



In the Novel 'Brewed Tea with Three Lumps of Sugar' Images of Time, Despair and Homeland

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Abstract: *Brewed Tea with Three Lumps of Sugar* is the first novel of Renan Demirkan. The novel mainly describes the process of a women, who has fallen in two worlds, in two cultures and in two understandings due to migration. Living condition, indecision, emotional changes were interrogated within a few hours. 'Should we go back or should we stay?' Labelled as 'black Germans' Turks, who have been overly affected by this integration process, are found between Anatolian and European cultures. Their position and personality has become a burden for German society. The expectations and reality have shifted, behaviour and speech are left to the images.

Keywords: Image, Migration, Brewed Tea with Three Lumps of Sugar, Renan Demirkan.

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Introduction

The Novel *Brewed Tea with Three Lumps of Sugar* introduces the encounter of the family who migrated to Germany for economic reasons with the new society, and the narration of the experiences in Germany through biographical sections by the 'I' narrator. Almost every section whispers that the cultural dichotomy should not be taken as lightly as it appears from the outside. The East-West, Muslim-Christian opposition does not coincide with the understanding that liberation in a new world is only possible by getting rid of the memories of a world (Sağlam, 2006). The assimilation of both cultures gains effectiveness with the second generation (1980) formed in Germany. With the transformation of nomadism into nativism, the utilisation of education and social environments increases and leads to the birth of different types of works. Our article is based on analysing the images of time, despair and homeland in the novel *Brewed Tea with Three Lumps of Sugar* by Renan Demirkan, one of the representatives of this generation, and examining the purgatory discourse with language examples. The novels title refers to the non-overlapping life understanding of the two societies; the objective motif 'tea with three sugars' draws attention to the habit specific to Turkish culture. Although it is not considered important in the West, 'brewed tea' which is valued in every corner of Anatolia, essentially makes a passion meaningful. It is seen that such a simple treat, when sipped in Turkey, unites people with the bonds of the heart, whereas a costly treat does not have such a function in Europe, and expresses a routine value.

Problem Statement and Methodologie

To study the discrimination and psychological violence within the framework of time, despair and homeland of Turkish women.

Because they are in different cultural settings like in Germany together with generations very restless and trying to protect their hope of living in a multicultural society in other ways. Although many cases of violence, harassment, exclusion and insensitivity in civil society have multiplied the problems and the perception of Turkish women in particular has not changed. Therefore, the Turkish woman, who has no problems of integration into Germany and German society and has even made an important contribution to it, has to remember the values of her own culture even in narrow time intervals due to the exclusion. The expressions in this novel will be analysed with sociological evaluations and the position of the foreigner will be tried to be drawn through sociolinguistic reading.

Literature Review

The novel *Brewed Tea with Three Sugars* was published in 1991 and translated into Turkish in the same year. Like the works born out of migration, he did not ignore longing among the problems. It exemplified the desire to return to one's own cultural past when one feels insecure. For example, the mother, the protagonist of the novel, experiences the necessity to survive in this floundering situation. Immigration, which has become a reality of the world today, an important trace of world literature, and the main constituent element of immigrant literature (Sakallı, 2018), is discussed within the framework of 'wildness, foreignness, otherness, otherness'; the view of those outside the self as otherworldly is criticised. The narratives pass into world literature as a form with the coldness of 'writing in an intermediate language', richness of connotation and diversity of signification. Nomadic literary language dismantles the established and traditional perception of 'closed' language and reveals the rediscovery of language within the framework of 'open' and as

'wide' as possible possibilities (Sakallı, 2018). Renan Demirkan fits this closed field of meaning into a narrow time and emphasises that what is difficult can be understood by experiencing the pain.

The author Demirkan was 7 years old when she came to this country with his family who emigrated to Germany. After her high school education, she worked as a labourer for a while and started to study political science, but her dominant artistic tendency led him to theatre education. After completing her higher education, his plays were staged in state theatres and he took part in important roles. He was awarded the Golden Camera and Presidential Theatre Awards. Growing up reading German philosophers and poets such as Johann Wolfgang von Goethe, Gotthold Ephraim Lessing and Friedrich Schiller, he uses the technique of philosophy in his novels. *Brewed Tea with Three Sugars* and *The Bearded Woman* (1994) were widely read among them. The author explains in her first novel 'Brewed Tea' that she sees herself not only as a Turkish citizen but also as a citizen of the world and that she is a part of Turkishness (Sağlam, 2006), and strengthens the narrative with biographical sections. Nevertheless, the psychological depression caused by being in limbo permeates almost every paragraph.

Relationship between Germany, Foreigner and Purgatory

According to DESTATIS data, as of 2023, there are 1 million 548 thousand Turkish citizens living in Germany, of which 816 thousand are men and 732 thousand are women. Of course, people of Turkish origin in Germany are not limited to Turkish citizens. The number of people of Turkish origin holding German passports is 1 million 530 thousand (<https://www.google.com/05 Jun. 2024>). It is known that 1/4 of nearly 4 million Turks are women and 65% of women of Turkish origin work part-time in terms of working hours. In broader terms;

Their working hours are sometimes determined by their own preferences and sometimes by the fields they work in. Part-time working is considered an advantage for women, but it also brings with it a disadvantage as it lowers the general level of wages in women's professions. The largest share of the 30 per cent participation rate in working life among Turkish women living in Germany undoubtedly belongs to second generation women of Turkish origin (Silkin, 2010).

A statistical study specific to Turkish women immigrants in France was reported by the National Statistical Institute (INSEE) and the participation of women immigrants in business life was determined at a close level. According to the report, the participation of women from Turkey and the Middle East in employment is the lowest at 45 per cent. Turks make up 3 per cent of total immigrants. ...8 per cent of migrants were born in Portugal, 4 per cent in Italy, 3 per cent in Turkey and 3 per cent in Spain. The unemployment rate among migrants between 15-74 is around 14 per cent for women and 12 per cent for men (<https://tr.euronews.com/2023/03/31>). Years of bitter experiences have prevented political relations between the countries from gaining positive momentum, and the problem of harmonisation or incompatibility has especially victimised Turks. At the point of not being able to find a job in large companies due to discrimination, the fact that the problem is undoubtedly their origins and names (Ülker, 2018) has made second and third generation Turks resent Austrian society in almost all areas. The fact that they feel that they are not accepted in the society they live in and that they are pushed around increases their anger and resentment, and they continue to

see themselves as outsiders. While it has been argued that if a migrant with a language barrier earns more than he or she pays into the social system, it would be a loss for the country, a study confirms, that the average migrant has a positive impact on the state treasury, since migrants usually arrive in the country at the beginning of their working life and contribute to the payment of the national debt (Arikan, 2006).

The stagnation that started with the oil crisis (1973), the so-called harmonisation laws, the pressure to return with incentive premiums, the giving of last-place jobs to Turks, violent tendencies and their cover-up, and even lenient punishments for criminals... lead to a coldness in communication and the artists processing of the in-between. Being in a dilemma that cannot be both Turkish and German, neither Turkish nor German (Kocadoru, 2003) with their search for a new identity, new language, new homeland, brings them to the point of examining their own identity (Pazarkaya 2001), and the feeling of being stuck between two languages and two cultures (Özoğuz 2001) strengthens the trace of uncertainty. This trajectory has been reflected in their lifestyles, perceptions of culture, social structures, production and consumption habits, and their 'self' centred understanding of the 'other', and has not only determined the other, but has radically changed it qualitatively (Akdemir, 2006). Despite the contribution of Turks to the acceleration of socio-economic development, the dynamic process of integration has gradually evolved into assimilation. The continuation of the Turkish presence in Germany and the acceptance of its existence by the second generation necessitated an accelerated interaction with the German society. Even though the expectations have been largely frustrated by the increase in illegal tendencies and violence, art has continued to reflect what is happening and to make the voice of the foreigner heard.

The novel's theme of incompatibility and degeneration forces the characters to constantly look inward and worry about the future, so that the young woman in labour, on the one hand, looks at her identity and describes her family life in Germany, while on the other hand she recalls her memories of her Anatolian village. This sense of purgatory is also evident in the father's attachment to his culture and his interest in modern society. Although the fact that the foreigner is seen only as a labour force and the unjust exclusion increases the desire of the two young girls to return to Turkey after their education, and it becomes clear that one cannot stay away from the core values, the girls aspire to be like the Germans in order to get rid of the exclusion. She identifies this effect reflected in the novel with the identity problem (Özyer, 1994), one of the most important problems of the second generation. Although the mother wants to raise the girls according to Turkish customs, the fact that the girls are more influenced by the lifestyle of the Germans (Yalçın, 2011) and think that they can get rid of exclusion by trying to live like them is related to this problem. While the mother wants to spend the rest of her life in Turkey, she gives confirmations to the reader with the sections from her own life (Fachinger, 2001) interspersed in the story in the novel. Although the techniques of return emphasise the attachment to culture and traditions and the concern for the education of the children, the opposition between returning to Turkey or staying in modern society is evident for the mother and father.

Image of the tree stages of *Blewed Tea With Three Lumps of Sugar*

The novel, which has a narrative process that lasts for hours, conveys the discrimination that has been going on for years. The responsibility, mostly undertaken by male writers, is narrated through the mother in labour pains and the woman becomes stronger as she questions her rights.

1. Image of Time

Time as an image breaks the sequentiality in the narrative and opens the door to new meanings. In terms of function, the punctuality and discipline characteristic of German society is reflected in the novel *Blewed Tea with Three Lumps of Sugar*. The novel, which begins in the delivery room of the paediatric clinic at 08.05 on a hot July morning, extends to the moments of birth and the woman's family life on the one hand, and on the other hand, it turns to the past with flashbacks. The author (the patient) ends the story at 9.57 with the arrival of the anaesthetist at the time when the doctor is about to operate on the patient. In the novel with a narrative duration of 1.52 minutes, the young woman does not open her mouth until she hears the sound of the baby crying; she wanders in her memories from her childhood to Germany. In severe pain, she says, "A person should never leave his roots. We will always remain strangers here" (Demirkan, 1991) sentences can be recognised with the waiting for the perception of the stranger to be broken. While the dilemmas multiply with spatial circulation, they increase the reader's attention with instant information. With original expressions*:

Break your arms! thought the pregnant woman. Waking up, every morning, is an endless procedure, a compulsory exercise reluctantly performed. 8.08 a.m. She tries to dry her face again. 8.14. Even my grandmother did it. I don't even know how often. Five of her children survived. 8.16 a.m. Wondering why no one pays attention to me, the woman repeatedly rubs her child's tummy as if to calm him down. 8.18. She wipes the sweat from her face. A quiet, routine murmur and the curtain moves again. 8.39. She calls out 'Nurse! She's in bad shape, please help her. The clock above the operating theatre door reads 8.44. It's 8.46. The baby's father is still missing. He was first on the clock, even though he had a flexi shift. The clock now reads 9.20. Hang in there, the anaesthetist is on his way. It's 9.27. She's trying to blow the wind in her face, but there's nothing to wave. The pregnant woman is biting her lip, scratching the bed. 9.49. This is a fiasco. They won't let the father in. It's 9.35. There's no movement... Her hair are sweaty to the tips. She's staring at the operating theatre door. It's today. Now. Not tomorrow, not yesterday. 9.54. Two men and a woman in green scrubs enter the theatre through the green door and disappear. It's 9.57. The anaesthetist is here. The anaesthetist has arrived. The Dutch midwife smiles at the pregnant woman... The woman squeezes her eyes shut. When a tiny movement calls

him, he wants to open it again...
(Demirkan, 1991: 9, 10, 15, 23, 26, 29, 30, 37, 44, 47, 87, 96, 96, 117, 131, 13, 135, 139).

The sensitivity of the human being, the routine flow of time, the effort to calm down with memories in the midst of discomfort, excitement, uneasiness and panic, hope for the post-operative period, are left to the expert's skill; understanding is left to time.

2. Image of Despair

The image of helplessness is known with the meanings of being shocked by changes, encountering victimisation produced by the image of the 'other', and being in between. In the novel, the difficulties and problems of adaptation faced by a middle class family when they migrate to Germany are attributed to this image. When the young woman remembers that she was harassed while travelling around Istanbul with her German boyfriend before she went into labour, the spell is broken, but this time it is the mother, not a man, who represents traditional values and authority. The mother, who comes from a rural background, could not stand the family pressure, left home and married an Austrian artist (1986), breaking the family's traditional preference. Although her position of being 'both a foreigner and a woman' in the novel helps her to get rid of oppression and realise her identity, it often makes her feel the powerlessness of not being a native. According to one approach, it is possible for her to overcome her helplessness with the help of Western liberal institutions and Western men (Sağlam, 2006). The contradiction to values is summarised in the novel with some social and individual situations that leave people helpless:

Her parents had no friends. They had left them behind when they decided to get married. The new residence was an old building with thick walls and a large garden, one of three at the end of the village. At the same time she felt a growing alienation from her homeland. You know very well that at the age of thirteen at the latest we had to earn money in Turkey. Nevertheless, we have a responsibility towards our origins. She called the small work corner, separated from the living area by raffia parchment and crammed with books and files, her torture chamber. Anne locked the windows and doors of her small apartment in Ankara, walked thoughtfully once more along the narrow, steep street leading to the mosque, and disappeared into a white taxi. She put the album in a drawer and returned to Germany. What was left of a dream was a sixty square metre vanishing point... (Demirkan, 1991: 16, 20, 41, 73, 98, 138).

Despair deepens over time with the feeling of displacement, the search for a concrete homeland; the concern for assimilation is layered. The feeling of expatriation, fragmentation beyond alienation, 'the idea of a homeland divided in two' and the search, the disappointment over Germany, expand with inner criticisms.

3. Image of Homeland

The image of homeland, which includes the culture of origin and the belonging imposed by another culture, keeps two feelings alive for the expatriate. One is the belonging of origin, the other is the homeland adopted later. In Zafer Şenocak's poem 'Double Man', the concept of having two homelands appears with quite thought-provoking meanings. Şenocak points to being under the heavy burden of two worlds with the lines there are two separate worlds

* Quotations from this novel are given in quotation marks or in block form with page numbers.

inside me, but none of them is complete, they bleed incessantly... (Şenocak, 1994). Demirkan, too, has packed two worlds and two meaningful feelings of homeland in her analysed. As briefly given below:

Maybe this is a forbidden country and I am sitting as bait on the plate of giants. Homeland is like a fruit ice-cream, it refreshes you as long as you lick it, maybe you can still taste it, but then you stop because of the sweet slurry. I feel as if I am split in two. One part of me belongs here, to that 'yellow air' I always hear about inside, and the other part belongs to the environment I live in every day. I don't know what a homeland is. Maybe it's a holding pattern so you don't fall. Christmas tree yes, but no merry Christmas. They had other holidays! But this is Christmas. Gifts are exchanged. 'Both stammer with a whimper'. And who are you? Christians do that. We are Muslims. We accepted the Christmas tree because it is not a Christian holiday and it also has a beautiful meaning. We make the most beautiful bed in the world with colourful rugs from Turkey, soft feather pillows from Austria and cute soft toys from Germany...(Demirkan, 1991: 25, 36, 73, 74, 114, 115, 120).

The view, in which the feeling of being free and the feeling of homeland are mixed together, has doubled the boredom of the routine life in which the mother and father are sometimes not enough. Although the silence makes them question the concept of 'homeland', the mother neither turns her back on traditions nor remains insensitive to the reaction of her daughters. While her behaviour is read as the desperation of being caught in the middle, the plot of the novel enriches the language with complex expressions. After 20 years, the family returns to Turkey, the father is uncomfortable and the mother is uneasy feeling the coldness of relatives. The question of whether returning to Germany will be a remedy, whether the purgatorial position will change, reveals that the alienation will continue with two-ended conversations. It is seen below that the mood distorts the language, forces an inward turn, and the search for homeland turns into despair.

The tall young woman joked, 'Figaro! Figaro! Figaro! Figaro!' (Du nix sehen) You don't see anything. The traffic light is red. Before every premiere, he shouted Toi, Toi, Toi. The next day is clearer than today: School, windowsill, sleep. And the day after tomorrow. School, windowsill, sleep. The earth shifted beneath us. Everything has gone silent. Mute. Powerless. Without courage. 'I'm guilty! I'm guilty! I'm guilty!' he clawed his face, beat his legs. (Ich nix verstehen Deutsch!) I don't understand any German. (Ich nix warten da. Du machen Stempel) I'm not waiting there. Stempel! Merry Christmas, Mum. Merry Christmas dad...(Demirkan, 1991: 12, 19, 29, 53, 58, 59, 61, 96, 114).

Regret, complaint and the routine flow of life are expanded by expressions of belief specific to the culture of the foreigner. His endeavour to find a point of refuge leads him to say the following words: "Allah is powerful. With God's help, everything will always

work out. May Allah not harm your hands! He promised Allah not to eat or drink anything from sunrise to sunset. Women's voices were screaming, 'May Allah help us!..' (Demirkan, 1991: 23, 91, 122, 125).

In a multicultural society, many values are left to the imagination, as the prospects for the future seem a little more uncertain for each person. Thus, monotonous lives change depending on hope, harmony and degeneration become medallions. The mother recalls the theme of 'Nathan the Orphan', which she says with the intuition that the four faiths can live together. "Then we will wake up with Christianity's thirst for action, live Jewish wisdom in a loving, Muslim serene way, and fall asleep in the evening with the hope of rebirth in Buddha's embrace" (Demirkan, 1991: 46) is essentially a call to take people away from an emotional approach and to understand, communicate and reconcile without prejudice, citing the wisdom that applies reason and practical ethics. It is understood that this call, which makes us think of hope and purgatory together, is not respected by the administrative power and society today due to socio-economic reasons, so that the same or similar issues continue to be treated in a high tone by the third generation. The established negative judgement about the foreigner is reflected in the humiliation of the girls by their German friends and the mother's observations. For example, "Because despite all this, for many locals the Turks were 'garlic gluttons' and 'cumin Turks'. The other girls were not allowed to learn the secrets" (Demirkan, 1991: 21) contains the established perception and the intuition that it was used with a deliberate intention. With the step from a village life in Anatolia to modern life in Europe, anxiety took precedence over acceptance; migration arising from the economic situation made desperation inevitable.

Conclusion and Recommendations

Considering the experiences of a single, Turkish, Muslim woman in the expatriation period, it can be said that she had more difficulties than men, and that the effects of the trauma that started with systematic migration (1961) continue to this day. The early return, which could not be realised in practice, caused men to stay in Germany for years and women to live as widows; the rumours spread psychologically wore out the women waiting behind and changed their expectations. In the words of academic Soner Tauscher;

In the end, these women, who were living on letters and marks from their husbands and waiting for the expatriate road, wanted to go back to their husbands as soon as possible... They faced accusations that they had 'lost their Turkishness and Muslimness'... The women were under intense psychological pressure due to the lack of socialisation caused by living in a closed society and constantly doing cleaning work. We observe that many of these women later became cleaning patients and tried to cope with psychosomatic pains of unknown origin... For the second and third generation born and raised in Germany, elderly care is not as sensitive an issue as it is in Turkey. In Germany, there are difficulties in finding nursing homes that are suitable for Turkish and Muslim culture (Menteş, 04.10.2023).

Academician Elif Madakbaş Güleney, on the other hand, thinks that Turkish women who migrated to Germany 'can be analysed in

three phases and cannot be uniformised', and that the second generation consists of working women who migrated from the countryside in 1966-1967 and finally those who left after 1973 with family reunification. They were able to learn enough language to express their problems, and their feelings of loneliness deepened due to their prolonged socialisation. Although family reunification facilitated this psychological problem to some extent, the fact that day-care facilities were very expensive or non-existent prevented them from working. In Güleler's words;

For this reason, there was also a conflict over motherhood. Women had to postpone their motherhood and longed for children. There were even women who could not bear this longing and returned home sick. Working mothers were torn between remorse and the dilemma of work and children... We observe that women who migrated to Germany at that time suffered from problems such as burnout syndrome, which today is associated with plazas. In that generation, disorders such as depression, anxiety disorders and panic attacks were at a very high rate. In other words, there was an unhealed, untreated wound and a trauma that could not be overcome... They experienced double alienation with their Turkish and female identities. Inequalities in the business world and the fact that female workers were paid less than male workers were also common problems for Turkish women workers (Menteş, 04.10.2023).

The difficulties they have experienced have been compounded by problems of belonging, health problems and inhumane behaviour, which continue to this day, and have left physical and psychological damage. According to history, negative images to the Turks in the historical process started with the conquest of European lands. Onur Bilge Kula attributes this judgement, which continues to this day, to the fact that Turks are still seen as a threat and that Germans have not been able to get rid of the a fortiori dogmatic influence of the Christian understanding (Kula 1997). From this it is clear that many of the problems that European societies find difficult to overcome can be overcome by blaming, by drawing a distinction between the 'other'. The distinction, which most Germans have reservations about, turns into a serious othering. The author regrets that he could not share enough with his daughters, who were immersed in their own world to which they were becoming accustomed, and with the father, who had made up his mind to live in Europe, and that each of them retreated into a world of imagination. It is so that the discriminatory understanding emphasised by the author in three sentences leads to a dual identity, hence to a binary identity between the self of the past and the self of the future (Yücedağ, 2019) is important in terms of causing alienation. The fact that the homeland is 'travelled-to', the judgement of identity, and the throwing back of the boomerang through literature.

In the novel, Western people's thoughts about the foreigner are ridiculed. Because the efforts of Christian Western societies to become popular by updating anti-Turkish discourses (Akpınar, 2006), which are mostly accepted in the mechanisms of othering, are far from common sense. Turkish writers combine warning and reality with the general belief that every human being, regardless of place and time, realises his human being in his language (Uygur,

1997). The cold, artificial life in Germany does not make one feel that warmth, and the foreigner cannot get rid of the perception of 'other'. When the journey that starts with the furtive kiss of the engineer father fails to combine the new, modern life with the longing for the one left behind, the pregnant mother gives birth to the baby she is carrying in worries. Although she is congratulated for having a well-behaved baby, what she has in mind is completely different. According to Nurhayat Yalçın's observation; her own daughter should not have been like this. She should have been cheerful, mischievous and curious like other children around her (Yalçın, 2011). The beginning of a new and complex life for the narrator with the process of emancipation in a foreign society (Yılmaz, 2023) can be explained by not feeling belonging to a place. As the hope for universal values weakens, the narrator is caught between foreign values and change; the family keeps facing different problems. So much so that the second generation's belonging to two homelands, two cultures, and two languages has turned into in-betweenness and homelessness (Yücedağ, 2019) with dualities that prevent the formation of a belonging between expectations. Although the foreigner's living between the dilemma of integration and assimilation has been realised as the expectation of the host, the problem has deepened. Turks participation in politics, local governments, contributions to science, commerce, sports and arts must taken into account. Demirkan's expression of unfair and injustice behaviour were evaluated as follows: The author has reflected the world of immigrants who have been captured by cultural degeneration quite successfully; in the novel, which develops in a complex line by returning to her childhood memories in an Anatolian village in Turkey during a short period of time when a young Turkish woman is waiting for her birth in the hospital, and then returning to her life in Germany, she has included not only the problems of immigrants but also the mental problems caused by being in between (Yılmaz, 2023). Therefore, being insensitive to the problem and only benefiting from the successful representation of Turks is incompatible with the understanding of a country like Germany, which is defined by democracy.

The daughter of one of the families who moved away from the values they were born into with the dream of a different world exemplifies the reflection of the restlessness in the inner world with the following sentence 30 years after getting off the train in Cologne in the hands of her uncle: "Air! The light! Life! Twenty years ago, she herself had fled from this forty square metre room, from the kitchen, from the cupboard, from the world and took refuge in the staged rooms" (Demirkan, 1991: 28). This limited space designated for the foreigner is engraved in the memories of those who return to their country with their ideals incomplete, and is considered as a breathing space for those who settle there and call it a 'second homeland'. The author reacts to the humiliation of Turks for not knowing German by distorting the language. The expression 'nix' in German sentences deepens the negative. Since this judgement does not exist in English, it is given in the language of the novel. "Du nix sehen. Ich nix verstehen Deutsch. Ich nix warten da" (Demirkan, 1991: 19,61,96) 'You don't see anything. I don't understand German. I don't wait there'. At this point, it would be useful to look at where the second generation, Turkish women, stand in terms of assimilation. Between assimilation and acculturation, adaptation to the new society develops, as the foreigner replaces his/her values with the new dominant cultural values, which is not necessary in acculturation (Atsızelti, 2021:

81). Assimilation, which is shaped by common group belonging, is replaced by acculturation, which, although it accepts the traditions of the host group, retains a separate belonging from it. Floundering between integration, which involves close interaction with two cultures, assimilation, which involves a decline in attachment to the home culture, separation, which involves high attachment to the home culture and infrequent interaction with the other culture, and marginalisation, which involves low attachment to the home culture and infrequent interaction with the other culture, is similar to Portes and Raumbaut's 'Compartmentalised Assimilation Theory' approach. The 'upward, downward assimilation, bicultural preservation' character of the approach is referred to as 'adaptive, maladaptive and selective acculturation' (Portes, Raumbaut, 2001). While 'adaptive acculturation' starts with the learning of the new language and the abandonment of values from the home culture, 'maladaptive acculturation' is established by the rapid adoption of the new culture. Although the theory is based on the education and income of migrant parents, their legal status and family structure, it can also extend to the adaptation and acceptance of parents and their children into the new society. This interaction, which shapes the assimilation outcome, can create different social environments and patterns of cultural adaptation (Atsızelti, 2001: 83). In the light of this information can be said, that the narrator, who sympathises with the discourses of the artists guiding Western philosophy, is devoted to your culture, traditions and understanding of his own society depending on the three images mentioned. A sip of tea collected from the shores of the Black Sea, where green and blue are intertwined, is worth a sip even in the small apartments that smell of loneliness in the attic of old buildings built on the shores of German cities. The 'schwarzer Tee' brewed tea, mentioned on different pages of the novel, is special despite its three sugars. It has a value specific to Turks, and the longing for it can be fulfilled in Turkey, not in Germany among prejudices. Moderate changes in immigration policies should not be sacrificed to political privileges and racist tendencies, and it should be recognised that it is the same people, even if they are foreigners, who make the country rise.

65 years after the beginning of labour migration, Muslim Turks in Germany are on the one hand trying to maintain their belonging to their country of origin and on the other hand developing a sense of belonging to the country they live in - in parallel with their recognition process. However, the reluctance to recognise the basic rights of minorities, the perpetuation of stereotypes in the political world and the media, and the increase in anti-Muslim racist acts of violence have led to the questioning of both the image of the 'immigrant country' desired to be produced by some policies and the constitutional principles of the democratic state (Aslan, 2012). The fact that dilemmas have turned into an exclusionary attitude by a significant part of the majority society continues to marginalise minority groups with the influence of the far right.

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