany. While I was there, I did not encounter things as described by my grandparents. However, the Turkish people I met in Germany were still telling similar stories about difficulties and negativities. When I shared my experiences with them, they said that I was a PhD student and they were workers. This difference was the reason for the differences in our experiences. In fact, the people around me in the library and the house where I lived were German, and I got along well with them.

In spite of the fact that I did not experience social exclusion in either the UK or Germany, I know it very well because I experienced social exclusion in my own country, in Turkey. After the coup attempt in Turkey in 2016 – I was in Turkey on the date - my passport was cancelled on suspicion that I might be a member of the Fetullah Terrorist Organisation and I had to stay in Turkey for eight months. Because of these suspicions, many of my friends ended their friendship with me. During that time, I could talk only to my close friends and my family. Even some of my relatives cut off communication with me. Therefore, I know very well what exclusion by society means.

It is not unusual for humanities researchers to be impelled by ethical considerations. It is obvious that I am writing this thesis as a Turkish Muslim man. In the selected books, there are cultural, religious and gender issues. My descriptions and interpretations can be affected by my background. My interpretations and explanations of the acceptability or inevitability of the events in the novels can be different from a person from Western society. However, I can empathise with the migrants' experiences because of my own experiences – limited though they are. I also see the friendship of British and German people. To help rebalance my own personal involvement in this topic, with its obvious potential for bias, I opted to

look at migrant experiences in YAL less directly connected to my own community and my experiences. There are positive experiences, as well as negative experiences. Every migrant faces different issues. Some of them may well integrate into the new society. Some of them may have terrible experiences. These differences may be due to themselves or the people around them. Therefore, I have chosen the novels from positive and negative sides. I have chosen four books from Turkish YAL and four books from British YAL. In the next section, I will try to explain why I have chosen these books.

4.4. Rationale for Choice of Books

I derive my framework for this research from comparative literature and using eight young adult books from two different societies with different cultures are portrayed.

When people read two books, they can realise the similarities and the differences easily. According to Nikolajeva (2008, p. 30),

Comparative literature is a field of literary scholarship focused on comparing aspects of various literary phenomena, such as texts from different cultures and historical periods, texts by different writers, texts from different genres or different texts from the same genre, or two versions of the same text, for instance, in translation, retelling, or adaptation.

In this definition, ‘texts from different cultures’ is important for my research because I am looking at how Turkish immigrants in Germany are presented in Turkish young adult books and how British young adult books depict immigrants from developing countries. Turkey is a developing country, and the UK is a developed country in this kind of economic modelling. Their cultures are different. The UK is a Western country, and Turkey is very close to Middle Eastern culture and, although it is counted as a European country, geographically most of the landmass is in Asia. The perspectives of literature from such different cultures on migrants will naturally be different.

Comparative literature is used for a deeper understanding of literary texts within a broader historical, social and literary context or an investigation of intertextual influence. The differences and similarities can be understood by comparing the books and also the reasons for the similarities and differences can be found. (Nikolajeva, 2008). As an academic field of research, comparative literature may reveal the cultural, national, linguistic or literary relations that two or more works of literature exhibit based on the unveiling of formal, stylistic and thematic similarities between the texts as constituents of global literature.

‘Literature’ is commonly the product of an accumulation of knowledge based on a specific literary tradition.

I will compare four Turkish books with four British books one by one, according to their contexts. In comparing the books in this thesis, I use narratology, examining especially the techniques of focalization and points of view which have been formulated by literary critics mentioned above. I also used imagology for a deep understanding of the images in the novels. For instance, as I said before, the negative Germany image in IMMC is the result of the Kemalist ideology of the author and the stereotype of the Turkish community, ‘Germans are infidel’. These methods are used for the analysis of these multicultural children's books to show the differences between them and to explore how these similarities and differences related to migrant teenagers' experiences actually unfold. Lastly, the reality portrayed in the books shows both the challenges facing and the creativity of, migrants in the detail of their experiences.

Eight books, four Turkish and four British have been selected for analysis after reading many stories about migrants. The following criteria were taken into account in the selection of these books.

Migration to Germany is a very important issue for Turkish society. As a result of this, most Turkish children's books about migration are written on this issue. So, it was almost inevitable that the selected Turkish books would be on this subject. However, British books are written about migrants from many different countries. For this reason, it was important for the books to have similar images in order to make meaningful comparisons. For this reason, the problems outlined in Chapter 1 were given careful consideration before choosing the books for the study.

Attention has been paid to the target age group of the selected books to make sure it is similar in order to use a consistent narrative approach for the analysis. The selection was made from books in Turkish and British literature for young adults. The points of view, narrators and other narrative tools are all suitable for young adults.

Regarding the use of narrative techniques, the main characters in the books are in the same age group. Hence the characters’ feelings and thoughts about what they have experienced may be analysed in an objective way because we will see which problems the characters at similar ages face and how they behave against these problems.

Firstly, I have chosen *Kemal ile Burak – Cennet Ülkesine Yolculuk* (Kemal ile Burak – The Journey to the Land of Eden) by Yuksel Pazarkaya and *Hinterland* by Caroline Brothers. These books show the characters' great desire to arrive in Germany and England. Although the characters are on the way during the novels, both novels mention similar images related to the main characters, and it can be understood how migrants see the developed country and their own countries.

Secondly, *Yurdumu Özledim* (I Miss My Country) by Gulden Dayıoğlu and *The Other Side of Truth* by Beverly Naidoo have been chosen. These books show chiefly the negative dimensions of British and German societies responses to migrants.

Thirdly, *Eve Doğan Güneş* (The Rising Sun at Home) by Cahit Uçuk and *Shadow* by Michael Morpurgo have been chosen in order to examine the positive responses of receiving societies to migrants. These books mention positive attitudes to migrants from local people mostly.

Lastly, I want to show the problems immigrants face in their host society. For this reason, *Almanya Öyküsü* (A Story in Germany) by İbrahim Ors and *Web of Lies* by Beverly Naidoo have been chosen.

The Turkish books are not available in English translation. They are in Turkish. The books were written for Turkish young adult readers. For this reason, I translated direct quotations from Turkish books into English.

Although the images in the novels are similar, the narrative forms of the Turkish and British books are also different.

I am also interested in seeing the closeness of the events in these books to real experiences. This thesis, therefore, often highlights key aspects of the migration crisis facing the world in modern times.

At the end of the analysis, the perspectives of the selected Turkish and British authors on the migration question can be understood. In addition to this, the perspectives of the authors in a developed (UK) and a developing (Turkey) country also may be contrasted. Furthermore, the impact which these books might have on young adult readers can be assessed by using imagology.

In conclusion, this chapter has explored what imagology and narratology are, what narratological tools are, and how they can be used for the analysis of fictional works. It also

has shown the narrative situations and, the positive and negative images in the selected books for this study. In addition, it has mentioned the reasons for the selection of the books. In the next chapter, a comparative framework is used for these books in terms of the experiences of the migrant characters they portray.



CHAPTER 5: TRAVEL TO HEAVENLY COUNTRIES

This chapter compares *Kemal and Burak – Cennet Ülkesine Yolculuk* from Turkish Young Adult Literature and *Hinterland* from British YAL. The images of heavenly countries and migrants' desires to reach them are investigated.

Kemal and Burak – Cennet Ülkesine Yolculuk

Yüksel Pazarkaya was born in 1940 in Izmir. He went to Germany in 1958 in order to study chemistry. During his education, he was interested in the field of literature and acted in the theatre in clubs operating within the university. Pazarkaya (2010) mentions that, although he studied chemistry, he never worked in his field of specialization. After his graduation from the department of chemistry, he studied Literature and Philosophy as his second undergraduate degree in Germany. Most of his life was spent in Germany. He wrote many novels, poems and plays for adults, and novels for children. He translated many books from German into Turkish and from Turkish to German.

In his well-known book for children, *Kemal ile Burak – Cennet Ülkesine Yolculuk* (possible English translation 'Kemal and Burak – The Travel to the land of Eden') was published in Germany in 1993 with the name 'Kemal und sein Widder' (Kemal and his Ram) in German. In 1998, this book was published in Turkey in Turkish.

In this book, *Kemal ile Burak – Cennet Ülkesine Yolculuk* (KAB) Kemal's father, Ibrahim, immigrates to Germany because of poverty in his village. According to the villagers, Ibrahim is so lucky because he has a chance to immigrate to 'the land of Eden'. Everyone imagines Germany as a country of wealth and prosperity. It is a heavenly country. Before his immigration, he gives a ram to his son as a gift. The ram's name is Burak. After a while, because there is no news from his father, Kemal decides to bring his father home from Germany. Kemal sets out with his ram to bring his father back because the ram is Kemal's best friend. He does not want to travel alone. During this journey, Kemal encounters things he has not seen before. As Kemal moves away from the village, he sees places that are different from his village. He travels initially to a town from the village on foot. Then, he goes to a city by bus. After that, he arrives in a metropolis, Istanbul by bus. Lastly, he intends to fly to the 'heavenly country' – Germany.

In the city, Kemal realises that the people in the village and the people in the city are different. Everyone helps each other in the village. However, the people in the city do not seem to want to help even a child. Kemal asks some people how he can get to Istanbul, but

people ignore him. Some people make fun of him. They think that he cannot go to Istanbul because he is so young and Istanbul is too far for this travel. Some people ask for money before answering his question. Thus, Kemal thinks that charity is important for people in the village and money is important for people in the city. According to Kemal, helping is the most important value for the people in his village. Kemal eventually does meet people who help him, and he arrives in Istanbul by bus.

When he arrives in Istanbul, Kemal succeeds in getting on the aeroplane illegally thanks to the help of a blacksmith. The blacksmith suggests to him that he should enter the airport at night because the security is weak at night. He also suggests that he cannot enter an aeroplane with the ram because he needs to enter the aeroplane secretly. He trusts the blacksmith. Therefore, Kemal entrusts his ram to him. Kemal follows the blacksmith's suggestions, and he manages to get on the aeroplane. However, the workers on the aeroplane catch him, and the police take him into custody. When the police chief learns how Kemal entered the plane, he is shocked and calls the press because this small boy has found a major security flaw at the airport. The newspaper's headline this incident and Kemal. At that time, Kemal's father's plane lands at that airport. He flies to Istanbul because he wants to visit his family after a long time. At the airport, he sees his son in the newspapers and learns that Kemal has tried to come to Germany in order to find him. At the end of the novel, his father returns to Germany in order to earn and save money with the intention of returning to Turkey in the future.

Hinterland

Caroline Brothers was born in Australia. She went to the UK for her postgraduate study at University College London. She worked as a reporter for the International Herald Tribune and the New York Times. Her first novel, *Hinterland*, was written in 2011 and published in 2012 in the UK, firstly. It was adapted for theatre as *Flight* by the Glasgow-based theatre company Vox Motus.

In *Hinterland*, the main characters of the novel are two Afghan brothers whose names are Aryan, aged 14, and Kabir, aged 8. At the beginning of the novel, they cross a river which is also the border between Turkey and Greece. They come to Turkey through Iran. They do not have anything else except their clothes, and their aim is to arrive in London because of their dreams of a better future, especially attending school. They are orphans. They have lost their parents in a terrorist attack and the Taliban killed their older brothers in Afghanistan. They give money to smugglers to take them to London. They have come through Tehran,

Istanbul, Athens, Rome, Paris and Calais. At the end of the novel, they go to England in a refrigerated truck. Aryan dies in it because of cold and the lack of oxygen. Kabir makes it to London and begins to attend school.

5.2. Similarities Between *Hinterland* and *Kemal ile Burak – Cennet Ülkesine Yolculuk*

In this section, similar images in the books will be analysed.

5.2.1. The Dream of Heavenly Countries

Positive images of England in *Hinterland* and positive images of Germany in KAB are the most dominant images throughout the novels. We see these images from the focalized characters' eyes as heavenly places. In the novels, the narrators tell the adventures of the main characters throughout their travels to their 'heavenly countries'. This section analyses the image of the heavenly country in both novels. Perhaps these images are presented as idealised images of these countries. The heavenly countries are England – for Aryan and Kabir in *Hinterland* and Germany for Kemal in KAB.

In *Hinterland*, even though the main characters face huge troubles in Afghanistan. They leave everything behind and start a journey from Afghanistan to London because their parents have both died in the war in Afghanistan and they are left with few choices to ensure their survival. They are desperate to escape to London. When Aryan was in Iran with Kabir and his mother, he worked with a tailor who was born in Aryan's father's village. The tailor was always telling positive stories about England and the English people. The tailor also taught him English. The tailor presumably tells him what he had heard from his nephew about England and English people because he has a nephew in London. He gives the nephew's mobile number to Aryan. If they make it to London, the nephew would surely help them. For this reason, they dream of England as a heavenly country because the tailor described England as heaven. When Kabir reaches London, he calls the nephew, but the nephew cannot help him because the nephew is not himself a legal migrant.

Aryan and Kabir's story starts on a riverside. The river separates Turkey and Greece, and they struggle to cross the river in order to arrive in Greece. Their target, eventually, is arriving in London. London is a heavenly place for them.

Aryan and Kabir talk with each other about London on the riverside. Aryan asks Kabir:

‘Remind me where we’re going, Soldierboy.’

‘We’re going to school.’

‘Where?’

‘To school!’

‘And when we are going to get there?’

‘At half past nine!’

‘When?’

‘On time!’

‘And how are we going to get there?’

‘KabulTehranIstanbulAthensRomeParisLondon!’ says Kabir.

‘Bravo,’ Aryan says. ‘But I bet you I’ll get there first.’ (Brothers, 2011, p. 11)

We see this ritual many times throughout the story. This talking ritual is a more serious issue than a joke for Aryan because Aryan is afraid of something he cannot anticipate. He has nightmares. He dreams that smugglers or officials will separate them or that he will abandon his brother for some other reason. Aryan thinks that if they are separated and Kabir remembers where they are going and the names of the cities, Kabir will have a chance to achieve their wish about England (Brothers, 2011, pp. 11-12).

We see Aryan’s worries and fears about the journey thanks to internal focalization and figural narrative. We also feel his desires to escape to London, strongly. The image of London is attractive and challenging for them. Although they have negative memories about Afghanistan and they have nothing, their dreams about London and England are positive. Aryan is aware that arriving in London is difficult and he wishes that at least Kabir will manage to realize their dreams. Their biggest dream is attending school in London.

The author uses the image of the school as the most attractive thing for these young migrants. Throughout the novel, we see some of Kabir and Aryan’s other dreams and aspirations, but attending school is their first priority.

They repeat their wishes about attending school if someone asks what they will do in London. To Rahim for example, who tells them how they can find other Afghan refugees in Paris, including those who want to arrive in England, and who asks what Aryan and Kabir will do in London. Aryan says that they want to go to school in London. Aryan plans to study computing. Kabir wants to be a musician. He wants to play songs for English people at their weddings (Brothers, 2011, pp. 117-118).

They think that they can have the jobs which they dream about by attending school. Therefore, attending school in London is the most important dream for them. We also see that even though they have a life full of pain and with incredible obstacles, they have still hopes and plan for the future. They think that they will find happiness in London. We also understand that they think of English people positively because Kabir dreams of playing songs for them. For this reason, the image of English people is positive for them as is the image of the UK as a whole because of the tailor's positive words about England and English people.

In another example, Kabir tells Aryan that stars think of them and they can send them a message. This is perhaps based on the idea of wishing on a star. In the message, he would want new clothes and go to school in England (Brothers, 2011, p. 152). The narrator continually reminds the reader that the two brothers' desire is arriving in London and attending school again and again throughout the book.

The brothers face serious difficulties during their journeys. In the face of difficulties, if one of them wants to give up this journey, attending school becomes the motivating aim for them. We see this motivation in this example: Kabir and Aryan are in Greece, and they have to work literally as slave labour and wait for a truck that will take them from Greece to Italy. They know that it will take a long time. They earn so little money for this work. Human smugglers receive money for irregular migration and employ them in very low-income jobs. Aryan and Kabir work for long hours. So, Kabir wants to go back to Iran because the travel is so difficult for him. Aryan says that if Kabir goes back, he will not be able to attend school. Kabir counters that retorting that, although they are in Europe, they do not attend school there either. Aryan explains that, if they want to attend school, then they need to get to England (Brothers, 2011, p. 27).

Here, the author gives a subtle message that they are in Greece and they do not attend school there. They have to work on a farm. They are irregular migrants and they are at the mercy of unscrupulous employers. Thus, we see a negative image of Greece. We also see that Greece is a temporary place and passageway for irregular migrants. The migrants want to go to more attractive countries, for them it is the UK – which they think of as 'England' – and their whole focus is on London.

It also can be understood that according to Aryan and Kabir, England is a better place for refugees than Greece because they are made to work in Greece, but they will be able to attend

school in England. At the end of the novel, we see that this picture is to some extent accurate because at least Kabir attends school.

Aryan is also confused about Europe because they are in Greece for a long time. They want to arrive in London, but Europe also should be safe for them. However, they are not safe in Greece although Greece is a European country. Aryan thinks:

He and Kabir could be stuck in this place (on the farm in Greece) forever. He has heard stories of the missing who are never found, the rumours of body-organ harvesters, child enslavers and prostitution rings. Though things look peaceful here, and there is no war in Europe, he is suddenly aware of how easy it would be to disappear someone who no one knew existed in these lands. (Brothers, 2011, p. 71)

We see another negative image of Greece. They work on a farm, and they wait for a truck. Although a long time passes, they are still in Greece. Aryan begins to feel hopeless. He also compares Europe with Afghanistan. Afghanistan is not a safe place for them because there is a war. However, Europe is also not a safe place because of their illegal status. Someone could be kidnapped by criminal organizations and no one would know about him/her there, no one would miss them or report them missing. Their existence in Greece is almost as precarious as in Iran. Here, the author criticizes Europe by presenting a negative image. Even though the characters do not mention how safe England is, it can be understood that, according to Aryan, England will be a safer place for them.

The brothers also have other ambitions. At the beginning of the story, Hamid, who is the brothers' close friend, asks Aryan: 'What's the first thing you're going to do when get to Europe?' Aryan replies that he wants to eat the biggest lamb kebab and sleep in a comfortable bed. Hamid agrees that he also wants to eat a big kebab and have a hot shower and watch Bruce Willis on a big screen (Brothers, 2011, p. 12). They also have expectations about living in London. Aryan thinks that arriving in England will take months but, if he does get there, he will 'really relax, sleep deeply, and not awaken with worry about money or time or how far they are from their goal, or how they will manage next step' (Brothers, 2011, p. 28). Kabir says

'Maybe we can have a dog when we get to England. They love dogs over there. Even the Queen has dogs. She takes them hunting. She even lets her dog inside her castle.'
(Brothers, 2011, p. 130)

Thus, we see that the children have basic wishes like relaxing, sleeping and being away from worries. In short, they want to be happy, and they believe that they will find happiness in England by attending school. They have just one key wish and London will be the source of happiness for two brothers – at least they think that. Of course, everyone lives for an aim. When s/he achieves it, s/he begins to live for another aim. The wishes do not finish. We see a part of Aryan's and Kabir's lives, and the story ends when Kabir finally arrives in London.

The positive picture of England is also not accurate. These irregular migrants think that they will be in a heavenly country without any worries as a result of the difficulties they face during the travel. However, they do not think whether they will face difficulties there or they do not want to think about them. They just focus on what they will do in the heavenly country.

The ambition to have a dog is an interesting wish for Muslim youngsters. Islam forbids Muslims to have dogs in the house. Here, the author shows a negative image of Afghans or Muslims by using the sentence, 'They love dogs over there.' This sentence implies that Afghans do not love dogs, but English people love dogs. The author generalises all Afghans as the people who do not like dogs. However, just because it is forbidden to feed dogs in the house does not mean that they do not like dogs. They can have dogs in their garden. Possibly the author could be creating a negative image of Afghans in the readers' mind.

Throughout the story, the author presents a positive image of England and describes England as an excellent country for migrants, and English people as positive people towards migrants. When Aryan and other Afghans are in Calais in France and the French police do not allow them to cross the English Channel this is Aryan's response:

'We don't want to stay in France, so why don't the French just let us go?' Aryan says.

'Who knows?' Hamid says. 'Maybe they have some agreement with England. Maybe the English are making the French keep us out.'

'But the English sent soldiers with the Americans – they know what it's like in Afghanistan', Aryan says. 'They are good people, and everyone knows they have human rights over there.' (Brothers, 2011, p. 196)

Aryan does not want to believe that England might be hostile to irregular migrants because of the positive image of England in his mind. According to him, English people will welcome them in England because they know that Afghans need a safe place.

Aryan's positive thoughts about England and English people continue. He believes that they will always be safe in England and the people are fair and that England will welcome them. Hamid says to Aryan that England is also a very clean country. He believes he will walk in London all day, and there will be no dust on shoes. Aryan thinks about the dusty streets in Afghanistan. Aryan also dreams of school buses and computers in the schools. Hamid also says that maybe Kabir can be a rock star, and they can watch him on TV (Brothers, 2011, p. 202).

So, their dreams are both small and large, some of them are more likely to come true than others. Aryan compares clean streets in England with dusty streets in Afghanistan. This is quite a nice little vignette of the comparisons between the two countries. Even with this, the author draws a very positive image for migrants to England. We always see positive dialogues about England and the English people. The thoughts of refugees about England seem to support this claim. Aryan meets with Jonah, another migrant, in Calais, and they talk about England:

'I am from Somalia,' Jonah says. 'Most people here are from Somalia or Eritrea. My friend playing football is from Somalia too. Those girls are from Nigeria; there are others from Congo, Ghana and Guinea. We have all of Africa here, like the United Nations.'

'Is everybody going to England?'

Jonah laughs. 'We didn't come here for the sightseeing,' he says. 'England is my dream. England is everybody's dream. You step off the truck, and they are waiting there to give you a job, no problemo.'

Aryan smiles. He has heard those stories too and wonders if they are true. Maybe people will be waiting there to take them to school. (Brothers, 2011, p. 163)

Although Aryan and Kabir are Afghans, there are asylum seekers from other undeveloped countries. Their dream is also to arrive in England and having a job. They see things related to England through rose-coloured glasses. Everything in England will be great for them, and they will find happiness there, which they could not find in their own countries. Aryan also thinks that English people are friendly and they will take him and his brother to school.

The internal focalization provides us that we can learn the focalized characters' feelings, dreams and thoughts deeply. Through this mechanism, we see Aryan's desires related to England. The author generalises the desires of all asylum seekers. Although France is a

developed country, the migrants do not seem to want to stay in France or other developed European countries. Kabir and Aryan are in Europe. They see Greece, Italy and France, but they are not happy in these countries. They face problems. The image of the heavenly country of England in their mind is unrealistic because they are aware that just as there are problems in Europe, there will also be difficulties in England. Despite these problems, they want to get to London because they believe that in England though they will still have problems, they will be nothing like as negative as those they faced in Afghanistan.

When Kabir and Aryan arrive in London in a refrigerated truck, Aryan dies during the trip due to lack of oxygen and the freezing temperature in the truck. Kabir loses his brother but achieves their wish. Kabir stays in a home for boys and attends school with them, like in his dreams (Brothers, 2011, p. 242).

Throughout the novel, we see that Aryan is stronger, cleverer and more willing to take risks than his brother, but at the end of the novel, only Kabir completes his journey alive. Kabir always remembers his older brother's suggestions:

He (Aryan) told me to make my way and start a new life, that English people were good people and believed in human rights, and to make sure I worked hard in school now that I had finally got there because so many boys we had known would never have the chance. And I was able to listen to music because the other boys showed me how to put it on Aryan's phone. I haven't started to play an instrument yet, but there is a teacher at the school who says she can show me on a pipe that's called a recorder. Once I get good, then all I will need is to find some English people planning to get married (Brothers, 2011, p. 243)

The narrator tells us a story on the way to London and we see Kabir's wish become real by his attending school in London. After arriving in London, he starts a new life. On the one hand, he is very sad because of his brother's death. He is alone in London, and he has nothing. However, because he is in London, he has plans for his future. He will look for happiness in London even though he has negative memories in his mind.

In the last part of the novel, a first-person narrator is used. For this reason, we do not know if Kabir might find happiness. We see a small part of Kabir's life in London. Due to the overt narrator, it can be understood that the 8-year-old child still sees England through rose-coloured glasses. We can say that Kabir appears relatively happy in England according to the way he tells it. The author continues to use positive images of England and English

people. It is understood that she supports migration to the UK, and she believes that the UK is a safe place for asylum seekers.

The author of *Hinterland* is an Australian journalist who has reported on refugees and asylum seekers across the World. For this reason, she considers their experiences both realistically and sympathetically. She also lived in the UK. So, she knows the UK and how they respond to asylum seekers. For this reason, she underlines that asylum seekers desire to live in the UK because of its safety and comfort. She does not seem to present any obstacles or offer any downside. Therefore, she does not present an accurate picture to readers.

Similarly, we see this kind of quest in KAB. Kemal looks for happiness in finding and being reunited with his father.

In KAB, Kemal is in the fourth grade and 12 years old. Kemal's father, Ibrahim, has gone to work in Germany and there is no news from him for a long time. For this reason, Kemal wants to find his father with his ram, Burak. The narrator tells of Kemal and Burak's experiences during their journey to Germany from Kemal's village.

At the beginning of the novel, Kemal remembers the day his father immigrated to Germany. Before Kemal's father immigrates to Germany, everybody in the village comes to Kemal's house to see his father off. There are even people from neighbouring villages. Everyone comes to see the luckiest man in the village. Kemal's mother and grandmother are sad, although everyone else has fun. People in the village are surprised that they are sad. According to them, going to Germany is a godsend for Ibrahim. He seems to have hit the world's biggest jackpot with this opportunity. He is on the way to the land of paradise that enters all people's dreams. Many people apply to the official office in the capital to work in that supposed paradise country, but very few people receive a positive answer to work there. People who have the chance to go to Germany send a lot of money and gifts that no one else possesses (Pazarkaya, 1998, p.6-8).

The author uses a positive image of Germany in KAB. We see that Turkish villagers, given the importance of Germany, call it 'the land of Eden'. The departure ceremony is like a wedding ceremony for other neighbours, but it is like a funeral for Ibrahim's family. Although his family is sad, the people are happy for him. The villagers talk to each other: 'He is going to true heaven.' 'It is heaven on earth.' 'He will be very rich, will live in heaven.' 'He is going to the land of happiness.' (Pazarkaya, 1998, p.9).

We see the author reflects positive stereotypes of Turkish people about Germany. They think only positive things related to Germany. They are unaware of the difficulties of being an immigrant. Villagers seem to see Germany as a heavenly country like the asylum seekers in *Hinterland*. They do not have any negative thoughts related to Germany. For this reason, they characterise Germany as 'the land of Eden'.

The narrator also looks at Ibrahim's immigration from the children's perspective. We see the whole story through Kemal's eyes as an internal focalizer. According to other children in the village, Kemal and his sister Ayşe are the luckiest children in the village because great toys soon come to the children whose fathers go to Germany: walking, talking, crying baby-dolls, remote-controlled toys, digital wristwatches, toy cars, etc. They sigh 'we wish our father could go to the land of paradise' (Pazarkaya, 1998, p.9)

These kinds of toys were attractive for all children at the time of the publication of the book. The author communicates the illusions about Germany held by naive characters.

The narrator captures the expectations of Turkish workers from Germany. They live under poor conditions in Turkey, but they aim to raise their standard of living in Turkey with the money they will earn from Germany.

We see that the villagers' dreams about Germany seem to be true. Kemal's father, Ibrahim, comes to his village with a car two years after his immigration to Germany. The trunk of the car is full of sacks, bags, suitcases and gift packages. Ibrahim brings a gift to everyone in the village. Ibrahim brings things that were not even in the city in Turkey: coloured shirts, silk headscarves, porcelain plates, and battery-powered dolls and toys for children. The most beautiful toys are for Kemal and his sister, Ayşe (Pazarkaya, 1998, p. 14-15).

The narrator also highlights the guest workers' pretensions. Ibrahim brings a hairdryer and an electric radio, but there is no electricity in the village. Although everyone wonders at these items, they cannot use them. Everyone believes that Ibrahim has come from a heavenly country (Pazarkaya, 1998, p. 15).

Ibrahim wants to show his newfound affluence with these gifts, and the narrator contributes to villagers' positive thoughts related to Germany by dwelling on these items. We see that the author presents positive images of Germany in Turkish villagers' minds. He does not mention any difficulties Ibrahim experienced in Germany throughout the novel. He describes Germany by using rose-coloured glasses.

The narrator reminds us why Ibrahim immigrates to Germany and stays there indefinitely. Ibrahim says to Kemal that:

A year will pass quickly, and I will come again. I will go to Germany because I want to provide you with a bright future. You will see better days, and you will forget these days. I am living in the land of Eden for you. I will earn and save a lot of money. With this money, I will send you to the best school in the city. After your graduation, you will have a great job, and your life will be better than mine. (Pazarkaya, 1998, p.17, trans. Dundar)

Then, he gives a ram to Kemal so that he would not be sad (Pazarkaya, 1998, p.17). Although the ram, Burak, is not the main character of the novel, Kemal and Burak are together from the beginning of the story to the end. The ram is significant for Kemal because his father gave it to him as a gift just before the last visit. Therefore, Kemal loves the ram and sees it as his best friend. It is also important that it reminds him of his father because it was the last thing from his father. Hence, they are together throughout the novel.

Here, we see Germany causes the separation of the family. Because of the dream of a bright future, Ibrahim lives separately from his children and his wife. Even though the villagers in Turkey imagine Germany as a heavenly country, Germany leads to sadness for Kemal and his family. The grass looks greener on the other side. For this reason, although the other village children see Kemal as a lucky and happy child, in fact, he is not happy.

Two years after his first visit, Ibrahim sends a letter to his family. He writes that:

I wish I was in my village in order to spend my holiday, but it is impossible this year because I must work hard and save a lot of money to return to my village. I think that I will not save enough money until next year. If I save enough money, I will return to the village and never return to Germany again. With the money, I will build a very nice house for you. (Pazarkaya, 1998, p.23, trans. Dundar)

Even the story finishes with these words from Ibrahim: 'I need to return to the land of Eden for your education after I save enough money for our future, I will never leave you.' (Pazarkaya, 1998, p. 149).

Thus, we see again and again that Ibrahim works in Germany for his family. He intends to save money for their future at least. However, he leaves his family in the village, and he seems to forget them because there are no letters or money from him for a long time for the family. It is a contradiction. We see, here, one image of a failed father. It can be predicted

that the father eventually abandons his family for the sophisticated, privileged life in Germany until his son's actions jolt him back to his responsibilities. This issue will be analysed in Chapter 8 in detail.

To conclude, the authors in both novels use positive images of the UK and Germany. In *Hinterland*, the dream of England is very attractive for young asylum seekers. Throughout the novel, they endure many troubles to forget all the negative memories in Afghanistan. They see that England is a heavenly country and it will provide them with whatever they want. However, just before arriving in England, one of the brothers dies. So, the journey ends badly for Kabir and Aryan. For Aryan, because he dies, but also for Kabir who is left alone in a foreign country. Despite his brother's death, Kabir is sure that he will be happy in England. In KAB, we see similar positive images for Germany. Turkish villagers think that Germany is a heavenly country. However, it does not bring happiness to Kemal's family. Kemal's father leaves the family in order to provide a better life for his family. In both books, these countries cannot bring happiness to the characters.

5.2.2. The Difficulties of the Journeys

We see in both novels; the main characters' journeys are very difficult. While Aryan and Kabir go from Kabul to London, illegally and the distance is long, Kemal's journey is equally long and difficult. All of them have little money and need to use many different kinds of transport. In spite of the different reasons for the journeys, finding the father in KAB, arriving in London in *Hinterland*, they face similar difficulties. Kemal in KAB will find his father and reunite his family. This will bring happiness to Kemal's family. Similarly, Aryan and Kabir in *Hinterland* will be happy in England because they imagine that there are no safety issues there and they have a chance to realize their dreams. Because they believe that they will find happiness in the heavenly countries, they endure these difficulties.

In KAB, Kemal asks the men how to get to Germany in the town. They say that it is impossible because it is too far from the town. They say that Kemal has to walk for at least a year, so he cannot walk all the way. For this reason, they suggest that, first, he has to go to the city by bus, then, he needs to get on another bus which goes to the metropolis, lastly, he has to get on the aeroplane which flies to Germany. (Pazarkaya, 1998, p. 66). Throughout the novel, Kemal follows these suggestions one by one. He manages to enter the aeroplane, but he fails to reach Germany because the workers on the aeroplane catch him.

Similarly, in *Hinterland*, Aryan and Kabir change trucks many times after leaving Afghanistan in order to arrive in London: 'sheep trucks, fruit trucks, once, the fume-filled

bins of a fertilizer truck' (Brothers, 2011, p. 16) At the end of the novel, Hamid and Kabir are the only people left alive in the truck when they arrive in London. The lack of oxygen kills others including Aryan. Hamid and Kabir sit near the doors, and a little air could enter the truck. So, they survive (Brothers, 2011, p. 240).

The narrators show that the main characters of the novels make a great effort in order to achieve their objectives. We see negative images of journeys with these difficulties. They try to overcome all difficulties to arrive in their imagined heavenly countries.

Starvation is another cruel experience for the migrants and presents a strong negative image for readers.

In KAB, Kemal is so hungry. He sees a restaurant selling meat dishes. He says to the waiter that he is hungry, but he has no money. Kemal tries to negotiate with the waiter: if he allows him to eat something, Kemal promises he will pay the fee when he finds his father. However, the waiter throws him out of the restaurant (Pazarkaya, 1998, p. 107). When he is starving, he tries to fill his stomach with water from the toilet of the mosques (Pazarkaya, 1998, p. 62). So, Kemal experiences the cruelty of modern people.

Here, we need to look at modernity because Kemal meets modern people in the city.

Modernity is “a period, with starting at a particular point in time” (Harrington. 2005, p. 26). According to a general consensus among scholars, modernity began in the late 17th century and came to be epitomised by the Industrial Revolution in Europe and the spread of the political ideas of the French Revolution (Önder Erol, 2016). Modernisation describes unfolding processes of economic and technological change in the conditions of production, which culminate in industrialisation and its massive leveraging of wealth creation (almost always unevenly distributed) and mobility. The changes in the material base of society bring equally far-reaching social and cultural change, impacting on long-established institutions and practices of traditional society: religious, domestic, commercial, educational, representational, and attitudinal. Hence culture and infrastructure interact to refashion the habitus within which whole peoples work and live, leading the more typical cosmopolitan countries of the 20th and 21st centuries.

It is important to note that as a major Eurasian imperial power Ottoman Turkey embraced key features of modernisation from the early 19th century onwards. However, for complex political reasons, its processes of industrial and commercial development were eventually outstripped by the Western European nations, especially Britain, France and Germany.

Defeat at the end of the First World War demonstrated that Turkish modernisation was highly uneven, dividing the country between a patchwork of successful industrial centres and a large rural and conservative hinterland. It was to these poor and underdeveloped regions of the nation—despite the Kemalist Revolution, further held back by social conflict and lengthy military dictatorship—that the expanding West German economy of the 1950s and 1960s was to appeal in its quest for fresh labour for its factories and infrastructure expansion. It is the encounter of this largely pre-industrial Turkish migrant population with the more cosmopolitan cultures of the West German industrial cities that forms the backdrop to the Guestworker experience.

Building upon the ground-breaking work of Edward Said and his followers on Orientalism, ‘Self-Orientalism’ describes “the wilful (re-)action of non-Western individuals and institutions to ‘play the Other’ – that is, to use Western portrayals of the non-West – in order to strategically gain recognition and position themselves within the Western-dominated global economy, system and order.” (Kobayashi, Jackson & Sam, 2017, p. 161) Hence, due to self-orientalism, the East reconstructs its own identity and subjectivity by accepting and performing the West’s stereotyping. In localised manifestations, this means that migrant minorities are frequently incentivised to reproduce in their own lives and cultural practices the representations of their ethnicities and communities first constructed by the Western imperial gaze and subsequently sedimented and internalised by the Western viewer as prejudicial stereotypes of the Other. These self-orientalising performances can range across clichéd virtues and vices (eg from ‘hardworking’ to ‘untrustworthy’) and standardised cultural outputs in areas such as music, food, humour, religion. ‘Successful’ performance offers the reward of a conditional acceptance at the high cost of reinforcing deeper estrangement, remodelled subjectivities and the constraint of a group and individual difference, identity and hybridity.

In KAB, we see pre-industrial Turkish people who reconstructed their own identity and subjectivity by accepting and performing the West’s stereotyping. So, the people in Turkish cities are more cosmopolitan and more modern. For this reason, there are differences between Kemal’s cultural values because he comes from a rural village and the cultural values of the people in the city. It can be seen that the people in the city ascribe importance to money and his father also seems to submit to the importance of money, even if originally for his children’s future. Kemal is travelling because of his father: he is hungry because of his father. Yet the father leaves and ignores his family. Despite this, Kemal is determined to find his father.

In *Hinterland*, Kabir is also very hungry, and Aryan gives him a piece of chewing gum. Aryan thinks that ‘the explosion of sugar, and the illusion of food, will trick his stomach for a while’ (Brothers, 2011, p. 17).

Here, we see Kabir tries to trick his stomach with a piece of chewing gum in an act very like Kemal’s. Kemal fills his stomach with water. So, through these extreme examples, we understand that the characters do not have enough money for food; they try to endure hunger. We see their feelings deeply thanks to internal focalization in both books. Therefore, the readers can understand the situation of migrants, who have nothing, with these difficulties and their approaches to migrants can be sympathetic and empathetic.

The narrator in *Hinterland* also mentions the pork issue for Muslims. Aryan and Kabir start to work on a farm in Greece. They are hungry. The farmer gives them a bowl of soup. Aryan thinks of the pigs on the farm and does not touch the soup, but Kabir is so hungry, he cannot withstand hunger. He says to Aryan that it tastes just salt. Aryan looks at the bowl, carefully and he cannot see or smell any sign of meat of any kind.

There is none of the richness of lamb or goat or chicken, none of what he imagines would be pork. There is just hot water with coins of yellow oil on the surface, and grains of rice among the crescent moons of celery beneath. They lick the grains from the bottom of their bowls and demolish the bread and the last crumbs of the sour-tasting cheese. The liquid warms them, but when they have finished their hunger hasn’t gone away. (Brothers, 2011, p. 23)

Later, when an American lady, who is originally from Iran, wants to treat them she offers,

‘I think minestrone, and then beef burgers for the boys. And maybe apple juice. How does that sound?’ Aryan is anxious this French food will have pork inside it. ‘It’s OK here,’ the lady says. ‘We don’t eat it either.’ (Brothers, 2011, p. 135)

We see that even although Aryan is so hungry, he wants to follow the Islamic rules because he is Muslim. Therefore, no matter how hungry he is, he does not want to eat the meals offered because he thinks they may contain pork. This issue is related to being Muslim, and the narrator shows that even Muslim children are careful about eating pork. The American lady, originally from Iran is presumably Sh’ia Muslim and, like them, she does not eat pork. Aryan and his brother, as Afghans, are most likely Sunni – but they trust her and they accept her offer. We see that a stranger is helping them; one from a different religious minority.

The narrator also shows that refugees do not give up their aims because they encounter difficulties. They do not have anything, except their hopes in a developed country. Therefore, Aryan and Kabir endure every challenge in order to arrive in England. However, just arriving in London does not make the characters fully happy.

Thus, we see that migrants endure many difficulties throughout their journeys to new lands which will provide them with happiness – at least that's what they think and hope.

5.3. Differences Between *Hinterland* and *Kemal ile Burak – Cennet Ülkesine Yolculuk*

In this section, memories of the main characters' related to their hometown will be analysed. We see that their memories and thought about their homeland are different.

5.3.1. Memories

The novels, *Hinterland* and KAB, differ in the treatment of the main characters' memories. Although the author of *Hinterland* uses negative images for Afghanistan and Aryan recalls negative memories related to Afghanistan, the author of KAB uses positive images for Turkey and Kemal has positive memories of his village. Aryan and Kabir want to forget their negative memories in *Hinterland*, Kemal misses his village and the villagers in the village in KAB.

Throughout *Hinterland*, we are given insight into Aryan's memories of Afghanistan due to internal focalization. Thus, we have a greater understanding of why Aryan and Kabir make the journey from Kabul to London. Aryan has nightmares about his memories in Afghanistan. He dreams of a rocket attack on the market. Aryan sees a cloud of dust, a girl with a white bone out of her leg, blood over the apples. He sees just pieces of bodies, apples and blood (Brothers, 2011, p. 52). He is in Afghanistan again in another dream.

'There is dust everywhere and the mangled half-body of a car. Half of the street has disappeared; it looks like the mouth of a friend with teeth knocked out. The police station wall has collapsed on to a watermelon stall, and the fruit have split like skulls, spilling their red pulp over the road. There are slicks of blood as black as engine grease, and people dragging the injured into doorways. Rescuers are trying to lever up the fallen masonry; he can hear the sound of moaning like an animal caught in a trap. And then even moaning stops. When he gets close, he recognizes the sensible shoes, and the clothes under blood-soaked burka. What he can't understand is why the foot in the shoe is not attached to his mother's body anymore.' (Brothers, 2011, pp. 55-56)

Hence, through Aryan's dreams, we learn what happened before. There are awful images of Afghanistan. Although these depictions like a bloody horror movie, it can be said that they have an impact on readers. Thus, readers can understand that the boys' migration from Afghanistan is necessary for their safety.

Aryan also remembers his memories in Afghanistan with his father. He remembers the day the Taliban came. They have four-wheel-drive Toyotas. There are men with dark turbans (Brothers, 2011, pp. 99). His father sends Aryan, Kabir and his mother to Iran because the Taliban offer money to fathers and take their sons as young as eleven and twelve to fight. For this reason, they need to go to Iran (Brothers, 2011, pp. 66-67). Aryan, Kabir and their mother live in Iran for four years. After four years, the UN reports that Afghanistan is safe. For this reason, they return to Afghanistan. Despite the assurances of safety, their mother is killed by the Taliban. And Kabir and Aryan flee to Iran in order to pursue their dream of living in England (Brothers, 2011, p. 95).

Given these graphic descriptions, readers can fully understand why Aryan and Kabir start this journey. The narrator describes the Taliban's abuses of ordinary Afghans. On the one hand, the author draws a negative image of Afghanistan with Aryan's unpleasant memories. On the other hand, she shows a positive image of England with its safety. She also criticizes the UN. The UN is also indirectly responsible for the mother's death because, had they not said Afghanistan was safe, the family would not have returned to Afghanistan. It is not a small mistake. The UN effectively causes her death. Thus, the author uses a negative image of the UN and creates the idea that the UN is an unreliable organisation in the readers' mind.

We see a similar issue in *Shadow* which will be analysed in the next chapter. In *Shadow*, the British government wants to deport the main characters after six years because they deem that Afghanistan is now safe. In this book, the characters do not want to return there. Unlike Aryan's mother, they do not believe that they will be safe in their homeland. So, in *Shadow*, they strive to stay in the UK.

The narrator also points out Kabir's identity confusion. Kabir is eight years old, and he says that he does not feel himself an Afghan. Kabir asks whether he is Afghan because he cannot remember anything about Afghanistan and he does not feel as though he is an Afghan. He remembers Iran and Istanbul, but nothing about his homeland. Aryan explains this situation to Kabir:

‘That’s because you were only four when we moved to Iran. What would you be if you weren’t an Afghan?’

‘I don’t know. Maybe I’m not anything at all.’ (Brothers, 2011, pp. 59-60)

It is obvious that Kabir is confused about his identity. We know that he also wants to forget about his negative memories. Their experiences in Afghanistan are bloody and awful. Afghanistan means an unsafe place for them. Therefore, it can be said that Kabir does not feel himself to be Afghan.

Aryan is sure that they are Afghan because he says ‘Of course you’re an Afghan. Do you think you’d be here if you were an Egyptian or an American or an Eskimo?’ (Brothers, 2011, pp. 59-60). Here, he complains about being Afghan. He is aware that Americans and Egyptians are lucky because they do not have to leave their countries. The author criticises the situation with negative images of being Afghan. The narrator describes Afghanistan negatively, but England positively. The novel seems biased because it shows the countries from the viewpoint of a child who has had specific experiences and whose knowledge is not fully researched but rather based on things he has heard rather than hard facts. This bias is a result of internal focalization because Aryan is a focalized character and he experiences negative things in Afghanistan and hears very positive things about England from the tailor in Iran.

Contrary to *Hinterland*, in KAB, we see positive images of Turkey and Kemal’s positive memories related to his village. Throughout his journey, when Kemal meets with modern people in the town, the city and the metropolis, he compares modern city people with villagers. The people in the village are friendly and helpful. They share their food with strangers. People’s behaviours seem to change when they live in a city. They do not even help a little boy (Pazarkaya, 1998, p. 79). In another part, Kemal does not know where to go when he gets off the bus in the city. People are running about in a hectic way. When Kemal stops a man to ask for help, the man curses at him: ‘These dirty people are polluting our city with their animals.’ Kemal misses the calmness, peace and kindness of the people in the village. ‘I’m so lucky to live in the village. My village is the most beautiful place. How do people live in this city? The city changes people. Fortunately, I don’t live here.’ (Pazarkaya, 1998, p. 80, trans. Dundar).

Kemal praises his village and the people in his village. Kemal thinks: ‘Our village is very beautiful. Our cheese, air, water is very good. Our people are the best in the world.’ (Pazarkaya, 1998, p. 151, trans. Dundar).

Concepts of the modern are dominated by the experience of Western societies and their processes of modernisation since the late 17th century: scientific and technological advance, urbanisation, empire building, loosening of influence of religion and tradition. Therefore, in KAB, being modern is related to the Western lifestyle. When Kemal is faced with modern people, he does not like them. Some people in the city ignore a child who needs help. Kemal experiences that life in modern places is not excellent. He witnesses how modernism and urbanism appear to change people's behaviours. The villages in Turkey up to the 1990s were isolated from cities. As we see, there was not even electricity in the village. Also, the people in the village knew each other very well because they were living in a small and close community. For this reason, they trust each other, and they help each other when they need help. In the cities, people do not trust each other because the population is so large, and the living conditions are crowded. They approach people they do not know with suspicion. So, Kemal sees the tough side of modern life.

There is also a contradiction that, although Kemal praises his life in the village, his father immigrates to Germany in order to seek better living conditions. We also see that the villagers do not like the conditions in the village, therefore, everyone dreams to live in Germany. Kemal has very little information about Germany and modern life. He is unaware of the facilities and opportunities in Germany. He has no concern about his future. Thus, he thinks simplistically about his village and modern life.

To sum up, the characters' memories and thoughts related to their homeland are different. In *Hinterland*, we see negative images of Afghanistan, and in KAB, we see positive thoughts about the Turkish village by the main character.

5.4. Conclusion

This chapter has investigated the similarities and differences between *Hinterland* and KAB. The main similarity is that the narrators of the stories tell the experiences of the main characters by way of their dreams of a better life. The narrators also show the countries in these dreams as heavenly or utopian destinations. However, this is rich in moral irony. Kemal in KAB imagines that he will find happiness by finding his father in Germany. Aryan and Kabir think they will be happy by attending school in London. For this aim, they face difficulties on the way. They are hungry; they need to change modes of travel frequently in order to realise their desires. At the end of the novels, Two out of three of the protagonists achieve their dreams, but only in very qualified ways. Kemal cannot fly to Germany, but he is reunited with his father – at least for a while. Kabir arrives in London and attends school

although Aryan his beloved brother has died *en route*. The books offer complex and ambivalent views of both homelands and foreign lands, where neither is quite as it seems.

KAB is a more contemporary Turkish novel than the others I have chosen for analysis. It was written in 1993 before *Eve Doğan Güneş* (which can be translated into English as 'The Rising Sun at Home' and was published in 1996) but published in Turkey in 1998. It has also a distinctive feature because it was written first in German and then translated into Turkish by the author, Yüksel Pazarkaya. It also is the only Turkish book under study which uses internal focalization and figural narrative. Therefore, it is a closer book to the selected British books. In KAB, the author reflects the positive stereotypes of Turkish people related to Germany.

It can be said that Germany is a modern country. For this reason, it is regarded as a heavenly country. However, Kemal meets with modern Turkish people in the town, the city and the metropolis and he does not like them. As modernity increases, people's doubts about strangers seem to increase. We can imagine that if Kemal could arrive in Germany, he would experience tougher behaviours of local people. We see that there are cultural differences between rural life and urban life, even in the same country due to modernity. However, the positive image of Germany as a heavenly country is dominant in the novel. Pazarkaya is also the only Turkish author of the books discussed in this thesis who had an immigration experience. Other Turkish authors do not have any migration experiences. For this reason, it could be a more realistic novel. However, we see unrealistic things in the book. For example, Kemal is together with his ram from the beginning to the end. Although he is just 12 years old, he manages to get on an aeroplane illegally. Throughout the way, he is alone with his ram. We do not know why the father forgets his family, but we know that Kemal and his family forgive him easily.

To sum up, the novel shows Germany from one side. It does not mention the negative experiences of Kemal's father. However, the author draws a positive image of Turkish villagers with a negative image of modern urban Turkish people. It provokes us to think about urban life and rural life.

Regarding *Hinterland*, the novel is also a more contemporary novel than the others I have chosen for analysis. The author shows the positive stereotypes of asylum seekers and refugees related to England. I am using the word 'England' instead of 'the UK' because the author uses the word throughout the novel. We see that the only aim of the asylum seekers is arriving in London. The characters have a small wish that they want to attend school in

London. We see many countries and cities throughout the novel. The author criticizes them and praises England. The author portrays the one-sided view held by naive and traumatised characters, yearning for a better life. The novel is not at all one-sided. She shows the illusions that attract people. Unlike KAB, the narrator shows Afghanistan, which is the home country of the main characters, negatively and with bloody images. This portrayal is likely to direct readers to negative thoughts about Afghanistan. The author's aim, by showing their experiences in their countries and difficulties on the way, seems to be that readers should approach asylum seekers sympathetically.

This chapter has analysed the migrants' aspirations towards the 'heavenly' countries. In the next chapter, I investigate whether these countries are really such heavenly countries for migrants who are actually living in them.



CHAPTER 6: ATTITUDES TOWARDS MIGRANTS

This chapter compares negative behaviours to migrants in *Yurdumu Özledim* from Turkish Young Adult Literature (YAL) and in *The Other Side of Truth* from British YAL and positive approaches to migrants in *Eve Doğan Güneş* from Turkish YAL and in *Shadow* from British YAL.

6.1. Negative Attitudes Against Migrants

In this part, I compare *Yurdumu Özledim* from Turkish Young Adult Literature (YAL) and *The Other Side of Truth* from British YAL. Negative attitudes towards migrants are seen throughout both novels. However, although we see negative behaviours and attitudes throughout the novels, *The Other Side of Truth* is a more balanced novel than *Yurdumu Özledim* because it contains some positive attitudes to migrants.

Yurdumu Özledim

Gulten Dayıoğlu, author of *Yurdumu Özledim*, was born in Kutahya in 1935. She attended schools in many different cities in Turkey during her educational life and graduated from one of the most popular schools in Istanbul, Atatürk High School for girls. She attended Istanbul University Faculty of Law, however, she did not graduate due to her marriage and financial problems. In 1962, she passed the teacher selection exam, and she started to work as a primary school teacher. She worked in several locations in Anatolia, in the region known to westerners as the classical and Biblical 'Asia Minor', and retired in 1977 (Tozlu, 2010). In her first children's books, she narrated social problems in Turkish society. At the end of the 1970s, she started to write about children's issues in her children's books. She wrote stories, novels, and travelogues for children in order to help children's mental development and improve their ideas about society and the world. In September 1988, she was introduced in a magazine in Japan named 'JBBY' published by the Japanese branch of the International Board on Books for Young People (IBBY). Now, she is one of the most famous authors who write for children and young people in Turkish literature. She is still alive and gives keynote addresses at conferences on educational problems and children's and young adult literature, inside and outside Turkey (Tozlu, 2010).

Yurdumu Özledim, which can be translated into English as 'I Miss My Country' (IMMC), was published in 1977 and is one of Gülten Dayıoğlu's best-known works. It concentrates on the issue of poor Turkish workers' migration to Germany from their villages in search of better economic conditions. The novel starts with the story of a little boy, Atıl, who moves

to Germany with his family, leaving behind his hometown and his friends from school. Throughout the novel, we find out about Atıl's adventures in a different country as a migrant, about how his life changes and what he goes through, trying to cope with those changes., German neighbours and citizens see him as 'other' and German children do not want to be friends with him. During the novel, Atıl faces many changing circumstances; we see through his eyes that German people do not like migrants. Therefore, he and his family become unhappy. After two years, they decide to return to Turkey, where they live in happiness in their village.

This book has been translated into German and published in Germany. It was retitled under the name *Atıl hat Heimweh* (which can be translated into English as 'Atıl is Homesick') in 1985 by *Ikoo Verlag*. It can be said that although the author's target group is Turkish young adults; German young adults also read this book. However, due to the negativity of the novel about Germans, Germans may find the novel challenging. The authorial narrator tells his thoughts from Atıl's father's perspective. When Atıl's family decides to return to their village, Atıl's father's words are a very negative example:

That's enough! Germans behave to us like animals. They are breaking our honour. They are giving money, but they are constantly running us for heavy works. In Turkey, we will have less money, old clothes and poor life, but we will be happy. They always despise us. They see us not like humans. That's enough! We are returning to our village, and we will be happy in our country. Our people support each other, help each other if someone has a problem. Here, no one interested in problems. (Dayıoğlu, 2014, p. 165, trans. Dundar)

The Other Side of Truth

Beverley Naidoo was born in Johannesburg, South Africa in 1943. She moved to the UK for undergraduate education covering her living expenses with a United States Bursary. She graduated from the University of York with a BA in Education. She worked as a primary school and secondary school teacher for 18 years. She completed her PhD at the University of Southampton in 1991 (British Council, undated).

The Other Side of Truth (TOSOT) was published by Puffin in 2000. It was inspired by the execution of Nigerian writer Ken Saro-Wiwa. Naidoo won the annual Carnegie Medal from the Library Association as the year's best children's book by a British subject (British Council, undated).

This book tells the adventures of the main characters who are 12-year-old Sade and her brother 10-year-old Femi in London. At the beginning of the novel, they live in Nigeria. Their father, Folarin, is a journalist and he constantly criticizes the regime in Nigeria. The government, in a failed assassination of their father, kills their mother. For this reason, Folarin wants to send his children to London because their Uncle Dele lives there. When they arrive in London, their uncle fails to collect them because the human smuggler does not get in touch with their uncle. After that, they are alone in London, and they have problems such as cold, hunger, homelessness and being accused of theft. The police find them, and they begin to live with host families. They attend school, but they have many problems there. Their father enters the UK illegally and is arrested. The Home Office wants to deport him, but he does not wish to return to Nigeria, so he begins a hunger strike. A member of parliament helps him, and he ultimately gains his freedom. This book narrates Sade's and Femi's experiences in the UK as outsiders.

The main difference between *The Other Side of Truth* and *Yurdumu Özledim* is the reason for migration. In *The Other Side of Truth*, Sade and Femi come to the UK in order to be safe as refugees. However, Atıl and his parents are economic migrants. Therefore, they come to Germany in order to live in better conditions and earn a lot of money.

In this section, I compare the xenophobic behaviour towards migrants in Gülten Dayıoğlu's *Yurdumu Özledim* and Beverly Naidoo's *The Other Side of Truth*. Firstly, this section analyses the local people's attitudes towards migrants in their society. Then, other students' attitudes towards their migrant friends in their school are investigated.

6.1.1. Xenophobic Attitudes in Society

In Gülten Dayıoğlu's book *Yurdumu Özledim* (IMMC), Germans' attitudes towards Turks are portrayed as very harsh. Germans seem prejudiced against foreign workers. Their thoughts could be characterised as xenophobic. We see many xenophobic and racist events throughout the novel.

Atıl's parents invite Eva, a five-year-old German girl, to their house. However, Eva does not accept their invitation because she remembers her grandmother's advice:

You must not enter any Turkish people's house. Because Turkish people are primitive and so rude, they can hurt you. (Dayıoğlu, 2014, p. 113, trans. Dundar)

As the quote is understood, the author expresses a view of Germans' negative thoughts about Turks with the negative image of a local person, the grandmother. This authorial view

reflects the stereotypes of Turkish people in the 1970s and 1980s that Germans do not like Turks, and they see them as rude people. With this portrayal of the grandmother, the author draws negative images of Germans and Germany. That is not to say that she holds that all Germans have sharp and harsh attitudes towards Turks. Everyone can have different thoughts. However, this novel shows us Germans' attitudes towards immigrants from one side. We see German people's xenophobic ideas about migrants thanks to the authorial narrator.

Similarly, we see another racist attitude when Atıl is lost. We also learn what Germans think about immigrants in this view.

Atıl goes to the city centre alone. When he tries to return, he takes the wrong tram and cannot find his address. He tries to explain that he is lost with gestures to a ticket officer because of his lack of German language skills. The ticket collector in the tram asks for his address, but Atıl does not know it. The ticket collector does not want to deal with the problem because this is a foreign child, so he calls the police. However, there is another older ticket collector who says to Atıl in German (Atıl does not understand his words, but we can understand it thanks to the authorial narrator) that he can understand Atıl's feeling and being lost in a foreign country is a very frightening situation. However, there is nothing to be afraid of. Many children are lost in Germany, and the police find their families. They can find Atıl's family in a short time. A third ticket collector says to the older one that he is angry at foreign people because they affect the Germans' way of life. Foreigners are in shops, cinemas, parks, pubs. They are everywhere. They do not respect the German way of life. Foreigners disturb German women verbally. The third ticket collector says that he does not like foreigners. He admits that migrants leave their country because of money, if they did not need money, they would not come to Germany. He also says that foreign people give birth to many children. They also bring their children from their country. According to him, Germany needs foreign people for their labour. However, their children are of no benefit to Germany. He considers they are a drain on society because they only eat, drink and sleep. Although foreign people spend their money in Germany by eating, drinking and buying goods, the third collector states that he does not like to serve them (Dayıoğlu, 2014, pp. 82-84).

We see that the author uses the ticket collectors as examples of the negative images local people use to illustrate some of the common beliefs about immigrants. We understand that, as portrayed here, the local people do not like immigrants because they believe that migrants do not respect their way of life. For this reason, they do not want immigrants in their country. Here, the narrator explains the view that Germans do not want immigrants in Germany. They

are aware that the immigrants come to Germany for money. Germany needs workers, and the government gets applications and chooses the most suitable people for the work. There can indeed be some immigrants who disturb the way of life in the host society. Some local people blame the Turks. However, it is obvious that all German people are not angels. There are some criminal people too. For this reason, it can be said that the third ticket collector's generalization of all Turks as bad is discriminatory.

In the first part of this example, one of the ticket collectors does not want to help Atıl due to Atıl's nationality. These behaviours and thoughts are inhumane. Atıl is foreign, but he is also a child and lost. For this reason, he needs help to find his house. This behaviour also can be counted as racist behaviour. He also says that immigrant children just eat, drink and sleep. This opinion shows preconceived ideas because the ticket collector does not know or chooses not to focus on the problems of immigrants, such as language difficulties or exclusion from society.

It could be imagined that the author reflects her thoughts about Germans with the images of local people like a grandmother and ticket collectors. Thus, she aims to direct the readers to think of Germans negatively. Some German people may think like this, however, it cannot be said that all Germans think negatively about foreign workers and immigrants.

As the narrator tells the story without being focalized on any particular character, the thoughts of the narrator may appear in the mouth of any of the characters. In other words, zero focalization means that a variety of characters are available to present a variety of beliefs and stances. For this reason, the readers can know all the characters' feelings and thoughts and hear the internal monologues of the characters. However, because IMMC is a one-sided novel, the author does not allow them to think in different ways. She directs readers to their negative thoughts.

These kinds of xenophobic and discriminatory behaviours can also be seen in *The Other Side of Truth* (TOSOT). We see some negative images of British people. Some people in British society treat Sade and Femi as outsiders. They do not welcome them.

When Femi and Sade are lost in London like Atıl, the outside air is cold. They sit in a coffee shop for a while because the inside of the shop is warm. 'Well, this is not a waiting room. If you are waiting for somebody, you need a waiting room.' says Machine Lady, the cashier, with a sharp voice (Naidoo, 2000, p. 48). Upon this, they go outside. Then, they enter a shop. They examine items in order to spend time in a warm place.

But the man behind the counter had become suspicious. 'What is it you children want?' he demanded. Sade and Femi hesitated. 'If you are just waiting for someone, then wait outside, please' he stated in a no-nonsense tone. Sade felt blood rush to her face. He thought they were thieves! (Naidoo, 2000, pp. 56-57)

In this quote, we can see that although Femi and Sade are children, the local people do not help them like in IMMC. They do not want to deal with these children. The images of local people are used in order to show migrants' otherness. They have no tolerance towards these asylum-seeker children. We also learn Sade's ideas about such blame thanks to internal focalization and figural narrative. Sade is unhappy due to the local people's feeling towards them.

In another example, we see that their help requests are ignored or rejected by the local people. Sade tries to catch someone's attention. However, no one is interested in them. Sade tries to ask a question, but the people behave towards her as though she is a beggar. So, they are ignored by people (Naidoo, 2000, pp. 50-55).

The author demonstrates in TOSOT that migrants in society are ignored by some local people. So, it is clear some of them do not want to help migrants. For this reason, the migrants feel themselves to be outsiders. The readers can understand Sade's feeling deeply thanks to internal focalization. As the narrator mentions, some local people approach migrants with prejudice even if they need help as in this case. Thus, they see migrants as beggars or thieves.

The main characters in TOSOT and IMMC are both migrants and children. They are also lost. The authors use the image of lost children in order to underline their helplessness. They are powerless, and they need to be supported by the host society in order to be safe. However, some people in that society ignore them. Therefore, it can be said that they are 'others' doubly. It is obvious in both books that, even if migrants are children, some local people do not give importance to them. Normally, it would be expected that local people should behave towards them protectively owing to the children's vulnerability in a foreign country, but we see the opposite behaviours.

In the ordinary life of Germans and Turks in Germany, the Germans retain the primary position in any area of society (Gitmez, 1983). However, it would also be a wrong idea to think that only Germans were responsible for this kind of discrimination. In IMMC, we see that the Turks also constantly feel themselves to be in the second place. They feel they are oppressed by the Germans and think they have no rights to anything. Some Germans are described as negative people against migrants in that they are ready to denigrate Turks for

their mistakes, whether great or small and yet ignore their own. This issue is embodied by an image of a local person, a German landlord.

Atıl forgets the meal on the cooker, and it begins to burn. The house is filled with smoke. The neighbours are angry and agree to pressure the landlord to expel all of the migrant families from their house. When the landlord hears the news, he does expel Atıl's family from the house. He allows three days for them in order to find a new room and move their goods. He also threatens that if they do not move within this time, he will call the police and tell them that they started a fire. According to him, if other landlords heard of this, they would not give their house to Atıl's family, and the police also will punish them. He mentions that Turkish people are so rude because they do not apologize to him for this fire. Atıl's father does apologize to him, and he tells him that they will find a new place for themselves (Dayıoğlu, 2014, pp. 63-65).

So, the reason for Atıl and his family moving out of their house is very simple, and the reaction of the German landlord is quite rude and exaggerated. He is also impervious to any explanation of an accidental cause. The narrator mentions throughout the novel that German people always think that Turkish people are rude and that they are always causing harm. However, we see in this portrayal that, although some Germans think that Turks are rude, in turn, some German people's approaches to Turks can also be rude. The author could use the negative images of local people for a purpose: She means that there are cultural differences between Turkish and German people and Turks come to Germany from their villages. The differences are the Turks' lack of experience with the modern world, their naivety, and Germans' lack of knowledge about Turkish customs. For this reason, in this view, the German people despise Turks and approach them negatively. They do not want them in Germany.

We see this kind of portrayed discrimination and rudeness by Germans clearly exemplified again and again in the book.

Atıl goes to the shop in his neighbourhood, and he wants milk. The grocer tells him there is no milk in the shop. However, Atıl sees that another child buys two cartons of milk. Atıl shows draw this to the grocer's attention and asks for milk again. The grocer furiously says to him that there is no milk for foreign people. He sells milk to German people. Atıl feels very sad because of this discrimination. He is also furious about this and he decides that he will never buy anything from this shop again (Dayıoğlu, 2014, pp. 72-73).

Here, we see a negative image of a German again. The narrator clearly emphasizes the view that some Germans do not like Turks. There is discrimination between Germans and Turks, even in their use of daily services. This issue can be seen many times in IMMC with negative images of local people.

In TOSOT, we can also see these exclusionary attitudes. Even in governmental institutions, asylum seekers can face this kind of behaviours. For this reason, they cannot feel themselves as a part of society.

Mama Appiah takes Femi and Sade to the Immigration and Nationality Department in order to get permission to stay in the UK. There is a long queue, so they need to wait for a long time. Mama Appiah complains about this issue. After a long time waiting, the process begins, and the officer wants to get the children's fingerprints. Although Femi feels himself treated as a thief, the officer takes their fingerprints. Sade also says their surname is Adewale and the officers write his surname with a note: 'Claims to be'. For this reason, the children feel themselves treated as liars (Naidoo, 2000, pp. 92-96).

The author draws a negative image of the British Government with the conditions of the immigration department. As the events in the TOSOT are understood, Sade and Femi feel themselves as others. Although they are children, they have to wait in long queues. They have to give fingerprints. They always face harsh behaviour even in the Department of Immigration. We see harsh approaches towards asylum seekers even if they are children. For this reason, it can be said that we see the author's negative thoughts related to the British government with the image presented by the immigration department.

In IMMC, there are some passages that include the relationship between Atıl and his German friends. When the narrator tells about German children, their negative attitudes are clear, and we see the negative images of local people again.

Some children play in the park. When Atıl hears their voices, he wants to join them in order to play with them. He smiles. However, they ignore Atıl and continue to play as if no one was there. He begins to watch them play. He thinks of repeating his wish, but he is afraid of being rejected. He is sad because German children do not seem to like him due to him being a foreign child (Dayıoğlu, 2014: 98). In another example, Eva introduces Atıl to her neighbour, Mrs Hanna. When she sees Atıl, she asks Eva suspiciously: 'Who is this foreign child?' Atıl understands that she does not like foreign people (Dayıoğlu, 2014, p. 130).

IMMC mentions from children's eyes that when the Germans find a chance to get to know the Turks more closely, they can become friends. When Atıl meets Eva, there is a cat in her arms. Atıl wants to caress the cat and Eva gives it to him. When other children see the scene, they begin to kick Atıl. They attack Atıl because they think that Atıl has taken the cat from Eva by force. When Eva tells them the truth, they apologise. They ask Atıl what his name is and where he comes from. Atıl tells them his name and his country. After that, they begin to play together. They become friends (Dayıoğlu, 2014, p. 101).

In the same way, Eva's grandmother shows different behaviour before and after knowing Atıl. Beforehand, she describes Turks as barbarian and primitive; afterwards, she moves away from these prejudices, and her attitudes become more moderate towards him. Atıl goes to Eva's house for a Christmas celebration. When Atıl sees Eva's grandmother, he stands up with respect and kisses her hand. Eva's grandmother is surprised because she does not expect this kind of behaviour from Atıl. She likes his respect and well-mannered behaviour (Dayıoğlu, 2014, p. 147).

We can see from the two examples above, that German people are portrayed as having prejudices about Turks – seeing them as rude and primitive. However, when they establish a relationship with them, their attitudes towards them change. Hence, it can be said that the narrator shows the changes in German's thoughts about migrants by recounting these examples. In other words, the author includes examples in the book when German characters meet Turkish characters and see that their preconceived ideas about them are wrong and this, in the long run, is what could and should change attitudes.

It would be wrong to say that only Germans are shown as prejudiced against the Turks in Dayıoğlu's book. Just like Germans, Turks are shown approaching Germans with negative prejudices. They are very sceptical about the Germans' normal behaviour. The author shows their scepticism with the positive image of a local person, a German woman.

When Atıl says to Frida, an elderly German lady, that he does not attend school, she offers to teach the German language to him. Atıl accepts her offer gladly. When he tells his mother about this incident, she does not believe him. According to her, a German person does not want to take a foreign person to his or her house. His father states that especially old German people are more conservative about foreign people. Therefore, Atıl must have misunderstood her. According to his father, German people do not share their country with foreign people. When they see foreign people, they look at them in disgust. They also give them heavy jobs that German people do not want to do, such as being a miner, sanitation worker or street

sweeper. Therefore, it is impossible that Frida has invited Atıl to her house in order to teach him, German. Nonetheless, Atıl is right, and they meet the following day (Dayıoğlu, 2014, p. 74).

So, Atıl's mother and father are surprised that Frida has invited Atıl to her home to teach him German without wanting something in return. It is interesting that the author uses a positive German image in the novel. Atıl's friend, Eva, is also a positive German image. There are many numerous examples of racism and xenophobia in Germany in the book. However, this passage presents the authorial view that it is wrong to see all Germans as xenophobic, and that there are positive people towards migrants in German society even if the number of them is very small.

In TOSOT, it can be said that this narrative has more positive attitudes towards migrants than that of IMMC. We see many positive images of local people.

For example, a police officer who wants to find a place to stay for Sade and Femi. Then, a social worker wants to help them. He finds a safe place for Sade and Femi. He also pays attention to their comfort. He informs them that they will stay in a temporary foster home that belongs to a Mrs Graham. Mrs Graham has already a son and twins. All of them stay in the house. She says that they need to share their bedrooms. She also says that sharing a bedroom is not ideal, but being safe is important for them at that stage (Naidoo, 2000, pp. 63-67).

Additionally, the foster family, Aunt Gracie and Uncle Roy make an effort for their comfort. They try to make them feel at home. For this reason, their efforts affect Sade. She thinks that she and Femi should tell their father of the couple's kindness, as she appreciates it (Naidoo, 2000, p. 155).

These examples show that some people in British society do want to help asylum seekers, especially children because they are powerless and unprotected. Therefore, it can be said that the author does not generalise negative images of local people to all British people.

We can see also some friendly British people images that they make an effort for Sade's father. They attend a demonstration for the liberation of Sade's father in front of the detention centre when they learn that the government will send him back.

Sade scanned the messages: Solaja must stay! Remember Ken Saro-Wiwa! Nigeria needs a free press! No more deportations! Give refugees a fair deal! The people

looked friendly, talking, laughing, calling out. All because of Papa! (Naidoo, 2000, pp. 186-187)

So, we see that some British people are sympathetic towards asylum seekers and they help them. Both asylum-seeker children and adults are important for them, and they make an effort for them to help for their safe stay in the UK.

These examples show that the author tells a more balanced story about migrants' lives in the society in TOSOT than in IMMC. Although there are negative behaviours and attitudes against migrants, TOSOT includes more positive images of local people.

6.1.2. Xenophobic Approaches in School

In IMMC, the author draws a negative image of the teacher. The teacher behaves very negatively towards all foreign children, especially Turkish children. The teacher is uncomfortable with their presence in the classroom. Since this negative behaviour of teachers seems limited to those children, these behaviours show their xenophobic approaches to immigrants.

Atıl likes German language lessons and Maths. He is interested in these lessons most, and he wants to participate. However, the teacher ignores his interests. She always prefers listening to German students to international students (Dayıoğlu, 2014, p. 136). Atıl says to his teacher that he wants to read the text. The teacher allows him. When he begins to read loudly, other students begin to laugh at him. Ali asks why they laugh. The teacher tells him that his pronunciation is terrible, and the words change their meaning when he reads. According to her, he should listen to his friends when they read, and he should not try to read again (Dayıoğlu, 2014, p. 136).

This example shows that the German teacher has prejudices against international students. This prejudice can also be caused by the inadequacy of the teacher in the education of foreign students. The teacher does not understand Atıl's lack of foreign language skills, and either does not want to support him or does not know how. For this reason, we can see the discrimination among students by the teacher.

Regarding IMMC, it can be said that the teacher acts decidedly coolly towards international students. He does not know how to deal with a migrant child's problem or does not want to struggle with it. It is obvious that Atıl has difficulties with the German language, and he needs to be supported by the teacher. However, the teacher humiliates him. This kind of behaviour by teachers affects other students, and this, in turn, can cause discrimination from

other students towards migrants. The teacher can expect from a student that he should be a hardworking and successful student in the classroom. However, a lack of language skills is not his mistake. For this reason, the teacher needs to understand the circumstances and the teacher should support and encourage him.

In another example, we see another discriminatory behaviour by the teacher. Atıl feels cold, and he wears his raincoat in the classroom. ‘Why do you wear it in the classroom? It looks like new. Do you wear it in order to show us?’ asks the teacher. His teacher humiliates him in front of other students. After this incident, Atıl does not want to go to school again. He dislikes his school, his teacher, even all German people (Dayıoğlu, 2014, p. 137).

Hence, the teachers’ prejudices lead Atıl to stay away from the school and to have negative thoughts about Germans and German society. It is an example that shows how migrants and local people harbour mutual negative thoughts about each other but also how such thoughts arise in the first place. The image of the teacher also leads readers to have negative ideas about Germans and Germany. The author tries to say that although Turkish people are willing to be successful at school, German teachers do not allow them to be successful due to their racist ideologies. For this reason, Germany is not a comfortable place for Turkish immigrant children.

We see also negative images of local people as German students and their parents. The behaviours of other German children in the school are no different from the behaviour of the teacher to foreign children. The attitude of German parents towards immigrant workers reflects their children's behaviour towards their peers as well.

On the first day, Atıl goes to school. When he enters the schoolyard, he sees many students playing with each other. Atıl tries to blend in with the students, but they move away from him. Their parents also look at him with angry faces. Atıl feels himself alone in the crowd (Dayıoğlu, 2014, p. 129). German parents do not want their children in the same classroom with international students. They think that international students have bad behaviour because of their cultures, and their children can be affected by them. However, according to the law, there should not be any discrimination between German and international students in schools. For this reason, the teachers have to teach them like German students although they do not want it (Dayıoğlu, 2014, p. 151).

We see that the teachers’ and the German parents’ attitudes are similar towards immigrants in the novel. The students and their families have negative ideas about them. It can be said that their thoughts are the result of a lack of information about them like Eva’s grandmother.

Similarly, the students' and parents' ideas could change after they got to know international students. However, because they do not know them well enough, their attitudes are negative.

In contrast to IMMC, overt xenophobic behaviour by teachers and students' families is not portrayed in TOSOT. On the contrary, we see a positive image of the teacher. The teachers welcome asylum-seeker children. Miss Harcourt, Sade's teacher, states that she takes a special interest in migrant children (Naidoo, 2000, p. 106). This could be an accurate depiction of the situation or an idealised teacher. This situation depends on the attitude of the people towards migrants. However, the author uses positive images for teachers.

Therefore, we can see different images of teachers and different approaches to international students in both books. In TOSOT, teachers appear to have positive ideas about migrants, and they want to help them. In contrast, negative approaches to migrants take place in IMMC. This difference may be due to the characteristics of the German and British communities. The narrators in both books tell migrants' school experiences with different images of teachers.

Although there are no explicit examples of bullying in the school in IMMC, this issue takes place in TOSOT. In TOSOT, we see positive teacher images related to school, but there are negative student images for asylum seekers.

Peer research by Save the Children (1997) states that bullying in schools was reported by over half of refugee children, and the existence of racism was reported by over 25 per cent. Most commonly, this was directed against Africans (Save the Children, 1997). Hewitt (1996) divides racism into two groups: 'passive racism', including private jokes and racist opinions; and 'active racism', consisting of assault and verbal abuse. Bullying in schools takes part in active racism.

Examples that support this view can be seen in TOSOT. The bullying in the school is shown clearly with a negative image of a classmate.

Marcia is one of Sade's classmates, and she attacks and abuses Sade because Sade is African. Mariam, who is Sade's best and only friend, explains this situation. 'They bad girls. They make trouble. They don't like Africans. I don't know why.' (Naidoo, 2000, p. 113).

In another example, Marcia does not want Sade to do her homework. She thinks that if Sade does not do her homework, the teacher will be angry at her. However, Sade does her homework, and Marcia becomes angry, so, she tears Sade's homework up (Naidoo, 2000, pp. 111-121). Thus, although Sade does the homework, she will appear to be lazy because

she does not have it to show the teacher. Marcia and her best friend, Donna, also complain about Sade to their teacher. The teacher is disappointed because Sade did not do her homework (Naidoo, 2000, p. 123).

Here, we see that Marcia is jealous of Sade because the teacher is interested in Sade. The teacher understands that Sade is an asylum-seeker child and she needs help and support. If Sade did not do homework, the teacher's interest would be reduced. Sade does not complain about Marcia to the teacher because she thinks that, if she complains, Marcia and Donna will cause more and bigger problems for Sade.

Another day, Marcia's requests get more difficult for Sade. Marcia and Donna always threaten Sade if she does not comply with their wishes. She wants a turquoise gem from Sade. If she does not give it to Marcia, Sade and Femi will be in trouble. Mariam knows that Sade does not have enough money to buy it, but she wants it (Naidoo, 2000, p. 132).

Sade thinks about bullying herself. She wants to talk to her teacher. However, she is worried that her teacher will not believe her because she is a new and international student at the school.

According to Sade, the students in the UK do not know anything about Africa. 'I think they don't learn very much about Africa here. Some even think Africa is just one country, and one boy asked me if I speak African' (Naidoo, 2000, p. 62). Thus, the lack of knowledge can be the reason for some of the negative approaches against African students.

Hence, in both books, it can be seen that there is racist discrimination. In TOSOT, although the teachers' approach is generally positive, the students behave towards migrants negatively. In IMMC, the author mentions that teachers and their parents have racist ideas. Due to their parents, German students do not become friend with Atil. For this reason, Atil feels himself as an outsider.

It can be speculated that Atil's behaviours are different from the local students' because Atil's background is different. He comes to Germany from his village under poor conditions. His background and culture are different. For this reason, we see that the teachers and the parents of the German students could approach him with discriminatory bias in the novel.

According to Hebert (2001), migrant children choose to spend time with those of similar racial and ethnic backgrounds in order to protect their race and ethnicity and increase their comfort. We see the image of sub-community in both novels.

There are four Turkish students in Atil's classroom, and he is happy about it. Turkish students want to talk to each other. According to Atil, they can be good friends in a German school (Dayıoğlu, 2014, p. 132). Atil tells his family that there are four students in his classroom. Atil's father asks him which city in Turkey they come from. Atil says to him that there is no importance to that question. Being Turkish is enough in order to be a friend (Dayıoğlu, 2014, pp. 134-135).

This is a very telling statement because it seems to imply that Atil's father is potentially prejudiced against some of the friends based on where they come from. Thus Atil's response is an important one showing that he thinks there are bigger issues like exclusion and he is happy in the Turkish sub-community.

Similarly, this sub-community image also is seen in TOSOT like IMMC.

Miss Harcourt, Sade's teacher, says that Mariam and Sade can become friends because Mariam comes from Somalia like Sade. Therefore, Sade sits next to Mariam (Naidoo, 2000: 106-108). Mama Appiah also thinks that Mariam is a refugee like Sade when she learns that Sade and Mariam are friends. (Naidoo, 2000, pp. 116-117)

These assumptions seem to support the idea that there is a general acceptance in society that migrants choose to be closer to other migrants instead of local people. This idea might be true because economic migrants in Germany or asylum seekers in the UK may have similar experiences, and they can share a lot. They also can understand each other better. For this reason, they choose to live in a sub-community.

Consequently, it appears that migrants are liable to live with the people who have the same nation or the same situation. For this reason, migrants prefer being friends with other migrants than with local people. This causes their exclusion from society because they do not join the host society. If we think about Turkish people in Germany, most of them come to Germany from poor areas, so their backgrounds are similar. They also have similar cultural features. They also speak the same language, and this can be the most important reason. Because they cannot speak German, they cannot talk with German people. Therefore, Turkish people need to share their feelings with each other, and they are not involved in German society. In summary, sometimes migrants choose their exclusion, and sometimes the host society excludes them.

In conclusion, regarding IMMC, the author presents a particular view of the truth to the reader while illustrating the Turks' life struggle in Germany by using zero focalization,

authorial narrative and negative images. Instead of letting the reader separate what is wrong and what is right, the author decides this. By making generalisations about the information given by Germans and Turks, the author confronts readers with a single truth, without allowing readers to think through it or perceive it for themselves. It is very difficult for children and young people who read this work to access accurate information about Germans and German society. The author may have written this work on the basis of the stereotypes of Turkish people about Germans. However, it is clear that, when trying to express these difficulties to the reader, the author tries to point out German negatively in every aspect. Perhaps this tells us more about the author's ideas that her perspective on the Germans' approaches to Turkish economic migrants is negative. There are a few German characters who try to explain that Turks are not 'rude and primitive' and who approach the Turks with positive behaviours when they are familiar with the Turks, who have a different language, a different culture. However, these are not enough to overlook the other instances of negative behaviour in the book. It is very rare, in this view, that Germans can be great people and that they can treat foreigners, especially Turks, with respect.

The author gets away from objectivity by bringing the readers directly to precise judgments such as: 'Germans are bad', 'they do not behave well to strangers', 'It is a rich society', 'Germans know the best of everything', 'According to them, Turks are rude and primitive', 'Turks accept to be second-class citizens in Germany'. The narrator adopts an authoritarian point of view as a barrier to readers' different thinking.

With regard to TOSOT, the author tries to explain refugee children's experience in the new country in the UK. While trying to do this, the author tries to be fair about the images of the local people in the UK, especially in London (the setting of the story). She emphasises that some people see migrant children as beggars or thieves. Moreover, some people ignore them when they need help. It can be speculated that perhaps some migrants may panhandle, but it does not mean that all migrants behave like that. Even local people may become beggars. For this reason, some local people do not approach them with prejudices.

We also see in the novel that the government and the governmental institutions do not welcome them. So, there is a negative image of the British government. They have strict rules even if the migrants are children.

However, there are also positive images of local people TOSOT. Some people want to host migrant children who need help or a place to stay. Also, social workers and teachers in the schools approach them positively. However, disturbing events take place in the parts which

are related to Sade's school. Marcia and her friends behave negatively towards Sade and Femi because they are from Africa. These scenes may create prejudice in young readers. The author may have told these parts to remind us of the troubles of migrants in their new classes in a new country.

It can be seen that TOSOT is more objective and more balanced than IMMC. The narrator of TOSOT does not pretend to know everything and does not use a didactic style but tells the story through Sade's eyes. For this reason, the narrator allows the readers to think or perceive the story as they will. Although TOSOT has more negative behaviours and attitudes towards migrants from local people, there is no single truth in it. Hence, the reader can make judgments about the perspectives of local people towards migrants by seeing their positive and negative behaviours towards them.

6.2. Positive Attitudes Towards Migrants

In this section, there are comparisons between *Eve Doğan Güneş* from Turkish YAL and *Shadow* from British YAL. It may be seen, generally, in these books, there are more positive images of local people – whose attitudes to migrants are positive perhaps because the authors have positive ideas about local people's attitudes toward migrants.

Eve Doğan Güneş

Cahit Uçuk was born in Thessaloniki on 17 August 1909. Her real name is Cahide Uçok. However, because she and her parents liked Huseyin Cahit, who was a Turkish author so much, her name became Cahit Uçuk. She attended a French nursery in Istanbul. She learned French very well in the nursery. Then, she moved to various cities in Turkey due to her father's job as a district governor. These journeys would be useful for her writing career.

The first stories of Cahit Uçuk were published in the Turkish newspaper, *Cumhuriyet*. Then, her stories became more famous and were published in Turkish magazines and newspapers. These newspapers are *Yarım Ay* (Half Moon), *Resimli Ay* (Pictorial Moon), *Salon* (Hall), *Yıldız* (Star), *Perembe* (Thursday) and *Tan* (Twilight). *Güneş Kokusu* (Sun Scent) was Cahit Uçuk's first novel. Then she began to write for children and young adults.

Cahit Uçuk was an award-winning author. She won the *Hans Christian Andersen Honour Award* from the Union of International Children's Literature in 1958 with her book *Turkish Twins*, which was also published in *the Twins Series* in the United Kingdom in 1956 and translated into many languages.

She also won the *Writers Union of Turkey Eminent Service Award* in 2001 for her works on children's literature and memoir. Cahit Uçuk published her works in the form of novels, stories, plays, children's novels, fairy tales and epics. She died in 2004.

Cahit Uçuk published her novel *Eve Doğan Güneş* (which may be translated as 'The Rising Sun at Home') (TRSAH) in 1996. In this novel, Parlak is an 11-year-old Turkish girl who has lived in Germany since her birth. She lives with her mother, Fatma, because her father, Recep, has gone to live with Ninoshka, his new Russian girlfriend. Recep and Ninoshka met in a hospital where she works as a nurse when Recep has a working accident. Parlak does not accept her father's new girlfriend and she wants to reunite their family. Parlak has good friends from different nationalities. When she tells them her problem, her friends want to help Parlak in order to solve their friend's problem. They begin to investigate who the nurse is. The children want help from their relatives in order to learn the identity of the nurse, and their relatives help them. Thanks to this help, Parlak learns that her father's new girlfriend is Russian and that her name is Ninoshka. Although she works as a nurse, she is also a member of a drug gang. Recep and Ninoshka go to Antalya, a seaside city in Turkey, for a holiday. One of Parlak's friends, Hans, informs his uncle, Blumentall, who is in Antalya at that time. Blumentall informs the police that Ninoshka is a member of the gang. Thereupon Recep and Ninoshka are arrested by the police in Turkey on suspicion of being drug traffickers. The police understand that Recep is entirely blameless and unaware of Ninoshka's crime.

In a parallel plotline within the book, Parlak's mother sees Parlak's pictures that show the migration of Parlak's family from Turkey to Germany. Parlak's mother shows these pictures to her boss and her boss sends the pictures to the German newspapers. The newspapers in Germany praise Parlak's ability to paint, with the headline: 'The big success of a little Turkish girl'. At the end of the novel, when Parlak's father learns of Ninoshka's membership in a drug gang, Recep regrets his infidelity and returns to his family.

Shadow

Michael Morpurgo was born in 1943. Morpurgo attended schools in, London, Devon, Sussex and Kent. After studying English and French at London University, he started to work as a teacher in a primary school in Kent. He also taught at St. Faith's School in Cambridge. When he became a teacher, he began to write.

Most of his books are about social issues, and he has won many awards. He published *Shadow* in 2010. This novel won the Red House Children's Book Award in 2011.

The main characters of the novel are two 14-year-old boys, an Afghan boy, Aman, and his best friend, Matt, an English boy. Even their birthdays are on the same day. Aman and his mother migrated to England as asylum seekers because of poor conditions under the Taliban regime in Afghanistan. However, the Home Office wants to deport them after six years. For this reason, Aman and his mother are taken to Yarl's Wood, a detention centre. Aman remembers his experiences in Afghanistan and his journey to England throughout the novel. These are told to Matt's grandfather as flashbacks and detail a very harrowing set of experiences.

He says to Matt's grandfather that Aman and his mother wanted to escape from Afghanistan to England because his uncle invited them to England. A dog visits them when they are hiding in the cave from the Taliban then follows them when they leave. They began to walk to the Afghanistan-Iran border. One day, when British soldiers walked on the road, the dog alerted them to a roadside bomb and saved the lives of the soldiers. Sergeant Brodie, the actual owner of the dog, met with Aman. He said Aman's dog, Shadow, belongs to the British army and he is the best sniffer dog in the army. After these events, Aman and his mother came to England. After six years, the Home Office decides they are to be deported. Aman's friend Matt and his grandfather try to stop it. They write about Aman's life story in the newspapers and organise a demonstration, but they are unsuccessful. When Aman and his mother are taken to Heathrow Airport for deportation by police officers, it coincides with an eruption of an Icelandic volcano. For this reason, all flights are cancelled, and their deportation is postponed. At that moment, Sergeant Brodie reads the news about Aman in a newspaper. Because he recognises Aman he helps Aman to stay in England because of Aman's help when he took care of Shadow and saved his and his soldiers' lives in Afghanistan. Aman and his mother stay in England thanks to Sergeant Brodie.

6.2.1. Local People's Attitudes to Migrants

This section investigates the positive images of local people and positive attitudes to foreign people from local people mentioned in both of these books. The local people want to help foreign people, and they help them. The novels do not mention any xenophobic attitudes towards migrants from local people.

We can see the helping behaviour of all the characters thanks to zero focalization and authorial narration in TRSAH.

Firstly, in TRSAH, Parlak, an 11-year-old Turkish girl has an important problem in that her father begins to live with a Russian woman, Ninoshka. For this reason, she tries to intervene

to cause her father to return to her mother. All kinds of families can be affected by this kind of disruption. However, Parlak thinks that if her parents had not come to Germany, her father would not have left them. According to her, this disruption is the result of migration. She talks about this issue with her friends from different countries, Eleni and Aleko from Greece, Vanessa from the UK, Sarah from the US, Abdulsalam from Egypt, Fiorella from Italy and Hans and Margrit from Germany. They decide that they need to investigate the identity of the woman firstly because the issue is the happiness of one of them. Parlak's friends ask for help from their relatives in this regard. Eleni's older brother, Niko, is a driver and he follows Ninoshka and learns where she lives. Margrit talks with her father, who is a police officer about Parlak's problem. He begins to investigate this suspicious woman. Fiorella's mother is a tailor, and she gives the leaflet of her shop to Ninoshka who buys some clothes from her. Abdulsalam talks with an Egyptian grocer near Ninoshka's house. He learns that the house was rented a few months ago, and many men and women visit the house (Uçuk, 1996, pp. 33-37). Although Hans' uncle is on holiday in Turkey, he investigates the issue because Ninoshka and Recep go there for a holiday. (Uçuk, 1996, p. 89). In short, all of Parlak's friends help her to solve her problem even though they have different nationalities, and the narrator tells their help in detail.

Thus, in spite of the fact that Parlak's friends have different nationalities, they and their relatives help Parlak with her problem. According to them, nationality is not important when it comes to helping a person with a problem.

This solidarity and friendship between children draw a positive image of Germans and Germany although, in fact, those who help Parlak are not all German. All the children in school get along well with each other. They all swear that they will respect each other's languages, nationalities, flags and customs. These debates about opinions are always held with respect (Uçuk, 1996, p. 32). It can be said that the younger generations are more accepting and tolerant than the older generations. Although some people do not respect others' lives, customs, nationalities, etc., some people are respectful of others' identities, such as Parlak and her friends. They try to find common solutions to each other's troubles. By showing that they have a warm relationship, the authorial narrator helps to draw a positive image of Germans and Germany in the minds of young adults who read the book. The narrator does not tell of any racist or discriminatory approaches towards migrants throughout the novel. All of Parlak's friends are from different countries, and they all respect each other. Although Hans and Margrit are German and the other friends are immigrants, it makes no difference as all of them and their relatives try to do their best to help their friend.

Secondly, Parlak's mother's boss contributes to the positive images of local people. Her boss helps her in order to solve her problems. In the first example, when Parlak's mother sees the pictures that are painted by Parlak, she does not know what to do because she wants to give her daughter the best advice according to Parlak's abilities. She likes her boss. She thinks that if she consults him, he could give some advice because he is a benevolent man. If she shows Parlak's pictures to him, he could suggest new ideas for Parlak (Uçuk, 1996, p. 75). Parlak's mother shows Parlak's pictures to her boss. Her boss likes the pictures and helps them by sending these pictures to the German newspapers (Uçuk, 1996, p. 93). Parlak becomes famous thanks to her mother's boss. The journalists are interested in Parlak, and their news becomes headlines (Uçuk, 1996, p. 100).

We see that Parlak is successful at painting. For this reason, the journalists are interested in her ability. We can speculate that she would not have been famous if the boss had not talked with journalists about Parlak's pictures because the journalists were unaware of her ability. However, the journalists are interested in just her ability, not her origin. The author draws a positive image of Germany with the press. Television channels, radios and newspapers want to interview Parlak. Parlak's pictures narrate how her parents came to Germany, how they live in Germany like German people and how they internalise Germany as their country (Uçuk, 1996, p. 93). The headlines of German newspapers are 'The great success of a Turkish girl' on that day. Every newspaper tells Parlak's success:

'This young girl is a great artist.' 'She is German as well as Turkish.' 'The German government will be interested in her until she becomes a great painter.' 'Everyone in the world will know her.' (Uçuk, 1996, p. 100, trans. Dundar)

In the second example, when Parlak's mother is going to give birth, her mother's boss helps her in order to find a hospital. He is even concerned about her room in the hospital (Uçuk, 1996, p. 101).

The author describes Germans as friendly people towards immigrants with these images. The boss supports an immigrant girl. The press also announces Parlak's success to the world. The author tries to create positive thoughts in the readers. If we think that this novel is for Turkish young adult readers, it can be said that the author supports Turkish immigration to Germany by using positive images of Germans and Germany.

The sense of belonging and security constitute the concept of 'home' which refers to social space, where people unite past and future generations by ties of customs and traditions. 'Home' inspires people to live and develop their self-production. According to Parekh

(2005), national identity plays an important role in multi-ethnic societies, and it should be defined in terms of politics rather than in terms of ethnicity. Members of a multi-ethnic society belong to different ethnic groups. Therefore, national identity should deal with multiple identities and multiple cultures. National identity, in this sense, leaves sufficient space for other identities. The existence of different cultures should be harmonized. As a result of this harmony, a mixture of cultures constitutes a new cultural form, a new hybrid identity with 'double' characteristics. Combining elements of two different cultures can be difficult for the first generations of migrants. However, the second and third generations are more successful at the creation of hybrid identity for themselves.

We can see the hybrid identity in Parlak, that she feels herself as both German and Turkish. She sees Germany as her home. The first generation of Turkish migrants in Germany wanted to save money in order to have better living conditions in Turkey. For this reason, they did not want to spend much money in Germany. Otherwise, they would not return to Turkey, or they would need to spend long years in Germany (Baskurt, 2012).

We see the experiences of the first generation in IMMC. However, their children who were born in Germany wanted to live in Germany, and they did not think of returning. They went to German schools; they could speak German like native people (Başkurt, 2012). Therefore, they felt themselves as German as Parlak.

Parlak's mother's boss is German. He is portrayed as wanting to help Parlak because her ability affects him. Although Parlak's mother's work is difficult because she has to be fast, she is good at work. For this reason, her boss congratulates her for her success at work (Uçuk, 1996, p. 9). In addition, German people are shown as liking Parlak's mother because she is hardworking, honest, serious, and obviously a woman of her word. Thus, everyone respects her (Uçuk, 1996, p. 23).

Here, the author also creates an idealised Turkish character in Parlak's mother. The positive Turkish image shows that Turkish people are hardworking and honest. Therefore, Germans are not be harmed by the Turks. It can be understood that if people are honest and hardworking, everyone could like them regardless of what their nationality is.

Lastly, we see another a positive image of Germans at the hospital as a nurse. When Parlak's mother gives birth, Parlak wants to see her new brother. The German nurse helps by showing her the new baby even though there is an age limit for visitors to newborns and Parlak is too young. The nurse tells Parlak that her mother is an excellent patient she is cooperative and does not cause trouble, and she likes her mother (Uçuk, 1996, p. 105).

On the one hand, the author uses positive images of Germans. On the other hand, she uses idealised Turkish images with Parlak and her mother. Everyone seems to respect and like Parlak and her mother because of their behaviour. The author seems to present the view that if migrants can achieve their ambition to be upstanding members of society, then their ethnicity is unimportant for the local people. Parlak and her mother are conscientious and hard-working people and as a consequence of that, they are liked by some German people. There is mutual interaction between the host society and immigrants. Some migrants exclude themselves from the host society and the local people in the society will not approach them positively. However, sometimes, migrants are seen as outsiders by local people when they try to communicate with the host society. In TRSAH, we see a positive interaction between Parlak and her international friends.

Although there are many positive images of local people in TRSAH, there is also a negative image of an immigrant woman. Parlak's father, Recep starts to live with a Russian woman. Parlak's mother thinks that Recep is an innocent person who has a weakness for women, and the woman is guilty as she steals this man from her. Altay, a friend of Parlak, also reinforces this view by saying to Parlak that Turkish men are brave and honest. However, they do not have enough experience with women. For this reason, a woman can seduce a Turkish man easily (Uçuk, 1996, p. 80).

The reason Recep is not experienced enough for women can be that Recep comes to Germany from his village where he was a villager. The cultural differences affect Parlak's father's thoughts, and he is seduced by a foreign woman. The other characters do not see the father as guilty. No one holds him responsible. Everyone sees the woman as guilty.

We hear this subjective point from Parlak's mother's mouth. According to Parlak's mother, Recep is a brave and honest man. However, he is a little bit inexperienced in women matters like many Turkish men (Uçuk, 1996, p. 80).

Immigrants are seen as harmful people by some local people in general. However, in this example, we see that an immigrant woman breaks up an immigrant family. According to Parlak and her mother, the father is innocent, and the Russian woman is attractive to the father. We can say that the issue is artificially explained. It is doubtless sad in every society that a father begins to live with another woman. In TRSAH, living with another woman is one of the biggest mistakes of a father for his family. No woman can forgive this kind of behaviour easily. However, Parlak and her mother forgive her father easily. This is unlike reality. There is no accusatory expression for the father in this book. We see that the Russian

woman is guilty because she sells drugs as a member of a drug gang. Although the father starts to live with the woman, Parlak and her mother say that the father is an innocent man because he is affected by the woman's beauty.

The narrator presents Turkish males as unsophisticated. For this reason, we see the father as vulnerable to the wiles of Western women – though this is actually a Russian woman – and therefore he does not take responsibility for his behaviour. He just expresses regret. The mother also is shown as a weak woman because she forgives him easily. These behaviours are against Turkish culture and Islamic life. The *Qur'an* says that adultery is a heinous sin. Also, infidelity is not acceptable behaviour in Turkish culture. We can imagine that if the father did this in his village, he would be excluded from society and he would not continue to live in the village due to social pressure. However, in Germany, he gets away with this behaviour easily because there is no religious and social pressure on him.

The narrator describes the integration of a family who immigrated to work in Germany. Parlak's family immigrated to Germany as workers because they live in a village in Turkey under poor conditions. In spite of the fact that Germany is described as a country of happiness for Turkish workers throughout the novel, it brings unhappiness for Parlak's family. Parlak thinks that her parents' immigration caused the broken family. According to her, Germany is the only reason for Parlak's father to leave the house. If the parents did not come to Germany, Recep would not meet with the other woman. Parlak's father may have been less likely to stray had he stayed at home, but there is no guarantee of that. However, Parlak sees her parents' migration as the reason for the event.

Of course, this is not just an issue for immigrants. Infidelity can be experienced by local people. The important point, here, Parlak see her father's infidelity as a result of her parents' immigration to Germany. Parlak and her mother also see this wrong behaviour as a result of globalisation because they think that the father was inexperienced in the relationship with women. Therefore, the woman seduced him, and he left his family. It can be said that, according to Parlak, Recep is considered completely blameless.

Although moving to Germany is seen as a way of raising living standards and earning money, it causes the breakdown of families. Despite the fact that there is a negative image, the breakdown of her family, at the end of the novel, we see that the issue is solved with the help of Parlak's friends, her father returns to his family, and they continue to live in Germany happily. The issue turns from negative to positive at the end of the novel.

This ending is unrealistic because the father returns to the family when learns that his girlfriend is a member of a narcotic gang. The author presents his unacceptable behaviour as normal, and the mother forgives him easily. The mother is hardworking, her boss and friends like her. So, she is a strong woman. However, the ending shows her as a weak woman.

To sum up, the author tries to show beautiful aspects of Germans and Germany by using positive images in her story. In the book, German people's approaches are positive towards Turks. German people do not have any trouble with Turks in their country. Similarly, Turks are happy in German society. There is a constant state of solidarity between Turks and Germans in this book. The author seems to be intent on each side, looking at the 'other' positively. In this work on Turkish migration to Germany, the narrator's authoritative point of view tries to draw a positive picture of Germany and of Germans in the minds of the readers.

We can see similar positive images of local people in *Shadow*. It can be seen in this book that British people want to help migrants.

Firstly, Matt's Grandmother goes in and talks to the detainees in Yarl's Wood in order to cheer them up because the asylum seekers there go through hard times. She goes and makes someone a little happier for a while once a week or so (Morpurgo, 2010, pp. 24-25).

This kind of behaviour shows that some British people are sad because of asylum seekers' living conditions. For this reason, they want to make them happy for a while. As detailed in the section, 'Negative Attitudes', the conditions in these UK detention centres are poor, and the migrants need to be supported. They wait for the decision about their status in a 'prison', and they face being sent back to their countries of origin from which they fled. Hence, this kind of support by local people can make them happy for a while.

Secondly, we can see that Sergeant Brodie helps Aman and his mother many times in the story. His most important help is that they stay in the UK thanks to him.

Sergeant Brodie meets with Aman thanks to the dog, Shadow. Shadow was the best sniffer dog in the UK army. The soldiers lose Shadow in Afghanistan, but Aman finds him, and he becomes friends with the dog during his journey in Afghanistan. Sergeant Brodie wants to be friends with Aman because Aman took care of Shadow. Then, Sergeant Brodie sees that Aman walks in an awkward way because his foot was injured. Aman's mother tells Sergeant Brodie through the interpreter that Aman's foot is so bad. When he hears his problem, he carries Aman on his back to the military base. Aman and her mother are surprised because

they do expect any help from a foreign soldier. When they arrive at the base, Aman and his mother sleep in warm beds, eat whatever they want and have a shower. There is a doctor in the base, and Aman is treated. When Aman and his mother want to leave the base in order to go to the UK, the soldiers in the base collect money to help them on their way because they have no money for the journey to England from Kandahar. Sergeant Brodie also says that if he needs any help, Aman should call him and the sergeant will help him (Morpurgo, 2010, pp. 145-152). At the end of the novel, Sergeant Brodie comes to the demonstration area in front of Yarl's Wood in his khaki uniform and military cap, with a dog who is Shadow (Morpurgo, 2010, p. 269). Even though Sergeant Brodie has lost a leg and an arm, and his eyesight, because of a roadside bomb, he wants to help Aman (Morpurgo, 2010, pp. 277-278). Aman and his mother are saved from being deported thanks to him. Sergeant Brodie says:

When Jess read me the piece in the paper this morning, I rang the regiment, spoke to my commanding officer, told him the entire story, and he arranged for me to go with him to London to see the Minister right away. (...) This little gong they gave me, the Military Cross, it opens a few doors, has its uses. I always knew it was a lucky medal anyway. Plenty of the other lads deserved it as much as I did. The truth is that without my lucky medal, and without that lucky volcano, Aman and his mother would have been gone by now, that's for sure. Anyway, the long and the short of it is that Aman and his mother are staying. A special case, the Minister called it, when he'd heard me out, a very special case. And he's dead right. Aman was a good friend to us, a good friend to the regiment, and to the Army. Everyone should look after their friends, that's what I told the Minister. He picked up the phone and stopped the deportation there and then (Morpurgo, 2010, pp. 272-273).

The help Sergeant Brodie gives to Aman is the most important part of the novel. Because Aman takes care of a sniffer dog in Afghanistan, Sergeant Brodie helps Aman and his mother to stay in the UK. Although there is no authorial narrator and this story has a figural narrator, the narrator wants to emphasise this help to young readers. When young readers read the story, it is likely that their ideas about British people will be positive.

Thirdly, Matt, his grandfather and his family make an effort in order to save Aman and his mother. His grandfather sends emails to newspapers about Aman's situation, and he organises a demonstration to protest their deportation. A newspaper replies to his grandfather's mail. Therefore, the news about the demonstration takes place in the newspaper. The headline is 'We want you back', and there is a special appeal for everyone

to come along and join the protest at Yarl's Wood (Morpurgo, 2010, p. 235). Matt's parents invite their friends in Manchester to the demonstration. There is a whole convoy of cars coming along behind Matt's parents' car and in them at least a dozen of their friends from their home (Morpurgo, 2010, p. 254). Matt's auntie Morag, who is eighty-four years old, comes from Orkney and brings three of her friends with her, to support the cause (Morpurgo, 2010: 256). It is not just a small protest demonstration. It is a huge crowd, a shouting, and chanting, Mexican-waving crowd. It is a proper protest (Morpurgo, 2010, p. 258). Television cameras, newspaper and radio reporters, are there (Morpurgo, 2010, p. 256).

It might be considered a small help versus big help. People like Matt and his grandfather visit asylum seekers in detention centres – doing small practical things. Some people attend demonstrations for them to stay. And some people like the sergeant contact the government and powerful people who can affect change – the bigger and potentially more useful work. Both small and big help supports migrants in their quest to stay within the country. The author draws a positive image for the local people in the UK for both the small and big help.

As a result, Aman and Aman's mother are able to stay in the UK due to Matt's family's effort and Sergeant Brodie's help. Aman and Matt are very good friends. It was for this reason, Matt's grandfather originally visited Aman in the detention centre. When he learns his story, he was worried for Aman because, if he and his mother returned to Afghanistan, they could be killed by the Taliban and the UK Government's decision is not fair for them. Therefore, he decided to help them. He does not care about their nationality. Saving a person's life is the most important issue for a person. Thus, he helps them. As a result, this book shows that some British people are interested in migrants' problems even if the British government does not seem to care about their lives.

In conclusion, this section has analysed the positive images of local people and their attitudes towards foreign people who migrate from their own countries to a foreign country in both books. This analysis is based on British people's approaches to an Afghan boy and his mother, and German people's approaches to a Turkish girl and her mother. It can be seen that both novels describe positive images of local people to the main characters of the novels. Firstly, in *TRSAH*, Parlak's friends' relatives make an effort in order to learn about the woman who is Parlak's father's new girlfriend. Similarly, in *Shadow*, it can be seen that Matt and his grandfather wear themselves out in order to obstruct Aman and his mother's deportation. Secondly, in *TRSAH*, Parlak's mother's boss is helpful to her because she is a hardworking and honest worker. He is interested in Parlak's painting ability, and he helps Parlak by making sure that all newspapers mention her talent. In *Shadow*, Sergeant Brodie

helps Aman and her mother because they care for the best sniffer dog in the army, Shadow. He takes them to the base and gives beds and food to them. His friends collect money for their journey. His most important help is that he stops their deportation even though he is disabled because of a bomb.

The authors of TRSAH and *Shadow* point out local people's positive attitudes and approaches to migrants throughout the novels. These books can be accounted for as one-sided novels like IMMC.

6.2.2. The Governments' Approaches to Migrants

In this section, I examine the governments' approaches towards migrants in the novels more closely. Although we see a negative image of the British government in *Shadow*, there is a positive image of the German government in TRSAH.

There are some negative approaches to migrants in *Shadow* by the British government.

Firstly, in *Shadow*, Yarl's Wood detention centre has strict rules. Matt sends a letter to Aman about his purpose of visiting. Aman replies that the officers say it is not allowed because he is too young; they do not let children in (Morpurgo, 2010, p. 18). Matt's grandfather learns that he has to write a formal letter, asking permission in order to visit Aman and his mother (Morpurgo, 2010, p. 26). The officers allow his visit to the detention centre. When he arrives, like all the other visitors, he is processed.

When he is inside the detention centre, and he and Aman talk about Aman's memories, a guard suddenly looks angrily at him and begins to yell at him. There is a family photo in Matt's Grandpa's hand. The guard says to him that it is not allowed in the centre as everything should be passed by security. For this reason, she takes the picture from Grandpa and examines it carefully. Afterwards, she gives it to Matt's Grandpa, but he is angry because of the strict rules in the detention centre (Morpurgo, 2010, p. 44).

Secondly, we see that the officers who deal with migrants have negative attitudes in *Shadow*. The staff at Yarl's Wood are unsmiling and strict. The officers are everywhere in their black and white uniforms, and they watch the people in the centre (Morpurgo, 2010, pp. 30-33).

Similarly, the police officers' approaches to Aman and his mother are harsh. When the police come to the detention centre for them, a police officer tells Aman's mother to get dressed. However, Aman's mother cannot move. Aman wonders what is going on, but the police officer tells him to shut up. Then, she starts to shout at his mother that Aman and his mother

have five minutes to get ready. The police officer tells them that, because Aman and his mother are illegal refugees, they will send them back to Afghanistan (Morpurgo, 2010, pp. 210-211) After that, Aman hears his mother crying in the police van. According to him, the police do not care that she is crying because it is just a job to them. When his mother cries, the police officers turn up their radio and laugh (Morpurgo, 2010, p. 213).

First-person narrators show these examples, and we can see their feelings deeply. We also see the events in the story through the first-person narrators' eyes and internal focalization provides us with their experiences personally.

The narrative shows that the staff in the centre and the police approach migrants negatively. Although they are not guilty, and they are asylum seekers because they have escaped from their own countries in order to be safe, the staff behave towards them negatively. Although the people in the detention centre are asylum seekers and their status is not clear, the officers' behaviour and the features in the centre are described as those of a 'prison' by the narrator. Clearly, it is necessary to protect this country against the people who misuse the right to asylum, and there could be malicious people. However, some asylum seekers (perhaps most of them) migrate to a new country due to life-threatening issues, and they have their children.

Using some well-chosen examples carefully described, the author explicitly draws a negative image of the British government and criticises the negative behaviour of some of the officers against people who, because of life-threatening situations, have to migrate to a new and safer country. The well-chosen example showing the inherent unfairness of the situation and the helplessness experienced by the migrants could provoke a response by the reader. Therefore, because of this kind of example, the readers could create negative images about the government and the governmental institutions.

Thirdly, Aman and his mother live in poor conditions in Yarl's Wood (Morpurgo, 2010, p. 25). Aman says that he does not believe that it's a detention centre when he comes there. It looks like a recreation centre from the outside. It is like his school in Afghanistan. However, the inside of the centre is very different. Every door is locked, and there are guards everywhere. There are fake flowers on the table, pretty pictures on the walls, a nursery and a place the kids can play, and television. Although they make the centre look pretty, the centre has no different from a prison. Aman and his mother are locked in. He thinks that everyone has a right to ask for asylum, to try to find a safe place to live. For this reason, they apply for asylum (Morpurgo, 2010, p. 215).

According to the United Nations Convention on the Rights of the Child (UNICEF, undated),

Article 22 (Refugee children): Children have the right to special protection and help if they are refugees (if they have been forced to leave their home and live in another country), as well as all the rights in this Convention.

Therefore, Aman's situation is suitable for the article above. The UK government should give the right to him for his protection. However, in the novel, we see that he is waiting with his mother for their deportation in a 'prison'. For this reason, Matt's grandpa thinks that Aman is just a kid, with no home, no hope, nothing to look forward to, except deportation (Morpurgo, 2010, p. 47).

Hence, it is obvious that the author uses the image of the detention centre in order to provoke readers. Thus, readers could have negative ideas about the government. Another aim of the author may be to try to get readers to sympathize with asylum seekers. The detention centre is like a prison. The difference between a prison and it is that no one in the centre has committed a crime. Their 'crime' is a migration to the UK due to a safety issue.

Lastly, although Aman and his mother are migrants as asylum seekers and they do not believe that Afghanistan is safe, the UK Government wants to deport them. They come to the UK due to safety issues in Afghanistan. However, one day, they receive a letter telling them that they have to go back to Afghanistan. Aman and his mother tell the officers how the police treated them; Aman's father was killed for helping American soldiers and how his mother was tortured by the police in Afghanistan. However, the officers tell them that Afghanistan is different and safe now and do not listen any more. They want to find any reason they can to get rid of them (Morpurgo, 2010, pp. 205-206). They send mails about Aman's deportation to, asking them to let Aman stay: The Prime Minister; the Queen; to all kinds of people. However, Matt and his friends have no replies from the people (Morpurgo, 2010, p. 17). Aman thinks that some people in England like dogs more than children and, if he were a dog, they would not shut him up in this prison place (Morpurgo, 2010, p. 71).

Thus, it can be said that although in *Shadow*, the local people in the UK are portrayed as approaching migrants positively, the government's approach is more complex. So, Aman thinks that, if he was a dog, the government would give more importance to him. It is clear that the government ignores them at this point. The government's decision might be true, and perhaps, Afghanistan can become a safer place. However, they still need to be protected. Under the current circumstances though, when they return to Afghanistan, they will be unprotected. The deportation, especially after six years in the UK and their desire to stay, will not bring happiness to them.

In TRSAH, we see a positive government image like local people.

It is evident that the German government thinks about migrants' comfort in their country. Parlak's family are economic migrants, and they migrate to Germany because they want to live in better living conditions and earn money. Unlike Aman and his mother, they do not have any safety problems. However, we can see positive approaches by the government. Parlak and his mother live in a modern flat. The German government gives this to Parlak's parents because they are very hardworking workers and they work for Germany for years. The flat is relaxed and comfortable. Workers can have this kind of flat if they work well (Uçuk, 1996, p. 60). Although Parlak's mother is a foreign woman, Perihan (one of Parlak's relatives in Germany) states that there are many advantages and facilities for mothers in Germany. The German government thinks of the mothers' comfort (Uçuk, 1996, p. 65). For this reason, Perihan prefers living in Germany to living in Turkey. She lives with one of her daughters and her grandsons in Germany. She has a house in Turkey and another daughter and grandsons in Izmir in Turkey. However, she does not want to live there as she likes living in Germany. According to her, living in Germany is easy and modern, and the German government gives every facility to them for a comfortable life (Uçuk, 1996, p. 62).

The author suggests that Germany is a heavenly country for Turkish immigrants. She wants to create positive Germany images for readers. According to her, life in Germany is much better than life in Turkey. This idea is obvious because Perihan's words and the facilities, which are provided by the government, direct readers to immigration to Germany.

In conclusion, it can be said that the images of the government in both books are completely different. In TRSAH, it can be seen that the German government has positive approaches to immigrants. It considers migrants' comfort, and it gives them some facilities in TRSAH. Even though Turkish mothers are foreign, there is equality for all pregnant women in Germany. Because of these kinds of opportunities, Turkish workers such as Perihan do not want to leave Germany. Germany is described as generally a positive place to live in TRSAH.

By contrast, in *Shadow*, we see that the UK government does not appear to have a positive approach towards asylum seekers. Asylum seekers apply for refugee status and wait for the determination of their status. They need to be protected due to safety issues in their countries. However, the government wants to deport Aman and his mother because according to the government, Afghanistan is a safe place now. When Aman and his mother hear this news, they are sad. Also, they are held in a detention centre which is similar to prison although

they are innocent people. The rules in the centre are extremely strict. The staff in the centre are not polite. They make them feel embarrassed. They wait for their deportation under poor conditions.

It can be seen that the first-person narrator in *Shadow* is more objective than the authorial narrator in TRSAH. The narrator in TRSAH is didactic. The novel is one-sided. It can be speculated that the author tries to break stereotypes against Germany and Germans by using positive images. The narrators in *Shadow* are dynamic. For this reason, they allow the readers to think or perceive about the events in the story. Hence, the reader can make judgments about the perspectives of local people to migrants by seeing their positive and negative behaviours although the behaviour depicted – even from different characters’ perspectives – are the author’s choices.

As we see in TRSAH, migrant workers presumably intend to remain in their new country permanently, and the German government has a positive approach towards them. However, asylum seekers are in a much more precarious position, so they are much more vulnerable and *Shadow* mentions the negative approaches by the British government. Both authors mention the different perspectives of the German and the UK government on migrants’ issues.

6.2.3. The Issue of *Unbelonging*

In this section, the issue of *unbelonging* is examined by means of close reading of both novels. The issue is related to identities. The authors use the images of identities in order to show the identity confusions experienced by migrants

At first, we focus on TRSAH.

Firstly, the authorial narrator mentions the language issue. Most Turkish workers who migrate to Germany from Turkey do not make efforts to learn German (Seyhan, 1997). However, children who are born and raised in Germany can speak the German language very well (Seyhan, 1997). It sounds positive, but there is another problem. Turkish children who are born and raised in Germany, and never lived in Turkey, have difficulties about learning their parents’ language. In this regard, the burden of most of this work is on their families. For this reason, Parlak’s parents begin to teach the Turkish language to Parlak from her birth because Turkish is *their* first language and, even if they live in Germany, speaking Turkish is important for their identities. She will speak her first language at first. Then she will learn German as her additional language at school. As a result of this idea, Parlak can speak

Turkish very well because their parents talk with her in Turkish until she begins primary school. Her parents think that she can speak German easily when she begins school, but she cannot learn Turkish in school. For this reason, she has to learn Turkish in the house (Uçuk, 1996, p. 11).

We see that Parlak's family give importance to speaking Turkish because they do not want to forget their national characteristics. Although they live in Germany comfortably and have no intention of returning to Turkey, they want to protect their Turkish identities by speaking Turkish.

Secondly, Parlak is aware that even if she lives in Germany from her birth, she is Turkish. In another example, according to Parlak's mother, Parlak does not know the tastes of delicious Turkish foods because she was born in Germany, and she never visits Turkey. (Uçuk, 1996, p. 11). Parlak investigates why they are in Germany even though they are different from German people. She also praises her nation. Parlak thinks that, even if she lives in Germany, she has to learn who she is and where she is from because her 'real' identity is Turkish. She also wonders why Turkish people come to Germany. She thinks that German people and Turkish people have many differences such as appearances, customs and cultures (Uçuk, 1996, pp. 12-13). Parlak tells her mother that even if she was born in Germany, her origin is Turkish. The Turkish nation is a noble nation. For this reason, she should study for Turkey (Uçuk, 1996, p. 18).

In this example, the author shows Parlak's seemingly nationalist ideas. Despite the fact that she lives in Germany, she wants to work to help for the development of Turkey. This example shows that even Turkish immigrants who live in a foreign country give importance to their country and nation.

Thirdly, although there are some parts that show the importance of being Turkish, we see Parlak's feeling about being German thanks to zero focalization. With zero focalization, we can read all characters' feelings, thoughts and experiences.

There are some Turkish families who migrated from Greece and some Greek families who migrated from Turkey. Eleni tells them that their family migrated from Turkey. When Parlak hears this news, she says to Eleni that Eleni is both Turkish and Greek. She is also German because she lives in Germany since she was born. According to her, if people respect other nations and other cultures, everyone can be a world citizen (Uçuk, 1996, pp. 48-49).

The authorial narrative situation tells us of the confusion of Parlak about belonging. Parlak feels that she belongs to Germany. Parlak likes the city, which she lives in. She was born in this city, and she lives there since she was born. She feels herself as German. However, even if she feels like that, Germany is their second country. Their hometown is in Turkey, and they are foreigners in this country (Uçuk, 1996, p. 60). She tells her confusion with these words:

My thoughts have changed a lot. Now I go deep under the surfaces. I feel like I am going from today to the past. I started to think about who I am, where we came from. Why did the people of our country come away from their homes and come to this country? None of us is like the people of this place: neither with our looks nor with our customs. What are we doing here? (Uçuk, 1996, p. 13, trans. Dundar)

As a result, it can be said that although Parlak feels herself as a German, she knows that her real origin is Turkish. She is aware that she is a migrant in a foreign country. She asks herself the issue. For this reason, she has identity confusion.

Lastly, in Cahit Uçuk's book, the food culture of people in Germany is mentioned. It is explained that they constantly consume prepared foods and have meals with frozen food. The Turks living in Germany also adjust to the Germans and change their eating habits in an unwilling way. She would cook very nice home cooking if she did not work: soup with tomatoes, meat with fried potatoes, a nice rice dish. However, now she eats potato chips in cellophane, chicken cooked in a machine, salad in a box (Uçuk, 1996, p. 10).

This is a clear indication that a person is affected by the culture of the society in which she lives. This is not just about the difference between Turkey and Germany but also a commentary on globalisation – of fast, convenience foods from chain restaurants recognised worldwide so that it does not matter whether you are in Germany or Turkey. However, if we think of the 1990s and Parlak's family came to Germany from a poor village, we can assume that the villagers in Turkey are unaware of the global trends.

It is a good example of the interaction between cultures that Parlak asks his father to drink tea or a beer. Drinking tea habits in the Turkish culture and drinking beer habits in the German culture are used as metaphors for a Turkish person who lives in the German society in order to show the differences between German and Turkish cultures. It can be seen that migrants adjust to the new culture. After a while, they start to behave like local people because they are affected by the people around them.

Unlike TRSAH, Aman feels that he belongs to the UK. Aman states that

These are my friends. I want to go back to them, back to my school, back to my home in Manchester. It is where I belong, where Mother belongs. It is where Uncle Mir lives, where all our family lives. (Morpurgo, 2010, p. 52)

I like this country, too. Well, I did till four weeks and six days ago when they brought us here. Back home in Manchester, we've got just about everything we need, enough to eat, running water and hot water too. (Morpurgo, 2010, p. 198)

We are proper asylum seekers; this is our home now. This is where we belong. (Morpurgo, 2010, p. 206)

It is obvious that Aman's opinions are the result of safety reasons. The UK is a safe place for Aman and his mother. We can see his desire to stay in the UK thanks to internal focalization. In Afghanistan, there is hunger, cold and danger. They had to live in a cave as animals, and the police put them in prison and beat them (Morpurgo, 2010, pp. 82-83). As a result of these issues, Aman and his mother migrate to the UK. They feel that they belong to England. They never think of returning to their own countries. They can access whatever they need easily in the UK. They have a proper life. They do not want to think about their previous life in Afghanistan because the conditions in Afghanistan have many problems. For this reason, Aman wants to stay in the UK. Here, it can be said that Aman is counted as an unreliable narrator because he has a desire to stay in the UK, and he states that if he returns to Afghanistan, he will be in trouble. Actually, the UK government wants to send him and his mother to Afghanistan because, according to the government, the situation has changed in Afghanistan and it is now a safer place (Morpurgo, 2010, p. 205). However, Aman does not want to return. For this reason, he says that if they return to Afghanistan, they will be put in prison and they will be tortured. He states that he loves the UK.

These are just hypothetical thoughts, and there are no clear statements about the reason during the novel. These thoughts may be true or false. It is obvious that Aman likes Matt as his best friend. Matt also likes him and makes the effort to help Aman. However, there is no more information about why they should stay in the UK or why they should not return to Afghanistan by first-person narrators (Aman or Matt or Matt's grandfather). At the end of the novel, the government decides to return them, however, exceptionally, they are allowed to stay in the UK thanks to Sergeant Brodie.

As we saw in Chapter 5, the UN says that Afghanistan is a safe place and the family returns to their homeland. However, the mother is killed in Afghanistan. Here, we see again that the government says the same thing. The asylum seekers have negative memories related to Afghanistan and they do not want to return there. They also do not believe that the safety issue is solved because they may know potential dangers. So, here, the author portrays the government as unreliable.

To conclude, in TRSAH, the image of identity is a bit negative in TRSAH because Parlak confuses between Turkish and German identities. It can be said that even though Parlak likes Germany, and feels herself as a German, she is aware that her origin is Turkish. For this reason, she wants to work for her real country, Turkey. However, in *Shadow*, Aman does not want to remember his life in his own country because of negative memories. He is happy in England. He likes the country, his friends, his school, everything. He accepts that he is an asylum seeker and that his new country is England.

Hence, despite the fact that both books mention the issue of *unbelonging*, their perspectives are different. Parlak can be counted as a dual character in TRSAH because she works at learning German because she lives in Germany. She also works at learning Turkish because her origin is Turkish. She feels herself as German, but she is aware that her hometown is Turkey. In *Shadow*, although there is no clear statement that Aman feels himself as British, he sees the UK as his home. Because of safety reasons, he does not want to return to his hometown but wishes to continue to live in the UK.

6.3. Conclusion

This chapter has compared *Yurdumu Özledim* (IMMC) from Turkish YAL and *The Other Side of Truth* (TOSOT) from British YAL in the first part and *Eve Doğan Güneş* (TRSAH) from Turkish YAL and *Shadow* from British YAL in the second part.

In the first part, we have seen that IMMC and TOSOT mostly show negative images of local people towards migrants. Similarly, there are negative approaches to international students from teachers and students in IMMC. However, in TOSOT, we see that, on the one hand, teachers welcome international students; on the other hand, students bully them.

The second part has shown positive images of local people to migrants in TRSAH and *Shadow*, mostly. Although in both books, local people and local students have positive attitudes towards migrants, *Shadow* mentions the negative image of the British government to migrants. Both main characters in the novels, Parlak in TRSAH and Aman in *Shadow* sees

their new countries as ‘home’. Therefore, they do not think to return to their countries. They feel that they belong to the country they are now in.

As regards the Turkish books, although IMMC was published in 1977, the book is still popular in Turkey, and its last, 39th edition was published in 2016. TRSAH was published in 1996 as the first and only edition. Both books mention Turkish economic migrants’ experiences in Germany although the authors of the books do not live in Germany, and they have never lived there. IMMC draws a negative picture of Germany. On the contrary, TRSAH recounts the lives of Turks in Germany positively. There is a statement on Dayıoğlu’s webpage (<http://www.gultendayioglu.com/eser-detay/yurdumu-ozledim/29>) that the book was written according to the author’s observations in Germany. Similarly, a statement in TRSAH claims that the narrative is based on a real story of one of her readers (Uçuk, 1996, p. 25). However, these books are one-sided, and it is obvious that the authors try to create thoughts in readers’ mind in line with their own thoughts. Dayıoğlu supports the stereotypes of Turkish people about Germans and Germany with negative images. Dayıoğlu also supports the ideology of Kemalism. According to Kemalism, Turkish people are hardworking people, and they can achieve everything in Turkey. So, they do not need to immigrate to another country. If they stay in Turkey and work for Turkey, Turkey will be a developed country. IMMC gives the message that Turkish people have to stay in Turkey. Otherwise, they will not be happy in another country. However, Uçuk tries to break these stereotypes with positive images. It compares Turkey with Germany, and we see that Germany is much better than Turkey. For this reason, TRSAH supports Turkish immigration to Germany.

Regarding British books, TOSOT and *Shadow* tell of asylum seekers’ experiences in the UK. In TOSOT, on the one hand, Sade and Femi are lost in London and begin to live with host families, on the other hand, they try to stop their father’s deportation from a detention centre. Although there are many negative images of local people’s approaches to migrants, we see also positive images of local people. At the end of the novel, their father stays in the UK thanks to local people’s help. Similarly, in *Shadow*, the main character waits for his deportation, local people help him, and he stays in the UK.

The author of TOSOT, Naidoo was born in South Africa in 1941 and came to the UK in 1965 as a migrant for education. The author of *Shadow*, Morpurgo was born and is living in the UK. We see that the negative and positive images of local people in TOSOT. However, in *Shadow*, all local people’s images are positive to Aman, but the government’s images are negative. Naidoo’ and Morpurgo’s novels are, in the main, balanced novels. They show the

situation of being asylum seekers from different aspects and different images. They do not direct readers towards one-sided thoughts. They allow readers to think about the positive and negative experiences of asylum seekers.

Hence, it can be said that there is a sharp distinction between the Turkish books as the authors tell of two different experiences of Germany. However, the books set in the UK are more balanced stories with positive and negative images about approaches to migrants.



CHAPTER 7: THE ISSUES OF MIGRANTS

In Chapter 6, I compared the books in terms of local people's positive and negative attitudes and approaches towards migrants. In this chapter, I analyse the problems that migrant teenagers face in *Almanya Öyküsü* (may be translated into English as 'A Story in Germany') from Turkish YAL and in *Web of Lies* from British YAL. While doing this, I compare the similarities and differences in these books with the images used by the authors.

Almanya Öyküsü

İbrahim Örs was born in Turkey in 1928. He completed his primary and secondary education in Trabzon, and he graduated from the Gazi Education Institute. In 1942, he started to write articles in the newspaper *Yeni Yol* (The New Road) while he was in high school. He worked as a journalist in the newspapers *Son Saat* (Last Hour) and *Milliyet* (The Nationality). He won an award in the News Competition, which was organised by The Union of Turkish Journalists. He became famous in the field of literature by writing for children from 1980. One of his books, *Göl Çocukları* (The Lake Children), was selected as one of 100 secondary school classics recommended by the Turkish Ministry of Education. *Almanya Öyküsü* (may be translated into English as 'A Story in Germany') (ASIG) was written in 1975, but it was not published until 2010 (by the Turkish publisher Şimşek Yayınları) and then the book could be read by Turkish children.

ASIG is about 10-year-old Kaya and his family's experience in Germany. At the beginning of the novel, Kaya and his family live in their village in Turkey. His family is poor and want to emigrate to Germany in order to improve their standard of living. When they learn that the queue of applicants is long for immigration to Germany for male workers, Kaya's mother, Fatma, goes to Germany alone at first. She then invites her husband to Germany. Kaya and his younger sister, Gulfem, stay in the village with one of their relatives, Sakire. After a while, Sakire begins not to care about the children. For this reason, Kaya's father, Galip, brings his children to Germany.

The parents want to save a lot of money. Therefore, Kaya does not attend school, and he looks after his younger sister. Kaya meets with Ferman, who is in the same situation. Every day when the parents go to work, Kaya and Ferman go out with their siblings and meet Turkish children in a similar situation. Turkish children do not attend school because their parents do not inform the police that they are in Germany. For this reason, they look after their siblings, and their parents do not pay for nurseries for their younger children. They are free every day, and they develop bad habits such as smoking, drinking alcohol and theft.

After a while, Kaya starts to become a street child. However, he wants to attend school. For this reason, he complains to the police that his father has no police registration. His parents are then forced to send Kaya to school where he attends a German prep class. However, the course has poor conditions. After a while, he moves to a German primary school, but their expenses increase. Galip decides to send Fatma and their children to Turkey because they have not saved enough money for their future. It is cheaper for Fatma and the children to live in Turkey than in Germany. For this reason, Kaya and his sister and mother all return to Turkey and Galip his father continues to work in Germany. However, after a while, he starts to live with Magda who is a German woman and the owner of the factory where he works. When Galip begins not to reply to Kaya's letters, and he does not send money to his family, Kaya writes a letter to Ferman in Germany in order to get information about his father. Ferman informs Kaya that Galip now lives with a German wife.

Because Kaya wants the reunion of his family, he makes a plan. According to this plan, Kaya will pretend to have a serious illness, and when Kaya's father hears it, he will have to come and take his son to Germany. Galip returns to Turkey and then takes his son to Germany urgently. When Kaya visits the doctor in Germany, he says to his doctor that he is healthy and he needs the doctor's help to save his family. The doctor accepts his request, and he tells Galip that Kaya needs to stay in the hospital for a while. After that, Kaya starts to follow his father's girlfriend, Magda, in order to find a way to talk with her. One day, Kaya protects Magda from a dog attack, and she invites him to her house for a coffee to thank him. In the house, Kaya tells that he is Galip's son and Galip has a family in Turkey. Magda is surprised because Galip said to her that he was single. However, she wants to help Kaya because he saved her life. Therefore, she dismisses his father from her factory and ends the relationship with him. At the end of the novel, Kaya and his family return to Turkey, and they live happily.

Web of Lies

Beverley Naidoo wrote *Web of Lies* (WOL) in 2004 as a sequel to *The Other Side of Truth* which was published in 2000.

In this sequel to *The Other Side of Truth*, the narrator tells the story of Nigerian refugees Femi and Sade. 14-year-old Sade, her younger brother 12-year-old Femi, and her father all live in a council flat in London, and they wait for their claim for asylum to be approved by the British Government. Femi attends Year 7; Sade attends Year 10. At the beginning of the novel, on Femi's second day at Avon High, he meets with James, who is one of Sade's

classmates. James introduces Femi to Errol, and then Femi becomes involved in Errol's gang because he needs to be protected by older boys. He tells many lies to his father and sister, and after a while, he is in trouble.

Sade is upset when their father does not seem to notice her brother's lies. She also does not tell her father what Femi is doing. Their father is busy with Mrs Wallace, who is his girlfriend and a refugee from Sierra Leone. After a while, Femi starts to behave like other boys in the gang. He smokes pot, drinks beer, steals CD covers and lies to his father that he has football practice when he meets with the gang. One day, Errol tells Femi to deliver a packet to a woman. When he does so, he understands that it is a drug drop, and she is the mother of Donna, who is Sade's friend. The woman gives him an envelope, and there is a lot of money in the envelope. When he leaves the flat, some people attack him and steal the envelope. For this reason, Errol gets angry. He wants to stab Femi. At that moment, James is stabbed as he tries to protect Femi. Femi is arrested for the crime. Femi tells the police that Errol is the perpetrator. However, James says to the police that it was an accident. For this reason, the police let Errol go. Errol sets fire to their flat, but the police find his fingerprints on a petrol can, and Errol goes to jail.

7.1. Differences Between *Almanya Öyküsü* And *Web Of Lies*

This section investigates differences between *Almanya Öyküsü* and *Web of Lies*. The differences are investigated in four categories: the reasons for migration; the characters' education problem; the features in the schools; and housing facilities.

7.1.1. Reason for Migration

Firstly, the most important difference between ASIG and WOL is the reason for the characters' migration.

Turkish workers migrate to Germany from their poor villages in order to earn money and live under better conditions when they return to Turkey. Therefore, they are economic migrants. We see this issue throughout ASIG.

In ASIG, Kaya's family is poor, and they struggle with financial problems. They want to solve their financial problems. For this reason, the parents want to migrate to Germany as workers. Because there are a lot of male applicants on the waiting list, Kaya's mother, Fatma, applies for immigration. So, Fatma goes to Germany alone, and she leaves her husband and children in the village (Örs, 2010, pp. 14-23).

We see the image of money, here and this image is very important for Turkish people who want to immigrate to Germany. If they immigrate to Germany, they will earn money, and money will bring them a bright future. For this reason, they want to Germany in order to earn and collect money. Although most of the Turkish men in rural areas do not allow women to work, if their wives have a chance for immigration to Germany, women can go to Germany alone (Abadan-Unat, 2006). Kaya's family confirm this fact. Mother can leave her husband and children for the money she will earn in Germany.

Owing to zero focalization and the authorial narration, the reader can see their plans in detail. Although Kaya is the main character of the novel, and he has no idea about his parents' plans, readers learn of their immigration plan to Germany before the main character, Kaya. This narrative situation provides us as readers with detailed information about the story, and we can grasp all the events.

After a year, Fatma finds a job for her husband, Galip, and invites him to Germany. Kaya is unaware of this purpose. However, thanks to the authorial narrator, we, as readers, know their purpose through Galip's explanation to Kaya. Galip explains his and Fatma's immigration to Kaya. He says that their family is poor, so they need more money to cover their expenses and provide a brighter future for Kaya and his sister. He indicates that if he and his wife work together and Kaya and his sister, Gülfem, stay in the village, they will earn enough money in a shorter time. Therefore, Galip should go to Germany with his wife without their children (Örs, 2010, p. 29-31).

The author uses the image of money for immigration again. It is understood from this example that the migrants leave their children to improve the circumstances of their family. We know that they are poor in the village. However, because they want to earn a lot of money, they do not want their children in Germany owing to the children's expenses. They also think of returning to Turkey in a short time. The narrator shows that they migrate to Germany temporarily. They dream of a better life in Turkey after their German adventures. This example is similar to the first generation of Turkish workers in Germany. They would return to Turkey after earning money (Abadan-Unat, 2006).

The image of money a positive image as well as a negative image. On the one hand, it could provide a better life for immigrants. However, the members of families are separated for this purpose. The children have to stay far from their parents. The author shows both positive and negative sides of migration by using the image of money. Here, the image of Germany

is also positive. Germany provides them with a better life. In other words, it saves them from financial problems.

Hence, the authorial narrator tells us the main reason for Turkish migration to Germany from Galip's mouth repeatedly throughout the novel. The narrator tries to jog the readers' memories so we can remember that Turkish migrants go to Germany in order to earn money and have a bright future. Even though the author is not an immigrant, he tries to show their desire to immigrate to Germany with positive images.

However, in WOL, Sade, Femi and their father, Solarin, migrate to the UK as asylum seekers.

Unlike Kaya's family in ASIG, Sade, Femi and their father, Solarin in WOL, migrate from Nigeria to the UK for safety and protection.

As we know from their stories in the first book, *The Other Side of Truth* (TOSOT), their father is an outspoken journalist. Although the Nigerian regime wants to kill Solarin, his wife is killed by the government in Nigeria. For this reason, Solarin sends his children to London. Otherwise, the government would kill the father and his children. In the sequel, WOL, sometimes the figural narrator reminds us of their backstories from the first book. Unlike in ASIG, the characters have the intention to stay in the UK in WOL. The characters want to stay in the UK because of the safety issues in Nigeria. In the novel, they wait for the results of their asylum application.

We see this intention to stay in the UK through Sade and Femi's eyes, owing to internal focalization. The focalized characters tell us in the novel of their request to stay in the UK. However, because the figural narrator's knowledge is limited, we do not know the result of their application.

The UK with the image of safety is used as a positive image for asylum seekers. The author wants to mean that the UK is a safe country and if someone is in danger in his/her country, the UK can be a refuge for him/her.

Consequently, the main difference between ASIG and WOL is the *reason for migration*. Both narrators convey the reason clearly in the novels. Although the reasons for the migration of the characters in the novels are different, both authors use the reasons for migration, money in ASIG and safety in WOL, as positive images. However, in ASIG, the reason has also a negative side because it separates the members of the family.

7.1.2. Schooling Issues

The second difference is the characters' need for education.

In this section, the positive image of Germany turns negative in ASIG.

Turkish migrants in Germany have the reputation of being very stingy about spending money. Their main aim is to save money and return to their village in Turkey with a lot of money (Gitmez, 1983). For this reason, they are also not interested in the German language. Turkish migrants are the largest community of immigrant groups in Germany who do not speak German. According to research conducted in 1980, 29.5% of Turkish workers cannot speak German at all. This research shows that only 13.5% of Turkish workers attend a German language course (Gitmez, 1983). Many families also do not send their children to a German course or school. The reason for this apathy about learning a foreign language is related to the decision to return to Turkey (Abadan-Unat, 2006). In spite of the fact that the data is old, it is important that it shows the language skills of the first generation of Turkish immigrants. ASIG was written on the first generation of Turkish workers in Germany, and the narrator in the novel points out this issue with many examples.

For example, in spite of the fact that it is compulsory under German law for the children to be at school, Kaya's parents do not think to send their daughter, Gulfem, to a nursery because it is expensive and they do not want to spend money for her education. For this reason, the family thinks that Kaya can look after his sister. So, his father, Galip, does not inform the police that Kaya is in Germany. Hence, Kaya does not attend school because he looks after her sister at home when his parents are at work.

We learn Galip's plan thanks to the authorial narrator. Authorial narration situation shows even the secret plans in the story to the readers, such as Galip's plan about his children.

The authorial narrator tells of the same problem for other Turkish children in ASIG thanks to zero focalization. The schooling issue is seen in the lives of other Turkish children. For example, Kaya meets with Ferman, who came to Germany with his parents two years previously. Now, he has a 2-year-old brother. His parents do not let him attend school either, because they want him to stay with his brother at home like Kaya. In spite of the fact that he wants to attend school, his parents explain to him that they need to save money and he should look after his brother (Örs, 2010, pp. 95-96).

Here, the author uses the image of money as a negative image. We see that due to the purpose of saving money, the children do not attend their schools. Although they have desires to attend their schools, they have to stay at home in order to look after their siblings.

In another example, Kaya meets with a Turkish girl whose name is Sabahat. She says to him that she wanted to attend school, but she could not speak German. For this reason, she attended a German prep school. She was not successful in school, and she gave up going after a while. Now, she meets with other Turkish children every day and spends her day with them. She says that no Turkish children attend school. All of them are the nursemaids of their siblings (Örs, 2010, pp. 108-110).

From these examples, we see that some Turkish children cannot attend school owing to their care of their siblings. For this reason, they are uneducated and become street children. However, their parents do not take care of them. As we saw before, the parents do not want to spend money on their children. The narrator tries to show the importance of this issue by showing Turkish children's lives in Germany. Thanks to the authorial narrator and zero focalization, we can learn about different characters' experiences. We also see that the author draws a negative image of Germany for Turkish children who are at school-age. Because of the importance of money for Turkish workers in Germany, children cannot attend their schools. Here, money and Germany are used as negative images for Turkish children.

I also want to underline here the irony of the situation. Turkish families migrate to Germany to make more money to improve the lives particularly of the children, yet the situation is that the children actually end up worse off. We can see that although the purpose of migration to Germany is to have a brighter future, the migrants' lives in ASIG are lived under very poor and testing conditions in Germany. They prefer poorer living standards in Germany in return for their future life back home, but no one knows whether they will obtain it. It is obvious that migrant children's education problems will not bring them a bright future because education is one of the most important issues in life.

To sum up, ASIG illustrates that most Turkish parents in Germany do not let their children attend school if they have younger children who need to be cared for. The older children are responsible for their younger siblings because their parents save more money that way. If they send Kaya to school, they will have to pay for childcare or a nursery for Gulfem. However, Kaya looks after her for free. The narrator tells a parallel story in reality, and the narrator shows the importance of the schooling problem for Turkish migrant children in Germany.

In WOL, the situation is different for Sade and Femi because they can attend their school. In WOL, their father is interested in their education although he is always busy in order to cover living expenses in their new country. He accords importance to his children's education. The narrator also tells us that Sade and Femi's attend school even in difficult circumstances. In the first book, TOSOT, they look for their father, and they try to find a safe place to stay; but they will even attend school in the house of Aunt Gracie and Uncle Roy, with whom Sade and Femi stay, in order to become educated. In TOSOT, through Sade's eyes and in WOL, through Sade and Femi's eyes as internal focalizers, we see the events at their schools.

It can be understood that the UK has a positive image because even asylum seekers can attend school. The author reflects the UK positively with the education rights of asylum seekers in the UK.

In conclusion, the difference between ASIG and WOL shows that economic migrants and asylum seekers – Femi and Sade are asylum seekers because we do not know the result of their application for asylum – accord contrasting importance to education. Although in ASIG the economic migrants' status is clear, and they have a regular income, they ignore their children's education. However, although the asylum seekers' status is not clear, they attend school.

The laws for migrant's education are also similar in both countries. In Germany, every child has to attend school. However, Kaya is not registered by his father with the police, and the police unaware that Kaya is in Germany. Asylum seekers have to give their information to the government and, while they are waiting for the decision, they have to obey the rules in the UK. Therefore, Sade and Femi attend school even in the midst of their problems.

7.1.3. Experiences at School

The third difference is the characters' experiences in schools in the novels. The features in their schools which provided by governments are different in both books.

In Germany, although primary and secondary schools have language preparation classes for international students, the facilities of these classes are not adequate. The most common problems are crowded classes, inadequate teachers, and lack of equipment. In most German schools, the prep classes are held in the classrooms, which are in the worst conditions (Gitmez, 1983; Şahin, 2010).

The narrator describes this fact in ASIG. Kaya and Ferman need to attend a German prep school because they cannot read and write in German. Because the classroom is so crowded and there is no available desk for them, they sit at a desk with two students. A Turkish teacher comes for all courses, even for the German language class in the school. He is not good at German although he tries to teach it (Örs, 2010, pp. 156-157).

In this part, the narrator tells us that Turkish children need to learn German properly in prep class to attend normal school. However, we see that the teacher's German and teaching skills are poor. It is also important here that their teacher, like their parents, is not interested in his students' success.

The narrator continues to describe the classroom. There are almost 60 students in a small classroom. It is dirty and cold, and there are not enough books for all the students. Many Turkish students here are unsuccessful in that they cannot pass the German prep class even if they attend it for a long time because of the poor conditions. Therefore, some students who attend the class for a long time leave the class (Örs, 2010, pp. 156-160).

We see that although they need to attend this class to learn German, the key features of the class are not conducive for actually learning German. Owing to the poor conditions in the prep class, the children who fail to learn the German language give up the class after a while and become street children.

There is also the dilemma in ASIG that the German Government stipulates that every child in Germany must attend school. However, the features of the class are poor. For this reason, being successful in class is very difficult. As a result, it can be said about this policy that the migrants' children have to attend school, but they do not have to be successful. We can see the truth of this statement in the next example.

The normal classrooms in primary school have 30 students, but the German students' parents complain that the classrooms are crowded and the number of students should decrease. Sometimes they organise a demonstration to protest about this issue. Kaya and Ferman think that if their families gave importance to them, they would organise a huge demonstration to protest about their poor conditions. However, they conclude that their parents are careless about their children's circumstances (Örs, 2010, pp. 161-162).

The authorial narrator wants to show the importance of education for German and Turkish children. We can see that although Germans have better conditions at school, their parents want even better conditions for their children. However, Turkish parents are careless about

the conditions of the class. For this reason, Turkish migrant children are unsuccessful. As we saw before, actually, they do not want to send their children to school due to the expense. Although there is no statement about it, we can guess that if they give up school, their parents perhaps will be happy because they will save more money. This absolutely contradicts their supposed reasons for going to Germany in the first place – to make a better life for their children so that they can have a bright future.

We see the negative image of the school in ASIG. There are no positive features of schools for Turkish immigrant children. For this reason, they are doomed. It can be said that the author tries to oppose Turkish children's desire to go to Germany with these negative images. On the one hand, their parents are not interested in them and do not want to send them to school. On the other hand, the German government do not seem to want their success as they only provide them with poor classrooms. In both cases, Turkish children are in Germany deprived of education. So, the author may mean that staying in Turkey and attending school there is better than living in Germany. In this view, Germany may seem like a paradise from the outside but, in fact, it is not a heavenly country for Turkish children.

To sum up, it can be said that although every child has to attend school in Germany, the state does not provide educational opportunities for them, and they become unsuccessful.

In WOL, by contrast, Sade and Femi have no language problem. They can speak English before coming to the UK because Nigeria is a Commonwealth country and the official language of Nigeria is English. For this reason, they attend school without language problems. They attend their schools with British students. It can be said that their conditions in the school are the same as those of their British friends. There are no discriminatory statements about school facilities in WOL.

At school, Gary and Femi are good friends even though Gary is British (Naidoo, 2004, p. 7). They want to enter the football team in school, and they work very hard for it (Naidoo, 2004, p. 98). They like each other very much.

We see that Gary and Femi are good at football. Moreover, their teacher, Hendy, invites them to football practice.

So, there is a positive image of the school in WOL. The teachers do not discriminate among their students. The government also provides equal opportunities for local people and asylum seekers. Thanks to this equality, we see the friendship of an asylum seeker and a local child.

As a result, although Femi and Sade are asylum seekers, the British government provides reasonable educational openings for them in WOL. However, the German government provides poor conditions for economic migrants' children. Turkish children in Germany are unlucky because both the government and their parents are careless about them. It can be said that the authorial narrator in ASIG explores the issue on the basis of the community's authentic experiences in Germany. The narrator of WOL does not mention discriminatory approaches in the school by the British government at all. Although the school has a negative image in ASIG, it has a positive image in WOL.

7.1.4. Standard of Living

The fourth difference is the standard of living for migrants in Germany and the UK. Both books mention this issue differently.

In Germany, guest workers were placed in a collective living area called a *Heim* near the factories where they would work after they were accepted as workers in Germany. These workers had the following options in their choice of places to live: to share an apartment or house with other Turkish workers, to rent an independent flat in old buildings, to live in cheap rented worker apartments or to stay in a *Heim*. These options depended on the economic conditions of the workers. They could choose their living areas (Abadan, 1964; Şahin, 2010). Workers who did not want to stay in a *Heim* were settled in apartments in poorer areas. There are many reasons why Turkish workers stayed in these houses: in the short term, to save as much money as possible and live a comfortable life when they return home; to live together with people of their own culture; to live away from a German society from which they are excluded and by which they are humiliated by (Gitmez, 1983; Şahin, 2010).

The narrator in ASIG dwells on this issue. Kaya and his family live in Kreuzberg in Berlin. It is different from other towns because many Turkish workers live there. The houses are old. Most shops have signboards in Turkish. Some people carry the flag of Turkey, and some people wear traditional Turkish clothes (Örs, 2010, p. 77).

Abadan-Unat (2006) states that Turkish people in Germany prefer to live with other Turks in the same area because they feel more comfortable among Turkish people. The reason is that their language, cultural background and experiences are similar. We see this in ASIG that Turkish people live in Kreuzberg and they create a 'little Turkey' there.

Galip explains to Kaya why Turkish people live in Kreuzberg: that there are cheap flats and rooms there. They do not want to pay too much for rent. For this reason, they stay in cheap flats and save more money (Örs, 2010, p. 78).

The narrator again mentions Turkish immigrants' financial aims from Galip's mouth and its implication for their standard of living. We can see that their aim is earning and saving money and returning to Turkey as soon as possible. They do not think about settling in Germany. For this reason, they live in temporary places.

The authorial narrator tells us of their houses in Germany and Turkey through Kaya's eyes. Kaya compares their houses in Turkey and in Germany: The flat which is rented by Kaya's father is old like other Turkish workers' flats, and it has just one room and is dark. Therefore he does not like the flat because their house in the village was large and bright. The bathroom and toilet are in common use (Örs, 2010, p. 85).

The flat is used for negative Germany image for readers. The flat is also an image in the story and the author compares the life in Germany with the life in Turkey with the image of the flat. He wants to say that although the people in Turkish villages have poor conditions, their lives are better than Turkish immigrants' lives in Germany. They have better houses and better education opportunities in Turkey.

By contrast, in *WOL*, the government gives flats to asylum seekers while they are waiting for their claim for asylum to be approved by the British Government. Even if they need to change the flat for some reasons; they can move into another flat. When Sade and Femi are in trouble because of Errol's gang, Papa informs the Housing Office. They put them on the waiting list to move into a flat in another area (Naidoo, 2004, p. 164).

We see in *WOL* that, although the asylum seekers have no options apart from the ones that are provided by the government, their living conditions are better than the economic migrants in Germany in *ASIG*. Perhaps the economic migrants can live in better conditions, but they sacrifice their present life in Germany for their future. They think that they have to save money for their bright future in their homelands. However, in *WOL*, asylum seekers live their present lives in a new country with the opportunities that are provided by the government. Because they also want to leave their negative memories behind, they focus on the present time.

In both books, we see different living conditions in the characters' new countries with images of flats. In *ASIG*, despite the fact that Turkish people have money to live under better

conditions, they do not choose this due to saving more money. For this reason, the author draws a negative picture with the image of the flat, that their lives are worse than their lives in Turkey. Their house was larger, and they had a bathroom in it, but they do not have this in Germany. In WOL, the characters do not have any problems with their houses and standard of living. The narrator does not mention the problem throughout the novel, so the flat has a positive image in WOL. Although they are asylum seekers and they do not have anything in their own countries, their standard of living is better than that of economic migrants in ASIG. It can be said that both books, generally, appear to present a realistic picture of migrants' experiences in Germany and Britain according to the facts.

7.2. Similarities Between *Almanya Öyküsü* And *Web Of Lies*

The similarities between the novels are discussed under four themes in this section.

7.2.1. Fear of Deportation

The most important similarity in both books is the fear of deportation. Deportation is the most important problem for all migrants. Economic migrants want to stay in their new countries for financial reasons because if they return to their countries, they will return to poverty. Similarly, asylum seekers migrate to a new country because of safety issues, and if they return, they will face these issues again. For this reason, both authors use the image of the fear of deportation deeply in their novels.

In ASIG, we see the problem thanks to the authorial narrator. Kaya goes to a police station in order to inform them about his schooling problem. His father is unaware of this. When Kaya says to the police that he wants to attend school, the police send a letter to Galip that he should visit the police station as soon as possible. When Galip visits the police station, the commissioner says to his father that he committed a crime by not registering his children. Galip explains that Kaya has a younger sister and they cannot spend money for her nursery, for this reason, Kaya has to stay with his sister at home. Then, the commissioner tells him that if he does not send his son to school, he will get a significant punishment, such as the cancellation of his work permit and deportation. When he hears this punishment, he is willing to send Kaya to school (Örs, 2010, pp. 144-148).

Hence, it can be understood that Galip is very afraid of being deported, and he gives up his biggest aim, saving more money. Despite this, Kaya repeatedly tells his father he wants to attend school and Galip refuses him. However, he finally gives up his objection for fear of deportation. For this reason, he forces himself to obey the law. Otherwise, he will have to

give up his future aims owing to deportation. The author uses the image of fear both negatively and positively. It is a negative image for Galip because he gives up the purpose of saving money by not sending his son to school. Thus, his expenses will increase, and he will save less money. However, fear is a positive image for Kaya. Due to his father's fear, he can attend school.

Similarly, we can see the image of the fear of deportation several times in WOL. It is a negative image for Sade, Femi and their father because, if they are deported, they will be in danger.

Firstly, we see Sade's fear of deportation. When Sade learns that Femi has become friends with Errol who is the leader of a gang, she says that if Femi gets into trouble, the immigration people will not let them stay in the UK (Naidoo, 2004, p. 23-24). She reminds her brother of this issue repeatedly, and she tells us of this fear herself. If Femi is in trouble, the Border Agency will not approve their stay in the UK because of him:

‘You’re going to make trouble for us. The immigration people won’t give Papa his papers because of you!’ Her voice was spiralling out of control. She hadn’t meant to get carried away like this. (Naidoo, 2004, p. 61)

In this example, we see that Errol is not a good person because the school expels him, and the friendship between Errol and Femi may become a problem for their stay in the UK. If they are deported, they will face serious danger in Nigeria. For this reason, Sade is worried about their future in the UK when she hears of the friendship. She is angry with Femi. Actually, as an internal focalizer, she guesses that Femi and Errol are just in a friendship. She does not know that Femi is a member of Errol's gang. However, she is worried about her brother. It is obvious that, if she knew the story in detail, her reaction would be much stronger.

Secondly, Femi also has the same worry as Sade. After Femi gets in trouble, Femi, Sade and their father begin to live in Uncle Roy's house. At that time, Errol sets fire to their flat. When police officers come to Uncle Roy's and Aunt Gracies' house in order to inform Papa about the fire in their flat, Femi thinks: ‘They hadn’t come for him, had they? Or had they come for papa? Had the immigration people sent for him?’ (Naidoo, 2004, p. 171)

Femi feels guilty because he became a member of Errol's gang. He is worried about deportation because of this membership. Although he does not listen to Sade's warning that he should not be involved with Errol, he has a real fear of deportation. Femi enters Errol's

gang because he needs to be protected against the racist actions of some local people. However, the fear of being deported is weighed against the fear of not being protected by the gangs. In this comparison, it can be said that the need for protection is more important for Femi at the beginning of the novel, and he does not think that these crimes will lead to their deportation. When he understands this fact, he starts to be afraid of deportation.

Lastly, Papa has the same fear. When Femi is captured by police because Errol stabs James, another member of the gang, and the police think that Femi is the criminal, Papa asks Mr Nathan, their lawyer, whether the police will notify the Immigration Office about this issue and if this issue will affect their application (Naidoo, 2004, p. 154).

Although Femi is innocent of this crime, Papa is worried about their stay in the UK. He wants to stay in the UK because he knows that if he does not stay in the UK, he and his children will be in trouble. Of course, Papa is concerned about the consequences of this incident for Femi. However, the narrator highlights Papa's worry in order to show his fear of deportation.

We see that all main characters have the same fear related to Femi's involvement in Errol's gang. Independently from Femi, Sade has this fear, and we see that she wants to stay in the UK.

At the end of the novel, Sade writes her feelings in her diary with these words:

A few weeks ago, Papa found out that almost every Nigerian who asked the British Government for asylum in the last three years has been turned down!!!! (...) I always believed that when the immigration officers studied Papa's case properly, they would understand how we became refugees. They would know he was telling the truth. But if they haven't believed thousands of other Nigerians, what are our chances??? They claim they are fair but, if you are Nigerian, they don't even care whether your story is true. (Naidoo, 2004, p. 211)

Here, Sade criticises the government's approach to asylum seekers. We do not know whether they get approval or not because of figural narration. So, the narrator has limited knowledge about the story. However, we can guess that their chance is low because almost all Nigerian applications are rejected. For this reason, we see Sade's worry about deportation. The UK government provides accommodation and financial support to asylum seekers while they are waiting for the result of their asylum applications. However, the possibility of a positive

result is low for Nigerian asylum seekers. Sade judges this issue with this thought: ‘(...) if you are Nigerian, they don’t even care whether your story is true.’ (Naidoo, 2004, p. 211).

It can be seen that the image of the fear of deportation is used in both books as a negative image. Even if the characters’ migration status is different, their fears about deportation are similar.

Because there are a figural narrator and internal focalization, we can see this fear better in WOL. We see the characters thoughts and that they worry deeply. However, in ASIG, we see this fear as superficial. They do not want to do anything that will adversely affect their lives in a foreign country. It can be said that fear is a form of control over them by the government. In this way, the government wants that migrants have to follow the laws like local people. For this reason, migrants force themselves to follow the rules in their host country. However, this fear can lead to stress for them. They always force themselves to behave in a controlled way and, if they have a problem in society, they face this fear.

7.2.2. Gangs

The second important similarity linking both books is the images of the gangs in Germany and in the UK.

Zafer is a Turkish teenager and the leader of the gang of Turkish teenagers in ASIG as Errol is the leader of his gang in WOL. The members of the gangs have bad habits such as smoking, drinking alcohol and theft. However, there is a difference between the novels that the members of the gang are immigrant children, Turkish in ASIG, but local teenagers are also involved with Errol’s gang in WOL. In ASIG, Kaya has a relationship with the members, but he does not belong to the gang. However, Femi enters the gang as a member.

Femi’s reason for entering the gang is to be protected by other members. He thinks if someone is weak, the people can play with him like a toy. Therefore, if he is in a gang, no one will make fun of him. After he enters Errol’s gang, Femi complains to the members of the gang that

I was walking down the road, with my friend. (...) A load of white men shouted this racist stuff – from their old banger.’ Femi says. James replies, ‘Where’ve you been, little brother? Black people get this rubbish every day! ‘They were grown-ups! They shouted at Gary – ‘cause he’s white, and he was with me.’ ‘So what did your friend Gary do?’ ‘Nothing. Said just to ignore them.’ (Naidoo, 2004, p. 71)

In this exchange, we see that an element of the local population is racist. For this reason, Femi, who is black and a migrant, needs to be protected. Also, he is an asylum seeker, and he has nothing in the UK. He is alone and powerless. He and Gary are good friends, but Gary just ignores this kind of behaviour towards Femi. Therefore, Femi does not feel safe. Accordingly, he concludes that the gang would protect him from racist behaviour. They are also white, and the protection of a black child by white young people is attractive for Femi.

Although this image of the weak, feeble black child protected by the strong 'dominant' white child is also extremely controversial, the narrator explains in the story that Femi does not feel an outsider by being involved with local children in a gang.

In ASIG, we see that, according to Kaya's self-awareness, the behaviour of the gang is wrong. Because the Turkish children are street children and Kaya's wish is to attend school, Kaya does not want to spend time with them. Throughout the novel, the narrator does not mention discriminative behaviours against him by local people, and he does not need to be protected like Femi.

The books mention bad behaviour in the gangs, and I compare them in two groups.

The first is bad habits. In ASIG, Zafer smokes and drinks a bottle of cognac. When Kaya sees this scene, he is surprised that Zafer drinks alcohol and smokes at the age of 16. After a while, Sabahat, a girl in the gang, begins to drink cognac. According to her, its taste is so nice. However, Kaya does not like their behaviour (Örs, 2010, p. 121).

In this example, Kaya sees Turkish children's behaviour as wrong. Therefore, he is surprised. According to him, their behaviour is similar to German habits. It is interesting that Kaya generalises these behaviours to all Germans.

The image of bad habits is used by the author in order to explain his nationalist ideas. Thus, readers can think that the German lifestyle is not suitable for Turkish people. So, they cannot intend to immigrate to Germany: Kaya thinks that Turkish teenagers have started to live like Germans. They smoke, drink alcohol and spend their days with bad behaviour. They do not miss their countries because they start to forget their languages, their cultures. Actually, they begin to forget themselves (Örs, 2010, p. 121).

We see that Kaya thinks that if someone has bad behaviour, he is similar to a German person. We also see that the children forget their culture by behaving in this way. According to him, they start to become assimilated. As a result, it can be said that Kaya does not behave like them because he wants to protect his Turkish identity. Although there is no description of

Turkish identity in the book, the narrator mentions that smoking, drinking alcohol and using drugs are not related to Turkish identity but to the German lifestyle.

However, in WOL, the image of bad habits is used by the author in order to show the importance of Femi's need for protection. Femi tries smoking and drinking beer in the gang. Although he is afraid of his father's reaction, he indulges these vices.

We see that Femi wants to behave like the other members of the gang. Despite the fact that he knows that smoking and drinking alcohol are bad, he continues to pursue them. It can be said that Femi forms these bad habits because of peer pressure and fear of expulsion from the gang. Femi needs the members' protection. Therefore, he does not refuse these temptations.

Consequently, we see that Femi's and Kaya's needs are different. Kaya wants to protect his identity, but Femi wants to be protected from racist behaviours on the part of local people in the host society. For this reason, the image of bad habits is used for different purposes. In ASIG, the author associates bad habits with being German. In WOL, the author underlines bad habits are bad because Femi is afraid of his father when he tries them. However, Femi tries to be like his white friends.

The second anti-social practice is theft. We see that Femi and Kaya show different reactions to this image.

In ASIG, Yorgo, who has a fast food shop, beats Zafer's brother. Zafer is so angry and wants to take revenge on him. For this reason, he tells Kaya that he will enter the shop and he will take something in the shop without payment and run away. At that time, Zafer and his friends will steal toast, sandwiches, and juices in the shop. However, Kaya does not accept his offer. According to him, this plan is robbery, and this is not an acceptable thing (Örs, 2010, pp. 125-126).

However, in WOL, it is seen that Femi steals several times in spite of the fact that he is aware that stealing is a crime. Femi steals new CD covers from different record shops with the other members of the gang, Dave, Jarrett and Gul, several times. At first, he is worried that he will be caught while he is stealing but, after a while, he learns how something is stolen. He knows that it is a crime. For this reason, he thinks that he is just stealing empty CD cases. Hence, he relieves himself by thinking like that (Naidoo, 2004, p. 78).

We see in both books that the characters know that theft is a crime. However, Femi does it, and he thinks that stealing empty CD cases is not really important, so he thinks of himself as not guilty. Kaya does not accept it.

In conclusion, the authors in both books use the images of gangs as negative images. They also use the image of bad habits and theft in order to describe the image of the gang. Although Femi is described as an ordinary teenager, we see that the author depicts Kaya as an ideal teenager because he has no serious vices, he is always logical and honest. It can even be said that he describes Kaya as a prig.

7.2.3. Positive Approaches by Local People

Finally, in both books, we can see positive approaches to migrants on the part of local people. In ASIG, although there are negative images related to the German government, German schools, Turkish lifestyles in Germany, there are many positive examples of the positive image of the German people. Three Germans affect Kaya's life directly and positively.

First, Kaya goes to a police station to inform the police about his school problem. Kaya asks the commissioner not to punish his father. The Commissioner likes Kaya, and he says that they will help Kaya without punishment (Örs, 2010, pp. 139-143).

We see that, although Kaya's father commits the crime of not informing the police about Kaya, the Commissioner does not punish Kaya's father because of his crime. Kaya attends school thanks to the Commissioner.

Second, when Kaya arrives in Berlin, his father takes him to the best clinic in Berlin to get well again. In the clinic, Kaya says to the doctor that he is actually not ill, but he needs the lie because of the continuity of their family. The doctor sympathises and agrees to help in order to save Kaya's family. The doctor agrees to lie to Kaya's father that Kaya is so sick (Örs, 2010, pp. 220-224).

Third, Kaya's dog attacks Magda, who is Galip's new girlfriend, and Kaya saves her. Kaya tells her that Galip is his father and that his mother is waiting for her husband. She is shocked because Galip told her that he is single. Kaya wants help from Magda. Magda agrees to help because Kaya saved her from an attack by a dog. For this reason, she wants to thank him (Örs, 2010, pp. 232-237). Magda accepts Kaya's request and tells Galip that he is a liar and he should return to his wife again. She dismisses him from the factory, and she gives his accumulated pay to him. Also, she pays him compensation. Furthermore, she gives more

money to Galip because Kaya saved her life. She invites Kaya and his family for dinner. They celebrate Kaya and his families' return to Turkey (Örs, 2010, pp. 248-251).

It can be seen that the second and third examples in ASIG are unlikely and unrealistic. Perhaps within the circumstances, characters can have all sorts of loyalties, sympathies, compassion, but these kinds of incidents are highly unusual. The images of a lying doctor and a helpful girlfriend and an understanding spouse of the same man are not realistic. Even the first example can be counted as an unrealistic event that the father successfully hides his son from the police in order to not send him to school, and the police do not punish him when they learn of this issue.

As a result, although the author uses negative images for Germany in the previous sections, he describes German people as friends of immigrants because they help them, and they even lie for them. With these examples, the author tries to draw a positive image of German people for readers. He does not mention any negative approaches by German people during the novel. He focuses on Turkish children's lives in Germany. He mentions the poor conditions of prep class which shows a negative attitude from the German Government. Hence, it can be said that the narrator has mostly positive thoughts about Germans, and he creates positive ideas about Germans in readers' minds. However, the author describes the lives of Turkish people in Germany very badly even though the Germans' approaches are friendly.

Similarly, there are some positive responses to migrants by local people in WOL. We see a positive image of British people.

Firstly, Gary and Femi are good friends for one year although Gary is British (Naidoo, 2004, p. 7). They like football, Science class and experiments in this lesson (Naidoo, 2004, p. 98).

We see that in some cases, nationality does not get in the way of friendship. Their interests are similar, and they become good friends.

Throughout the novel, we also see the relationship between Errol and Femi. Although Errol wants Femi to commit crimes, we do not see racist behaviour from him or from other members of the gang against Femi. James, another member, also is stabbed by Errol in order to save Femi. Although Femi has scruples about the bad behaviour, he is happy in the gang until the stabbing event. Femi does not face any discriminatory attitudes in the gang.

Secondly, according to Papa, British people are interested in migrants' problems although the government does not solve their problems. When he and Mrs Wallace, his girlfriend, talk about the situation in Sierra Leone, Papa says to her that, if British people knew what is

going on in Sierra Leone, they would want their government to do more. They are interested in personal stories (Naidoo, 2004, p. 117).

In this example, Papa knows it because, (as related in the first book, *The Other Side of Truth*) when he started a hunger strike against his deportation, many British people attended a demonstration for his liberation. Papa also trusts ordinary people, if not the government. For this reason, he wants to inform British people about the situation in Sierra Leone.

Hence, this novel also describes local people positively like ASIG. It can be said that although asylum seekers have many problems in their new countries, most local people support them. The author tries to say that, although the British government approaches asylum seekers with suspicion (they can be deported by the government or their application for being a refugee can be refused by the government), most of the British people want to live together with them. Although there are some racist approaches to them, the local people generally are friendly.

Consequently, both narrators highlight many humanising and compassionate responses to migrants from local people by drawing positive images of them.

7.3. Conclusion

This chapter has examined the similarities and differences between *Almanya Öyküsü* and *Web of Lies*. Although the novels are from different literature, they demonstrate key intersections as well as important differences.

In the first part, I have analysed the differences between ASIG and WOL under four subheadings. Firstly, the migration reasons for the characters in the novels are different. While ASIG mentions economic migrants with the image of money, we see asylum seekers with the images of safety and protection in WOL. Secondly, the teenagers in ASIG have schooling problems and the parents do not want to send them to school. However, in WOL, there is no problem related to the characters' school attendance. Thirdly, the facilities of the schools are different. We see a negative image of the school in the ASIG. Owing to the lack of German language skills, characters need to attend German prep classes which have poor conditions. Unlike ASIG, WOL shows a positive image of the school that asylum seekers and local students attend the same classes in the same conditions. Lastly, although economic migrants have a regular income, they choose life under poor conditions in order to save money. Asylum seekers live in the conditions which are provided by the government. The flat is a negative image in ASIG, but positive in WOL.

The second part has investigated the similarities between ASIG and WOL under four subheadings.

First, economic migrants and asylum seekers have a fear of deportation. This image affects them negatively. If they are deported, economic migrants will give up their dreams of a lot of money and asylum seekers will face safety problems. Second, Turkish teenagers and British teenagers are involved in gangs. Although both images of the gangs are negative, there is a difference between the gangs. In ASIG, Turkish migrant teenagers are involved the gangs which are created by a Turkish teenager leader. However, in WOL, an asylum seeker is involved in a gang created by a local teenager. Lastly, we see the positive image of local people in both novels.

In the light of these similarities and differences, it can be seen that both authors underline most of the local people are positive to migrants. However, there are some racist and xenophobic people as in every society. This kind of behaviours forces migrants to live like local people. Nevertheless, they cannot be local people. Moreover, they begin to lose their identities. Both novels point out this issue with the image of the gang. On the one hand, the migrants can commit a crime in order to be a member of society although they can be deported for this crime. The need to be a member of society dominates the fear of deportation. On the other hand, due to this fear, they strictly adhere to the rules. Because of their needs (money for economic migrants, protection for asylum seekers), they want to stay in their new countries.

CHAPTER 8: REFLECTIONS AND CONCLUSION: MIGRATION, FAMILY AND YOUNG ADULT IDENTITY

Anyone watching television in recent years cannot fail to have gained an impression of the plight of migrants across the world. Whether the migration is economic, as is largely depicted in the four Turkish novels under study, or seeking refugee status, as in the four British novels selected, universal problematic themes are illustrated in the dramatic pictures of the camps shown in our homes daily and many of these themes feature in the YA novels discussed in this thesis.

In reviewing and analysing these books, three major themes have emerged that seem worthy of further discussion.

8.1. Migrants and Globalisation

Globalisation is one of the major concerns of our time. Different scholars have suggested different perspectives on it, including the following broad definition: “deterritorialisation of space, displacement and diffusion of culture, diversity and fragmentation, and interdependence” (Delanty, 2000, pp. 81-85). Robertson (1992) also suggests that globalisation triggers the relativisation (making relative) of societies and of national identities and, interactively, the expansion of individual identities. He goes on to suggest that these interactive processes lead to the relativisation of citizenship as well. During (1999, p. 4) states that:

as the culture was thought about less as an expression of local communal lives and more as an apparatus within a large system of domination, cultural studies offered critiques of culture’s hegemonic effects.

This hegemony inclines towards the alienation of young migrants as their own identities are deconstructed by the norms and values of a host society.

Migrant cultures are of course, never 'pure' but always changing and evolving through interaction with the models, symbols and icons of the host society. Migrant culture is continuously being broken down and regenerating in time under the influence of new cultural artefacts and processes, which influence both individual and group identities. This, of course, can lead to alienation from both host and ethnic origins, especially if the encounter with modernised, urbanised life carries the shock of radical unfamiliarity and begins to break down older symbolic attachments without allowing for the formation of new ones.

The potential deconstruction of values is another common consequence of globalisation and urbanisation. For historical context, after colonial rule, many Asian, African and Caribbean people immigrated to Britain in order to become more prosperous and better educated. The coloniser became the host society in which immigrants constituted a minority. Post-colonial migrants were, and often still are, perceived as ‘others’ and ‘unprivileged’, despite the creative cultural exchanges around religion, language, aesthetics and cuisine that can prompt genuine intercultural dialogue and encounter. This process has been further influenced and complicated by globalisation and urbanisation. Bhabha (1990, p. 318) says of the resultant cultural hybridity:

For the liminality of the Western nation is the shadow of its own finitude: the colonial space played out in the imaginative geography of the metropolitan space; the repetition or return of the postcolonial migrant to alienate the holism of history. The postcolonial space is now “supplementary” to the metropolitan centre; it stands in a subaltern, adjunct relation that doesn’t aggrandize the presence of the West but redraws its frontiers in the menacing, agonistic boundary of cultural difference that never quite adds up, always less than one nation and double.

As Bhabha suggests, all cultures have lost their so-called ‘authenticity’ or ‘purity’ in this space because the symbolic borderlines of countries are blurred as a result of such globalisation. It can be well recognised that the world’s borders became more permeable thanks to consumerism and materialism in the wake of far-reaching industrial and commercial developments. Consumer goods, for example, turn into markers of identity. For example, beer is a signifier for Germans, tea is a signifier for Turks. Since globalisation is bringing cultures closer, the cultures become familiar with each other and dominant cultures affect others. Hence, originality fades. ‘Assimilation’ can sometimes be a result of such globalisation, but the experience at the level of society and community is often much more layered and complex than this. It is this complex reality that makes the experience of migration and globalisation such a fertile field for modern YA fiction.

The issues of globalisation and inclusion exercise regular pressure on the narrators in *Hinterland*, *IMMC*, *ASIG*, *TRSAH*, *Shadow* and *WOL*. We do not see this issue in *KAB* because the narrator tells the story in the way of the developed country, Germany. The aspiration for a better life motivates the Turkish people towards migration in the first place in the selected Turkish YA novels. However, the desire for safety motivates the characters in the selected British YA novels. Examination of these issues within the texts highlights a

number of key common points and one or two areas of difference. Both are worthy of comment.

Regarding the selected Turkish novels, although Parlak in TRSAH is involved in her host society as a kind of hybrid character, Atıl in IMMC and Kaya in ASIG cannot be part of that society because of the xenophobic behaviour they experience.

In IMMC, Atıl is a successful student in a school in Turkey. He comes to Germany without the ability to speak the German language. He faces racist and discriminatory attitudes in Germany from the first day he arrives. He wants to be friends with German children, but he is often rejected. For this reason, he soon feels himself as 'other' in the host society. He feels that he is alone in Germany. He attends school but he is humiliated by teachers and the parents of the other students. He cannot tolerate this exclusion. Atıl wants to return to Turkey. He misses his country. At the end of the novel, his father accepts his request to return home because his father also feels himself as 'other' in the society: the family return to Turkey. As a result of this return, Atıl believes that he will be happy in Turkey. This thought means that there are other benefits more important for him in his village than modern life. Everything is more familiar for Atıl and he is no longer an outsider in his village.

The author works hard to focus on Atıl's exclusion and isolation, but there are risks in her approach. Although the Turkish workers face exclusion in Germany, the author generalises this issue to most Germans and this may not present an accurate picture. It could be argued that the author tries to direct young readers to unduly negative ideas about Germans, offering propaganda instead of social realism. It is obvious that many Turkish people came to Germany from rural areas of Turkey. Most of them were villagers and they were less well-educated people. They were struggling with poverty. At that time, Germany completed its industrialization. It became a modern country. However, Turkey was at the beginning of industrialization. Therefore, Turkish people wanted to migrate to Germany for better living conditions. For this reason, the clash of the modernity of Germans which is related to industrialization and the pre-industrial culture of Turks seems almost inevitable.

Although Atıl thinks that he has wasted two years in Germany, we might argue that he does not entirely waste the time in Germany. He learns he is happier at 'home' despite the poverty and challenges because the people in his ancestral village respect him and he is a member of the society in the village. He and his family also learn in the novel that money does not bring happiness to them all the time; that some things are more important than money. Of course, they can buy almost whatever they want with the money in Germany, they can have better

conditions and a better lifestyle in Germany thanks to money - although, ironically, they choose to endure significantly poorer conditions in order to save money. They discover that experiences such as friendship, positive relationships with other people and respect, missing from their lives in Germany, can give more happiness than money. Atıl compares living as a Turkish person in German society with living as a person in his village.

I wish foreigners could see our people. They have big cities, good roads, reinforced concrete buildings and modern vehicles. However, they have no respect. They do not know how to behave towards the people, who come from their own country, humanely. They do not like them because their clothes, ideas and behaviours are not similar to theirs. (...) The roads are muddy, the buildings are old, the clothes are patched, the dogs and cats are neglected, and the smell of manure is everywhere. However, this is our village, the people are our people, the cats are our cats, the manure is our manure. Our people are warm-hearted (Dayıoğlu, 2014, pp. 171-172, trans. Dunder)

So, it would seem that, in Germany, they have money but do not have happiness: while in Turkey, they do not have money, but they are happy. It may be that they actually have some money when they return to the village because they were trying to save money in Germany, but their home village endures poor conditions. Given their experiences, we can assume within the narratological frame that they come to prefer living under poorer standards. Therefore, they prefer a poor, but happy life in their village instead of a more prosperous, but unhappy life in Germany - because their experiences of exclusion and discrimination have provided irrefutable grounds for their return to Turkey.

There is an irony in the novel that Atıl's family migrates to Germany because they are initially not happy in their village because of poverty. However, the book ends with happiness back in Turkey. In Turkey, the people are respectful towards them in the village but, as Atıl acknowledges, the conditions in the village are poor: muddy roads, the smell of manure, old buildings etc. The narrator tries to emphasize that inclusion in a society is more important than money. They return to Turkey because they are a part of society in Turkey.

Regarding Atıl's involvement in the receiving society, we surmise that he wants to be included in society. He wants to speak German in order to communicate with local people. For this reason, he wants to attend school. His approach to German teenagers is friendly but the German children and citizens are portrayed as having a prejudice against foreign children. However, when they get to know him as a person, some of their prejudices are

reduced. There are some examples of this change of heart. For example, Eva's grandmother is prejudiced against Atıl. Then she sees that he is a respectful boy, she likes Atıl. In another example, Atıl helps Mrs Frida when he sees she is carrying heavy bags. As a result of his help, Mrs Frida begins to teach Atıl German. We see that it always seems to be a misinterpreted action that is ultimately explained that brings about change in attitude. These examples suggest that if the German people would only get to know the Turks, they would like them. However, they have negative prejudices about Turkish people throughout the novel.

We see that prejudice is one of the most important reasons for the Turks' exclusion. According to many Germans, Turkish people are dirty, disrespectful, rude and uncouth. As a result of these ideas, Germans resist letting Turkish people become one of them. However, if Germans start a relationship with the Turks, the novel suggests, they might understand that Turkish people are not like the people of their preconceptions. We see that personal contact and better communication break down barriers and suspicion. As a result, even though there are some positive examples throughout the novel (though the first impressions were negative), the overall experiences of the cultural encounter are negative, racist and discriminatory.

Atıl is inarticulate in a sense, because of his language difficulties. He is unable to make himself understood, which in turn exacerbates the poor perceptions on the part of the host community. So, it can be argued that, had he been able to speak German better, then many of the misunderstandings could have been avoided. So, in effect, the teachers' intransigence and prejudice become a very significant element in his alienation. The issue of language and communication is a major barrier for Atıl and for his inclusion in German society. On the one hand, he cannot present himself to society because of his lack of German language skills. As a result of this, he is excluded. He is trapped in a vicious circle of social and ethnic exclusion.

Throughout IMMC, xenophobic attitudes are described in painful detail by the narrator. From the perspective of the narrator, the host nation simply will not allow Atıl's family to be a part of society. For this reason, in IMMC, Turkish people cannot be involved in society because of Germans' intractably racist behaviours as depicted in the book. Indeed, we see that Turkish people make serious efforts to become part of society in the novel. Turkish migrants are respectful of the laws. They work in their assigned low-status occupations, which are given by the government. However, as portrayed in this novel, Germans do not like Turkish people, even in school in IMMC.

Atıl is, in consequence, a conflicted and divided character. On the one hand, he wants to be part of German society; on the other hand, he tries to protect his national identity because of his experiences of exclusion. For example, we see in the novel that he and his Turkish friends in his classroom celebrate 29th October, which is the Turkish Republic Day. They sing the Turkish national anthem together enthusiastically. They read poems that portray Turks as a noble nation and Turkey as the most beautiful country in the world.

Thus, Atıl and his Turkish friends eventually make their sub-community in German society. They respond to the exclusion by consolidating their own communities. They need to share their cultural, national traditions with each other. They also protect their identity by being conscious, active members of this sub-community.

Atıl is isolated in German society. He has his family and two German friends in the country where he now lives. He has Turkish friends in the school, but they do not really meet his needs, which are related to social participation. The Turkish community is excluded from society at work, at school, even when shopping. One market does not sell milk to them because of Atıl's nationality. The author seems to be suggesting that Germans are racist people and, although they describe Turkish people as barbarians, actually, it is *their* approaches and their attitudes to Turks that are portrayed as barbaric. Atıl misses his country, as the title of the novel says.

To sum up, it can be concluded that IMMC could be described as a reactionary polemical novel - but one which might be 'reacting' against intolerable conditions of abjection in a supposedly advanced Western nation.

In IMMC, modernity is seen as a Western concept. Therefore, the author actively deters readers from the embrace of globalization and modernity. She shows a repellent Germany and repellent Germans to her readers. For this reason, of course, the novel can be described as one-sided, a bit extreme and didactic. The author tries to suggest that, although Turkish people in the villages struggle with poverty, subsistence village life is better than Germany's new modernity because the people in Turkey respect each other and cosmopolitan German society has lost this kind of respect. It also can be said that the author tries to direct the readers towards a negative assessment of migration to Germany. This novel was written in 1977 and it tells the experiences of the first generation of Turkish guest workers in Germany. However, although local people's behaviours have improved, discriminatory practices are still observed. For example, recently, Mesut Ozil, who is a world-famous German footballer

and is of Turkish origin, quit the German National Team because of racism and disrespect (BBC, 2018).

Similarly, Kaya in ASIG cannot become part of German society even though he wants to be involved in it. He wants to attend school to become a part of the host society, like Atıl. He wants to learn the German language. He believes that this could be instrumental in him becoming friends with German teenagers.

Throughout the novel, we are shown Kaya's relationship with other Turkish teenagers who are in the same position as Atıl (they are responsible for their siblings' care). Even though some Turkish teenagers attend German language classes, they fail to learn to speak German fluently. So, they do not continue to attend school. We see that Turkish teenagers then become street children. They are trapped between Turkish and German culture. They hang out on the streets with other Turkish teenagers, drinking alcohol, smoking cigarettes, using drugs and stealing whatever they want. Although these behaviours are completely counter to their culture at home, they are the result of a failed intercultural encounter. In spite of the fact that Turkish teenagers are excluded from German society and they have limited formal relationships with Germans, they are affected by German culture as a result of this relationship. In other words, they want to be involved with society, but Germans do not allow them. They try to speak German; they try to behave like Germans. However, when they try to become like Germans, they forget their own cultures and languages. For this reason, they become neither German nor Turkish, they are stuck between two cultures.

We are then told that Turkish teenagers start a gang in order to protect themselves from some of these exclusions in German society. In this gang, they spend time with other Turkish teenagers. Their problems are all similar. They are alone in society. However, in the gang, they have a sub-community in German society. Gangs give them a sense of identity and a set of rules that they can understand and adhere to – even if those rules put them outside the rules of society. Gangs also can come to represent families in that there are a structure and a hierarchy. Everyone knows where they are in the gang and feel that there are people there who will protect them and share their views and values.

Kaya joins this group and starts to spend time with it. However, ultimately, he does not approve of their behaviour. In his view, the Turkish nation is a noble nation and Turkish people ought not to behave like this and ought not to acquire bad Western habits. He also thinks that young people only drink alcohol or smoke because they are taking young Germans as a model. For this reason – his concern for protecting his Turkish identity and

morality – he does not follow other Turkish teenagers. Hence, he subsequently leaves the group.

Kaya knows that spending time with Turkish teenagers in a foreign country is better for his well-being. However, he thinks that they are neither Turkish nor German. They can speak neither Turkish nor German fluently. They acquire bad social habits like some young Germans. For this reason, Kaya stays away in order to protect his Turkish identity. He stays at home. It can be said that it is also not good that he becomes isolated and insular. He has to choose between protecting his identity or spend time with his friends and chooses to protect his identity

Unlike Parlak in TRSAH, Turkish teenagers in ASIG fail as hybrid characters. They try to combine Turkish and German cultures. They try to speak German. However, they do not achieve it successfully. Their lack of language skills is a barrier to their inclusion in society in a similar way to IMMC. Turkish teenagers cannot be involved in society because of the seemingly insurmountable language problems and the xenophobia and snobbery that underpin them. Kaya recognises their failure, but he does not want to succumb and lose his own identity. Therefore, he rejects the gang model as a solution to the problem of identity. Perhaps if there had been in the narrative some successful hybrid role models, Kaya might have imitated them, but he thinks that Turkish teenagers seem only to take negative things from Germans and they are not successful at being authentically German.

Unlike Atıl and Kaya, Parlak in TRSAH is at least partly successful at being a part of German society. Unlike Atıl and Kaya who came to Germany as teenagers, Parlak was born in Germany and she has no language difficulties. The German language, therefore, becomes a bridge between Parlak and her foreign friends, unlike Atıl in IMMC and Kaya in ASIG. Because she is bilingual, her relationships with her friends are excellent. We see her in the process of fashioning a genuinely viable hybrid character, which can combine Turkish and German cultures. She has great relationships with foreign friends from different countries. On the one hand, she works for Germany and she wins awards for Germany; on the other hand, she is aware that she is of Turkish origin. Sometimes she has some confusion over where she actually belongs. She sees herself as German but she knows that Germany is her second country. She likes Germany and her friends. However, she is a Turkish girl and she wants to work for Turkey:

I was born here (Germany). My roots come from the noble land of Anatolia. In the future, I will show that I am a girl who carries the nobility of the land (Turkey) to the land I was born in (Germany). (Uçuk, 1996, p.18, trans. Dundar)

Despite this tension, she is genuinely involved in German society. Her friends accept her as if she were one of them. She solves her family problems thanks to her friends and their relatives. She experiences no dramatic exclusion from society and surrounding Germans generally show positive attitudes to Parlak and her family.

Parlak is a globalised Turkish migrant teenager and her relationships with Germans and other friends from different nationalities are constructive and cosmopolitan. She is generally successful at combining Turkish and German cultures. Hence, the people in society see her as one of them. There are no discriminatory behaviours towards her. The host society encourages her to embrace the opportunities afforded by globalisation. It could, of course, be argued that the reason for the encouragement of the society could be Parlak's language skills. She is bilingual and can speak German and Turkish fluently. For this reason, her inclusion in society can be much easier than for a foreign person who lacks language skills.

On the issue of inclusion generally in these Turkish novels, TRSAH is different from IMMC and ASIG. We see that Kaya and Atıl come to Germany as teenagers with no German skills. During IMMC, the author depicts the exclusions and racist attitudes against Atıl. In ASIG, we are shown Turkish teenagers excluding themselves from society because of their lack of German skills. Their parents also appear too busy and seem to have little time for their children. These factors eventually cause young people to become street children. In both novels, the narrators tell of the exclusion of Turkish migrant teenagers from society. For this reason, the main characters, Atıl and Kaya are unsuccessful at being a part of the host society. However, in TRSAH, we see a successful girl who has a great relationship with Germans. She combines both Turkish and German cultural values. The narrator depicts Parlak as a successful migrant teenager in terms of social engagement. While for her the host society encourages a more plural identity, the host societies in IMMC and ASIG deny teenagers those same fluid identities. The narrator in TRSAH tries to suggest that if a migrant is 'globalised', she will be successful and popular in German society. This is, of course, another controversial conclusion, straying at times into propaganda, given what we know of the continuing discrimination faced by Germans of Turkish origin in Germany today.

Regarding the British novels, we see the issue of globalisation most clearly in *Hinterland*, *Shadow* and *WOL*. In *TOSOT*, the focus is more on the immediate problems of seeking

asylum in Britain and less immediately about the issue of globalisation. Sade and Femi initially try to find their uncle Dele, a known family member already in Britain and one who they hope will guide and assist them when they first arrive. Deprived of this assistance they then gain insight into the more common migrant experience until their father is able to join them in the UK. His presence is also not without its challenges, including potential deportation. Sade and Femi make efforts in order to stop their father's deportation from the UK to Nigeria. During TOSOT, we see how two lonely asylum seeker teenagers deal with a range of problems, of their own and of their family in a foreign country.

In *Hinterland*, we see the main characters' desires to be free and safe in a modern country. They have bad memories and experiences in their homeland. For this reason, Afghanistan and being Afghan are negative images for them. They want to get to London and they want to attend school in order to achieve their dreams of good jobs. Throughout the story, we see positive images of England and English people.

'Do you ever think about what life will be like in England?' Hamid says.
'It's hard to imagine. Aryan says. 'except that I think we will always feel safe. And it's a good country because people believe in things being fair – at least that's what the tailor who taught me English used to say.' (Brothers, 2012, p. 202)

We see that Aryan thinks that England is a good country because they will be safe there. On the one hand, they want to be safe, on the other hand, they want to live in modern society. They do not want to live like Afghans. Aryan and Kabir plan to have a dog if they arrive in London because they imagine that most people in London, like the Queen, have dogs (Brothers, 2012, p. 130). We understand from this dream that they want to emulate what they see as typical British behaviour. They think that if they behave like British people and become like them, they will be safe in England. They want to live like British people in safe and in comfort.

They also are sorry for being Afghan. Aryan's answer to Kabir question about whether they are Afghans explain this: Aryan thinks that being Egyptian, American and Eskimo is better than being Afghan (Brothers, 2011, pp. 60). He thinks that if they had not been Afghans, they would not have been on the way to London. In this novel, we see dreams of Aryan and Kabir who come from very poor conditions in Afghanistan. They want to live in modern life. However, because they do not have any experience in modern society, they are not aware that migrants' inclusion in modern society is difficult. Although we do not see these difficulties in *Hinterland*, we see them in IMMC, ASIG and WOL.

In WOL, although Femi makes an effort to be involved in the gang, Errol's main purpose is not to protect him as Femi thinks, but to ensure that Femi will carry out his instructions like a servant. For this reason, in spite of the fact that the gang members call Femi 'bro', their relationship with him is profit-oriented and exploitative. Femi imagines he belongs to the group. He will become a part of society by entering the gang because he becomes 'friends' with white British teenagers and he behaves like them. However, the gang members, especially Errol, use Femi's need for protection for their own benefit. So, Femi tries to be accepted by society by entering the gang, but he fails in his attempt because his acceptance by the gang is only superficial.

During the novel, we see that Femi and Sade want to stay in the UK where they feel they now belong. We can understand that they genuinely feel like they belong to the UK. Surely, one of the most important reasons for this feeling is a concern with the ongoing safety issues in their own country. They feel comfortable in the UK and the positive approaches by local people, in particular, can be counted as additional reasons for feeling secure. Negative memories like the death of their mother also contribute to their desire to stay in the UK. They want to overcome the traumatic memories of Nigeria and want to consolidate a new life in the UK. We see Sade's desire to stay many times in the novel and she is angry when she learns of Femi's relationship with Errol. She is afraid of deportation and she thinks that if Femi makes a mistake, the government will not let them stay. Perhaps Sade is right to have this fear. They think that deportation can be a possible consequence of committing crimes. Therefore, she tries to protect herself and her family by warning Femi about Errol.

The fear of deportation is constant pressure on migrants. Therefore, they often drive themselves not to make mistakes. In WOL, Sade warns her brother about the problem. The Turkish novels also mention the same issue. For instance, in ASIG, we see the same fear. Kaya's father does not inform the police that his son is in Germany. He does this to avoid having to send Kaya to school and to retain him for his sibling's care. He intends to save more money that way. However, when Kaya informs the police that he is in Germany, his father gives up his scheme and he sends his son to school. Otherwise, he would face deportation.

In *Shadow*, the deportation theme takes place in a broad sense. Aman and his mother receive a letter from the government about their deportation after six years in the UK and the officers move them to a detention centre. During the novel, we see that Aman and his mother do not want to be deported, they want to stay in the UK and they state that they belong there. They see the UK as their 'home', they behave like the characters in WOL.

Aman likes his friends and his friends like Aman. He is a good football player in the school team. His friends send him a picture of the football team, with the players holding up a huge banner: 'We want you back.' Matt and his grandfather make an effort to stop Aman's deportation. These events show that Aman has become involved in the host society. Aman does not feel himself as 'other' in this society. He is successful in his adaptation to a new country. Nevertheless, despite all the positive signs, deportation seems inevitable because of the laws surrounding refugee status.

We see that Aman has also made efforts to fit into British society character like Parlak in TRSAH. He is becoming a part of society. His British friends do not see him as 'other'. He is one of them.

The British books appear to try to show the migrants' desire to be a part of the host society. The protagonists want to be involved in society. However, in WOL, we see that Errol as a local person abuses this desire by using Femi for his dirty work. For this reason, Femi could not achieve his ambition of being integrated into society. Despite his best efforts, Femi is doubly estranged in this book. He does not seem to fit in with British society and then he does not seem to fit in with the gang he joins. He does not have a settled national identity. Therefore, he struggles to be a member of society in a gang. However, in *Shadow*, we see that he is involved in society like Parlak in TRSAH. A major focus of this novel is on people who are not discriminatory.

In conclusion, we see that in the Turkish books, there are two unsuccessful characters in terms of the fallout from globalisation and the failures of inclusion (Atıl in IMMC and Kaya in ASIG) and one successful character (Parlak in TRSAH as a hybrid character). Atıl and Kaya cannot speak the German language, unlike Parlak. For this reason, they are excluded from society. Of course, it cannot be said that the only reason for this exclusion is the language difficulties. Many racist episodes are recounted in IMMC. As a result of these, Atıl comes to hate Germans and Germany and he feels himself as 'other'. In contrast, Parlak can speak German because she lives in Germany from her birth. She has no problem with Germans. She feels that she belongs to Germany. Hence, the novels see the globalisation experience of migrants from different and contrasting perspectives.

In the British books, all the main characters desire to stay in the UK. They do not want to return to their countries because of concerns for their safety and security. Their relationship with their local friends is, in the main, good. We see this good relationship even in *Hinterland* because, at the end of the novel, we see that Kabir is happy to attend school.

Though in WOL we see that Errol abuses his relationship with Femi and uses him as a servant. Femi accedes to his requests because he does not want to feel himself as ‘other’ in society. He enters the gang in order to have friends and protect himself against racist attitudes. Aman is accepted as a member by the society in *Shadow*. His friends at the school like him and they make effort for his happiness (to stop his deportation). As a result, although the characters have no language problems in the British novels, their involvement in society is different. Aman is accepted as a friend by local students, but Femi is seen as a servant by a local teenager, Errol.

8.2. Subcultures, Violence and Belonging

The issue of gangs is highlighted in three of the novels: ASIG, TRSAH and WOL. This section investigates the problems related to this theme in these novels.

Reviewing the selected Turkish novels, it can be seen that Kaya in ASIG faces this issue. Although there is no gang in TRSAH, as in ASIG and WOL, there is a strong identifiable peer group and Parlak is involved in this group.

Kaya looks after his sister, Gulfem, from morning to evening when his parents are at work. He meets with a Turkish teenager, Ferman, in a similar situation. Kaya meets many Turkish teenagers thanks to Ferman and they become friends. All of them are in the same situation, all responsible for their siblings’ care and none permanently attends school. Although some of them attend for a while, they are unsuccessful at learning German because of the poor learning conditions. So, both teenagers who sometimes attend or never attend school become street children.

The result of this for them and many like them is admission to a gang. Most of the Turkish teenagers are in a similar situation and they are unregulated from morning to evening. For this reason, they need something to do in order to fill their time during the day because their parents are at work for long hours. They are under no obvious parental control and they can do whatever they want. It also seems that although some students have a chance to attend school, they give up after a while owing to negative experiences in school and their lack of academic and social progress. Hence, they soon find themselves on the streets without any particular purpose. So, a gang culture emerges.

Zafer, a bit older than the other Turkish teenagers, is the dominant male, and leader of a group of Turkish teenagers. The gang is created as a sub-culture in German society. Although all members are Turkish, they are beginning to adopt the norms and values of a

German street gang. It can be said that Zafer forms the gang in response to his exclusion from German society. Although he has made an effort to become a part of society by trying to learn German, he failed at this and felt rejected by society. For this reason, he creates his gang and he is not just a member of the group, he is the leader of it. Although they are Turkish, they behave like the worst Germans. It can be counted as a perverse version of belonging. They are most like the Germans who have rejected them when they are in a gang. This means that they still want to become a part of society. They have a sub-culture within German culture. They try to combine Turkish and German languages. They try to imitate Germans. In short, they create a new identity in the gang.

Zafer seeks to unite all Turkish teenagers in his gang. He wants to manage Turkish teenagers autocratically. If they do not accept his commands, he punishes them. Perhaps because Kaya is a newcomer to Germany, and still under the influence of Turkish culture, he recognises that this version of belonging is dangerous for them all. Despite this awareness that the gang has bad habits and commits crimes, he nevertheless spends time with some members of the gang because; otherwise, he would not have any friends. He is effectively a 'fringe' member of the gang. He does not yield to Zafer's requests and he gets punishment as a result. Zafer wants to send a message by this warning: 'I am the leader of Turkish children. Everyone must carry out my orders. Otherwise, he will get punishment'.

Although Kaya is only a teenager, he has a conscience: he can distinguish between good and bad. Therefore, he prefers to not be involved in the gang. He also thinks that, as Turkish people, they are expected to behave with proper decorum and respect. Therefore, he is alienated from the behaviour of his peers.

Kaya is an idealised character in the novel. During the novel, he seems not to make any mistakes. He is always true, even if he lies sometimes; these lies are for a good purpose, saving his family. The author seems to create the character, Kaya, for young readers as an ideal teenager. He is innocent. We may speculate that, even for young readers, the character cannot be believable. He is created as an idealised and utopic character. Kaya is a teenager from a Turkish village. When he comes to Germany, he does not know anything about Germans and Germany. He cannot speak German. He attends school in order to learn German under poor conditions. His German skills are not good. However, he seems able to save his family with lies. Given this description, it might be considered that even young readers would not find the reunification of Kaya's family in Germany convincing.

We see a different kind of gang in TRSAH. Unlike in ASIG, the members of the gang work for the other members' benefit.

Parlak and her friends from different nationalities start a gang under the name 'The Children of United World'. They see each other as siblings. Therefore, if someone in the group has a problem, all of them make efforts to solve their friend's problem. They are very respectful of each other. Their nationalities are not important in this gang. Everyone can express their opinion and others listen with respect. Thus, they are in peace. Although Parlak has no particular globalisation or inclusion issues in German society, she prefers to join the group. For this reason, the group provides them with security and happiness. Making efforts for each other's happiness is also a positive outcome for the group.

In this alternative gang, the children have a new group identity regardless of their own identities. Their nations, languages and cultures are not important in the gang. The most important issue is respect. As a result of this respect, their relationships with each other are much stronger. The name of the gang is aspirational, giving the message, 'If people respect each other, the world can be united.' Unlike the gangs in the other novels, there is no leader of this gang. Everyone is equal and everyone has the same rights. The children are happy to be a part of the gang. It's therefore much more democratic.

Parlak tells her friends in the gang about the problem that her father has left her family because he has found a new girlfriend. Parlak seeks advice from the members of the group with the intention of reuniting her family. We see that everyone works hard to help Parlak. They say to their parents and relatives that the problem is vital for their friend's family and they need their help. At the end of the novel, they solve the problem and the father returns to his family.

Perhaps the solution they find may not be convincing to many modern readers, because they learn conveniently that Parlak's father's new girlfriend is a member of a narcotics gang and all of its members are arrested thanks to the efforts of Parlak's friends, enabling Parlak's father to be reconciled with his family. So, it could well be argued this novel is idealistic and a bit unrealistic. The father appears to suffer no consequences for his immoral choices and poor judgement and everything is conveniently blamed on his migrant naivete and his seductress' corrupt intent.

Nevertheless, in TRSAH, we can see that Parlak really comes to see the members of her gang as her closest relatives. For this reason, she shares with them her biggest problem. They then make a huge effort to ensure her happiness.

It can, of course, be seen that this gang is a bit idealised. Of course, in literature, it is usual for members of gangs to help each other to solve problems and protect each other. However, it is unusual for everyone to be quite so equal; a 'gang', properly understood, is usually violently hierarchical and has a dominant person who is the leader, and this person controls the other members by often coercive authority and fear. Fraser (2017) confirms this usual hierarchy of rule in the gangs.

The narrator clearly wants to show that gangs are sometimes beneficial for their members because of their collective structure. In *TRSAH*, we see that Parlak solves her problem thanks to her friends' collective work. Everyone gathers information and contributes to the solution. It can be recognised that, if Parlak was alone in the face of this problem, she could not solve it easily. Thanks to her friends, she shares her problem and is supported by them. Thus, collectively, they provide her with a solution and her family is reunited.

For the selected British novels, we see the gang issue, particularly in *WOL*. Femi is alone and he decides to join a gang after he faces racism from local people because of their reaction to his skin colour. He thinks that if he becomes a part of a gang, no one could attack him because the other members of the gang would protect him. For this reason, he enters Errol's gang. He begins to carry out Errol's demands. He has qualms about this, however, but feels obliged to do it because of his need for protection by the members of the gang. He is also afraid of his father's reaction to him being a member of a gang. Femi is torn by these conflicting feelings. His father is happy that Femi is interested in football as a leisure activity. Therefore, he lies to his father that he has football practice when he, in fact, meets regularly with the gang.

Femi needs to belong somewhere. Therefore, he chooses the gang because of their supposed protection. Femi sees himself as 'other' in the society because of his skin colour and the racist attitudes he experiences from some local people. In the gang, by contrast, he spends time with local people who do not exclude him. He seeks this kind of support outside his family because the protection from the members of the gang is more important than the protection from the family for him. He also believes he can become a member of British society in some even limited sense by spending time with local teenagers.

Femi enters the gang in order to be protected and be involved in society. Although he is conscious that he has committed a crime by stealing and that if he gets into trouble he and his family will be deported, his need for protection outweighs his fears. In fact, he does have another British school friend, Gary. However, Gary is fearful of possible consequences of

responding to these racist behaviours, therefore, he ignores this behaviour towards Femi for fear of being targeted himself. Femi realises he needs to have friends who are stronger than Gary. He sees the gang as a solution for him. However, Errol abuses his needs and uses him for his criminal activities. As a result, the gang causes much suffering and acute danger for Femi, Sade and his father – instead of the protection and involvement of which Femi dreamed.

To conclude, we see gangs and gang behaviours in both WOL and ASIG. However, there are important differences between them. The most important is that Errol's gang in WOL is criminal and more dangerous. Zafer's gang exhibit bad behaviours, but the members try to spend the days with some activities even though some of them are illegal. Errol's gang sells drugs, carry out violent stabbings and, at the end of the novel, Errol tries to cause Femi's death by fire. Their aims seem entirely criminal in nature. However, Femi is not aware of this criminal gang. Errol and his friends approach him friendly. They do not say to him about drug delivery work. It can be speculated that, if Femi had known these criminals, he would not have entered the gang. Another difference between them is that, whereas the gang in WOL is started by local teenagers in the UK, the gang in ASIG is started by Turkish migrant teenagers in Germany. The members of the gang do whatever the leaders want. Kaya stays away from the gang in order to protect his Turkish identity. Unlike Kaya, Femi enters the gang in order to be protected from racism and becomes entrapped, with much more serious consequences, because Errol's gang is a serious criminal operation.

TRSAH depicts a different kind of gang. Parlak and the members of her gang work for the good of each other. They do not abuse the needs of the other members. Although they are from different nationalities, they do not care about that. They are like siblings.

As a result, we see portrayals of a good gang in TRSAH and bad gangs in ASIG and WOL. Parlak solves her problem thanks to the gang, but Kaya and Femi get in trouble due to the gangs. Kaya overcomes the issue with only a few slaps by the owner of a market as punishment, but Femi experiences much more severe consequences when he is arrested. In both contexts, however, the gangs appear to extend to their members a vital sense of security and attachment. We see 'group mind' and 'group work' in TRSAH. Parlak and her friends use the positive outcomes of being in a gang. However, peer pressure also takes place in ASIG and WOL. In ASIG, Kaya is forced to join Zafer's gang by the other members of the gang and he must fulfil Zafer's requests. Similarly, Femi must execute Errol's orders. Otherwise, he would be excluded from the gang. We see in WOL that Femi carries out

Errol's orders because of peer pressure. However, Kaya resists the pressure and prefers to stay outside Zafer's gang.

8.3. Broken Families: Failed Fathers

Perhaps inevitably the picture of families presented in all of these novels highlights brokenness or fragmentation. Whether this is the result of families who are separated by geography, imprisonment or death, or whether it is families broken by competing cultures and traditions or generational splits, migrant families are perhaps even more prone to the division than host nation families in the globalised era.

Most Turkish workers who worked in Germany were married and had children. The first generation of Turkish workers migrated to Germany without their wives or their children. The difficulty of living alone and missing their spouses and children made the lives of Turkish workers more difficult. Their spouses and children also wanted to come to Germany. As a result of these emotional strains, after a while, working fathers needed to bring their family members to Germany (Abadan-Unat, 2002). It was thought that the difficulties of living in Germany would thus be reduced. They also would earn more money because their spouses would also begin to work.

Failed fathers and broken families take part in Turkish and British novels. In Turkish novels, we see the fathers (in KAB) or the parents (IMMC and ASIG) leave their children in the village. After a while, they take their children to Germany. In KAB, Kemal stays in Turkey without his father.

We see an image of a failed father in KAB. At the beginning of the novel, Kemal's father, Ibrahim immigrates to Germany in order to provide better standards of living for his family. Therefore, the family endure the difficulties of living without a father. The father does not understand the feeling of his family. He also ignores them and, after a while, the father does not send any letters to his family. Kemal, like Kaya in ASIG and Parlak in TRSAH, makes a big effort in order to save his family.

Throughout the travel, Kemal thinks of his father. He dwells on why his father might have left him and why he might have forgotten him. However, he cannot find the answers. He thinks that a good father certainly does not leave his family and go to foreign countries alone because a family always need a father. A good father takes care of his son and relatives. However, Kemal also thinks that his father is a good father because he went to Germany for

his family. However, he would be a better father if he did not go to Germany (Pazarkaya, 1998, p.46).

It is obvious that Kemal is confused about his father's behaviour. On the one hand, he blames his father for leaving them in the village. On the other hand, he sees his father as innocent because his father works in Germany to earn money for his family. Therefore, when someone outside the family blames his father for leaving his family, Kemal defends him. In the city, Kemal says to an old man that he is looking for his father. The old man says if a child has to look for his father, the father is a bad father. Kemal gets angry and says that his father is the best father in the world because he went to Germany to earn money for his family (Pazarkaya, 1998, pp. 92-93).

We see confusion in Kemal's mind. He does not want to think of his father negatively. Although he knows that it is a problem that his father seems to have forgotten them. In order to solve this problem, he needs to find his father. At the end of the novel, Kemal comes together with his father, but Kemal does not ask why he neglected them. It shows that Kemal trusts his father. He has no doubt about what happened in Germany. It can be speculated that if Ibrahim had not seen his son in the newspapers, he would not have come to the village. The narrator does not say anything about what Ibrahim did in Germany and why he forgot his family. It can be said that because the author does not say anything about the reason, he wants the readers to draw their own conclusions about these events.

We see another separated family in IMMC, where it is mentioned by the narrator in a short section. Atıl's parents migrate to Germany without their children, leaving Atıl and his sister in their village where their grandmother initially looks after them. After a while, the parents take the children to Germany. In fact, Atıl was happy in the village. He had good friends; he liked his teacher and his school. He did not complain about being separated from his parents. However, on learning that he will go to Germany to join his parents, he is happy that he will live together with his family complete again. However, things do not go as planned. He becomes deeply unhappy in Germany.

In IMMC, we see an image of a separated family. The separation is not narrated in detail. We only know that Atıl was happy in the village. We do not know what problems he and his sister experience without their parents. Similarly, there is no information about the parents' experiences without their children. As a result, this issue is dealt with in IMMC in an incomplete way.

Surely, the separation must be regarded as a problem for a family. Parents want to be together with their children. From Atıl's perspective, although his life in the village was good, he lived without his parents. Also, parents miss their children. After Atıl's migration to Germany, the family is together again. However, Atıl's relief is more than outweighed by the unhappiness he experiences because of his exclusion from German society, which leaves him missing his village, his successful school life and his relationships with friends.

In ASIG, we see an image of the separated family in the first parts of the novel. Firstly, Kaya's mother migrates to Germany alone without her husband and her children. Then, she invites her husband to Germany. So the children stay in the village alone. One of their relatives looks after them. The parents send money to the relative, who is Kaya's grandmother's sister, every month and she spends the money for the children's expenses. However, after a while, the relative begins to use the money for herself. She no longer prepares meals for them. She does not help them when they have a bath. For this reason, the children are dirty, hungry and neglected. The parents hear the news and they bring their children to Germany immediately. They don't decide to go back to Turkey because they have an ambitious for their future: earning and saving money

At first, Kaya is happy remaining behind in the village. However, he becomes unhappy after a while because the relative does not look after them. For this reason, he begins to be unsuccessful at his school. Here, we see that the parents bring their children to Germany in order to improve the quality of Kaya's and his sister's emotional as well as material life. However, Kaya again starts to miss his life in Turkey after a while. It can be said that in fact, the conditions in Germany do not improve their emotional or material lives. They significantly impact them negatively.

Kaya needs his parents in the village. The view in the book is that no one can look after children better than their parents. The relative looks after the children only because of money. However, she wants more money and she consequently spends less on the children. Kaya's initial success begins to be affected because of neglect. Children in separated families like this are often unsuccessful like Kaya. They need families to be interested in them. They need direct family care.

In this way, these novels process one of the great paradoxes of globalisation: it offers citizens the prospect of individual autonomy and prosperity, but at the same time it places enormous pressure on the traditional institutions of family and community that often provide wellbeing and fulfilment in the first place. For this reason, the Turkish novels do not depict

globalisation positively for the immigrants who come to Germany from their villages. They depict the negative effects of it such as broken families.

In later parts of the novel, we see a further image of a failed father. The father sends his wife and his children back to the village in Turkey in an effort to save a lot of money. Thus, they return to Turkey. After a couple of months, the father stops sending both money and letters to them. Kaya learns from his friend in Germany that his father has begun to live with a German woman.

We see that the infidelity of the father produces a broken family (at least temporarily) in ASIG. Kaya makes an effort to reunite his family. He seeks help from the local people for this purpose; we see their help, and, at the end of the novel, Kaya does 'save' his family. Although Kaya's father lies to the German woman who is his father's boss that he is single, Kaya and his mother forgive him. We may feel at the end of the novel that its description of this issue is ultimately unrealistic and unconvincing. The father cheats on his wife and he begins to live with his new girlfriend based on a lie. There is no reason for the lie. However, Kaya is willing to overlook this indiscretion and works to return his father to his family without blaming him. Perhaps the author tries to show the importance of a stable family and the power of forgiveness. However, Kaya's and his mother's reaction towards the infidelity is not what could be considered usual behaviour and the novel glosses over some of the emotional fallout that routinely accompanies these kinds of difficult and upsetting experiences.

Kaya's reaction to this infidelity is that he just wants to save the family. There is no judgement about his father's mistake. He is sad because, as he interprets it, his father seems to be 'stolen' by a German woman. In fact, the father deceives the woman by telling lies about his marital status. The German woman states that, had she known that he was married and had children, she would not be in a relationship with his father.

We see the same image of a failed father in TRSAH. Parlak's father is counted as a failed father. He leaves his family and begins to live with a Russian woman. According to her mother, her father is a good man, but he is not experienced with women; therefore, one day he will return to the family. She and Parlak choose to see the father as innocent. This event may well stretch credibility for modern-day readers because seeing an unfaithful father as an innocent man is not acceptable. Therefore, this can be counted as an implausible resolution in TRSAH.

Parlak wants help from her gang and her friends start to investigate this issue. At the end of the novel, we see that the father returns home and Parlak and her mother forgive him. Although the infidelity of the father is clear, Parlak is encouraged to see her father's behaviour as a mistake due to inexperience. Actually, Parlak's father believes that the Russian woman is a nurse. However, in fact, although she works as a nurse, we learn that she is a member of a drugs gang. For this reason, Parlak and her mother think that the father is an innocent victim who has been exploited by more worldly and sophisticated people. Parlak and her mother are distraught without the father and so they forgive him easily. It shows that Parlak and her mother can only survive if they have a man around – even if that man has committed adultery and abandoned them. Here, the narrator shows a Turkish woman as weak. However, throughout the novel, we see a strong woman that everyone likes, she is good at work, she is hardworking. So, it is not an accurate picture at least for this Turkish woman. Perhaps the return of the father is superb for the family, however, it is arguably unrealistic to suggest that a wronged woman would accept such a situation and forgive her husband quite so easily, especially as the narrator does not mention if Parlak and her mother are at all disturbed about this situation. The mother loyally and compliantly waits for her husband's return. Parlak struggles with this issue with her friends. So, we can see that this is at the very least a problematic portrayal of what would be a stressful and testing episode.

All Turkish novels except IMMC describe Turkish fathers as unreliable fathers. We also see that their wives accept their return without any question. Therefore, the authors direct readers to negative thoughts about Turkish fathers and mothers: the fathers neglect their families, the mothers wait for their husbands' return with fidelity and they ignore the father's infidelity.

Regarding the UK novels, we see that in each case one of the parents is killed in the main characters' home country. Kabir and Aryan's parents killed by the Taliban in Afghanistan in *Hinterland*. Sade's and Femi's mother is killed by the government in Nigeria in *TOSOT* and *WOL*. Aman's father is killed by the Taliban in Afghanistan in *Shadow*. Because of these murders, the characters decide to flee to the UK. Kabir and Aryan do not have any relative in the UK. However, Sade and Femi have relatives in the UK and the relatives invite them to what seems to be a safe place. These families are broken and bereaved families.

In *Hinterland*, Aryan and Kabir start a journey to London without their parents. Their aim is to arrive in London and attend school. However, Kabir ultimately arrives in London alone. He wants to forget his bad memories and begins a new life in London. His parents and

brothers are killed by the Taliban and his brother die in a refrigerated truck due to their irregular migration to the UK.

In *Shadow*, we can see Aman's and his mother's journey from Afghanistan to the UK in the absence of a father. A teenager and a woman face many challenges as migrants, and we see some of these during their journey. When they begin to live in the UK, they have happier lives because they are safe, and they begin to come to terms with their bad experiences in Afghanistan. Of course, their adjustment to life without the father is very difficult. However, in the UK, they begin to leave behind bad memories and focus on starting a new life. However, after six years, that apparently stable life is rocked when they are put in a detention centre. Here they begin to wait fearfully for their expected deportation.

Aman and his mother face difficulties as asylum seekers without the father. A father in a family is seen as a source of power and protection, especially in Eastern cultures. If a family has a father; other members of the family feel themselves stronger. They feel themselves weakened without the father. For this reason, the journey from Afghanistan to the UK without the father is more difficult for Aman and his mother. However, because this family is bereaved and shattered, they are willing to undertake the incredible risks to make their existence safer.

In *TOSOT*, we see that Femi and Sade try to find their uncle in the first part of the novel. They are alone in a foreign country without both parents. Their mother is killed in Nigeria and his father is hiding until he can get to the UK where he is then put in a detention centre by the UK government before possible deportation. Sade and Femi make an effort to save their father from the detention centre and stop his deportation. When Sade faces problems, she thinks about what her father would advise. However, Sade's father is not with her and she misses his support. Being a lonely teenager in a foreign country is an ordeal without parents or relatives who can support and help her.

The view of the book is that parents should support their children in every condition, especially when they face a problem. As asylum seekers, Sade and Femi face major problems in a foreign country. These are worsened because they are deprived of both their father's support although Sade's and the father's separation is not by choice, it is unavoidable. Their situation is similar to that of Aman. The difference is that Femi and Sade eventually come together with their father, but Aman cannot.

In *WOL*, the sequel to *TOSOT*, Femi and Sade reunite with their father and they begin to live together in their flat, which is provided by the government. We see the father's wish to

take care of his children. However, because he works at two jobs a day he does not have enough time for them. For this reason, he becomes a failed or inadequate father despite his best intentions.

Femi uses his father's situation as an excuse to spend more time with the gang. The father is willing to attend the parents' night at the school in order to learn about his children's situation at school. However, Femi signs the attendance form himself instead of his father by imitating his father's signature to prevent his father from attending. He also writes that he cannot attend the meeting. Femi knows that if he attends, his father will learn the truth that there is no football practice on weekends. On weekends, Femi meets with the gang and does whatever Errol wants. Thus, it is Femi's action in a way that causes his father to be an absent father.

We also see that the father starts a relationship with a Zimbabwean woman who is also an asylum seeker and writes reports about the situation in Zimbabwe. Femi is happy with the relationship because his father is much busier, and it diverts attention from him. However, although their mother was killed in Nigeria and their father is single in the UK, Sade does not approve of this relationship. She does not want to share her father with another woman. At end of the novel, we do not learn if the father and the woman get married or not. However, we can understand that the father and the woman share many things. Their experiences are similar, and they publish reports for anti-regime groups in their countries. This brings them together and establishes trust. The relationship, while excellent, is set up against the lost backdrop of a stable nuclear family relationship and so the successor family could still be considered as a 'broken' one even in its unstable blendedness.

In conclusion, in the UK books, we see bereaved families because the parents in *Hinterland*, the father in *Shadow* and the mother in TOSOT and WOL are killed in their countries. In the Turkish books, divided families are an issue because the parents migrate to Germany without the children at first. Then, they bring their children to Germany. In KAB, the father does not think to take his family to Germany. We also see unfaithfulness in TRSAH and ASIG. A similar issue in both books is that the fathers leave their families in order to live with a foreign woman and the families are reunited by the efforts of their children. Another similarity is that the mothers and children do not blame the fathers, as if unfaithfulness is a simple mistake. According to the characters, the 'other women' are guilty because they seduce the fathers with their temptations. Because the fathers come to Germany from their ancestral village, the argument seems to be that they can be seduced by foreign women easily. Therefore, the mothers forgive fathers all too easily.

As a result, we have seen the issue of broken families pervades these books, even as it mirrors the worst effects of the globalisation revolution. Regarding the Turkish books, we have seen divided families in KAB, TRSAH and ASIG. In the British books, there are bereaved families in *Hinterland*, TOSOT, WOL and *Shadow*. Both father's and mother's support are important for all children. For migrant children, their support is one of the most important elements, because the children are alone in a new country. For this reason, whatever the reason, death or infidelity, the children in broken families feel themselves powerless. We see the issue recurring in variant forms in all of the books. The characters in TRSAH and ASIG have hope because families can reunite, and we see that they make efforts for this purpose. However, in the British novels, the characters do not have any chance for the reunification of their original families owing to the death of one of the parents. So, their only hope is that of leaving the memories behind and beginning a new life – with perhaps even 'new' families – in their new countries.

8.4. General Conclusion

This thesis has compared four books from Turkish Young Adult Literature (KAB, IMMC, TRSAH, ASIG) with four books from British Young Adult Literature (*Hinterland*, TOSOT, *Shadow*, WOL) and discussed the findings regarding their depiction of various issues associated with migration.

Before reading and analysing these books, I had thought that the economic migrants depicted in the selected Turkish books would live under better conditions than the asylum seekers in the British books. However, at the end of the analyses, I found that Turkish economic migrants in Germany and asylum seekers in the UK have similar experiences in their new countries (xenophobia, unbelonging, globalisation, gangs, broken families etc.) in these books. Some parts of the novels show that Turkish immigrants live under even worse conditions in Germany. For example, their educational experiences are different. The Turkish teenagers, except for Parlak, cannot attend school in Germany, but asylum seekers in the UK do attend school. In another example, Turkish workers prefer to live under poor conditions. Of course, there are some differences between their experiences. Regarding globalisation, on the one hand, Parlak and Aman are globalised, on the other hand, Atıl, Kaya, and Femi try to be globalised, but they cannot achieve it.

It can also be seen that the Turkish novels are, for the most part, one-sided, polemical and didactic. In KAB and TRSAH, the authors use some positive images of Germany and they appear to want to direct the readers to positive thoughts about Germany, but in IMMC and

ASIG the authors clearly give the message that living in Germany is worse than living in Turkey. Therefore, Turkish people should stay in Turkey, otherwise, they face racist and xenophobic attitudes. In KAB, the author describes Germany as a heavenly country because Turkish people's beliefs about Germany are positive, and in TRSAH, the author depicts Germany as a utopian country because, for the most part, the migrant experience is generally positive. In IMMC, Germany is like hell for Atıl because he is always excluded from being recognised as a member of the host society. In ASIG too Turkish children cannot live in the host society because they face exclusion and so they live in their own sub-community. The main characters in the novels (Kemal in KAB, Atıl in IMMC, Parlak in TRSAH and Kaya in ASIG) are presented over-idealistically. They are aligned most definitely to the moral economy as simplistic characters. Even though they are teenagers, they always make the right decisions and do not commit any mistakes. Their efforts are always for good purposes. They are somewhat unbelievable as characters.

In the British novels, we see more balanced stories except *Hinterland*. It seems that *Hinterland* is a one-sided novel because it shows everything related to British people positively. In fact, the characters have no experience in the UK. However, the author uses their imagines about the people throughout the novel and we always face their positive images. Positive and negative images are given in a fairer way in other books. We see that TOSOT depicts more negative attitudes against asylum seekers, but Shadow mentions more positive behaviours towards them. In WOL, we see the efforts of a foreign teenager to become a member of the host society. The authors are aware that the characters are teenagers and they do make mistakes like anyone else.

The more recent publications show a different picture from the earlier books, especially the Turkish novels. IMMC (1977) and ASIG (1975) describe the first generation of Turkish immigrants in Germany. The children in the novels come to Germany when they are teenagers. Thus, these characters are excluded from the host society. However, in the newer books, TRSAH (1996) and KAB (1993), the authors draw quite positive images of Germany. We see that the central character in TRSAH does not face xenophobic attitudes and she is a successful globalised character. Hence, she is a member of German society. We see also positive images of Germany in the Turkish people's minds. We see a similar contrast in local people's attitudes towards asylum seekers in the British books, according to their publication dates. The oldest one, TOSOT (2000), mentions more negative attitudes against the migrant characters. In WOL (2004), we see that the negative attitudes continue. In *Shadow* (2010), friends love the main character, and the people make an effort to stop his deportation. In the

latest book, *Hinterland* (2012), the migrants' positive thoughts related to British people are the most important. However, all four books mention that the government's approaches towards asylum seekers are strict and not always positive. In *TOSOT*, *WOL* and *Hinterland*, the characters can go to school or live in a flat which is provided by the government. However, their entry into the country is very difficult and there is no guarantee that they can obtain the right to stay in the UK permanently. The issue is complex for the government because everyone wants to live in better conditions with money and safety. Therefore, the situation of the applicants for the status of a refugee should be thoroughly investigated. Otherwise, everyone would want to live in the UK. The UK cannot host everyone who wants to live there. Therefore, the government's approach is somewhat controversial. The British books seem to reflect the government's approaches negatively and so it could be argued that their portrayal of the situation is more realistic in that it shows both the good intentions and then the practical realities.

These findings indicate that YA literature highlights the issues which are specific to young adults such as gang loyalty, peer pressure, broken families (this problem affects children mostly), unbelonging (adults migrate for the benefits of the new country, but young adults and children make compulsory migrations with their families). As the novels illustrate, some issues such as xenophobia and discriminatory behaviours of local people toward migrants affect both adults and children. However, teenagers feel these kinds of problems deeply because adults can, on the surface, protect themselves, but young adults and children cannot always. Therefore, YA novels reflect unprotected migrant teenagers' feelings and thoughts better.

Future avenues opened up by this research include comparing the experiences of the migrant characters in the novels with migrant teenagers' experiences in reality. This could be done by inviting Turkish teenagers in Germany to read these books that deal with their realities then asking them to compare and contrast their experiences and those of the characters in the stories. A similar line could be taken to explore the reality of British books with asylum seekers and refugees here. Additionally, the relationship between the religious identities of migrants and Islamophobia could be analysed. We know that the clash between traditional Turkish culture and German modern culture can be caused by Islamophobia. Furthermore, a study could be done by comparing the migrant characters based on their gender. Regarding these books, it can be seen that female characters, Parlak and Sade are more successful than male characters regarding the subject of globalisation and inclusion. They also deal with problems more successfully.

Consequently, this study is unique as it has analysed the general issues of migrant teenagers by comparing and contrasting Turkish young adult novels on Turkish migration to Germany with British young adult novels on asylum seekers in the UK. Although there are some difficulties in this comparison (the Turkish books are older than British novels; Turkey is a country of emigration, the UK is a country of immigration; the people in the Turkish novels are economic migrants; the characters in the British books are asylum seeker teenagers), the findings are clear.

YA and children's literature offers a unique perspective on migration for young adults and children who are the subaltern as they cannot have their voices heard unless they are granted a legal platform. It is an excellent medium to present and discuss their issues. The internet, social media, newspapers, radio and television can reflect their problems. However, few news outlets tell us the whole story such as that of Aryan and Kabir on the way of London, Sade and Femi in the UK or Atıl's story which begins in his village, tells of his adventures in Germany and ends in his village again. Therefore, these kinds of news or events can be told in their entirety, written by authors in fictional stories based on experiences. The depiction of young adults in these books and in migration literature for children and young adults performs an important function and perspective. YA and children's literature can be a most useful source in order to understand young adult migrants' and children's issues in their new countries in some depth as it provides their experiences through their own perspectives.

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