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A Portrait of Second Generation Turks: The Example of the Novel 'Strong Tea with Three Sugars'

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Abstract

This article explores the complex psychological world of second-generation Turks born in Germany or immigrated there focusing on their struggles with cultural identity and internal conflicts. Through an analysis of novel *Strong Tea with Three Sugars* the study examines how these individuals see the tensions between their family's traditional values and the modern expectations. The novel is a result of the feeling of alienation experienced by the protagonists, who are neither fully accepted as Germans nor fully embraced by Turkish society, even though they live together. The discussion covers main themes such as cultural hybridity, familial pressures, and difficulties of self-definition, and expands on how language, memory, and identity shape the characters' internal experiences and interactions with the world around them. The narrative reveals the emotional burden of balancing two distinct cultural expectations and the silent struggles these individuals endure. Ultimately, the novel provides a profound and nuanced exploration of the existential dilemmas faced by second-generation Turkish immigrants. This analysis aims to offer a deeper comprehension of their psychological and cultural realities, shedding light on the silent yet powerful screams of a generation caught between two worlds.

Keywords: Migration, Second Generation, Image of foreign Struggels

Introduction

Why would anyone want to live far from their homeland, in another geography or in another society, and in a multicultural society? While most reasons are attributed to necessity, the Turks' desire to live far from their homeland, in a foreign society, is based on economic and, in part, academic reasons. The idea of overcoming problems led them to leave behind much; even if they didn't want to, they risked purgatory. Living in purgatory means not being able to fully belong anywhere. Between two extremes, identity, belonging and orientation, makes it uncertain whether a person can return to their own culture or fully adapt to the new structure. Moreover, the uncertain dilemma causes deep inner conflict, alienation and often silent loneliness. The second generation Turks in Germany have experienced this victimization deeply and have been the subject of literary works with their multifaceted problems. One of these, the novel *Strong Tea with Three Sugars*, which mocks the Westerners' ideas about foreigners, resembles the panorama of a Turkish woman who immigrated to Germany and encounters a foreign society, understanding and culture. The 'updating of anti-Turkish discourses' (Akpınar, 2006), which is mostly accepted in the othering mechanisms of Western societies, has reduced the picture to an individual level in order to be understood and increased the isolation reaction so that cultural duality was reflected in the sections of the novel and in the words and behaviors of the characters. Fatma Saglam presents it with a cultural comparison. According to her; 'The East-West, Muslim-Christian opposition doesn't coincide with the comprehension because of, the liberation in a new world is only possible by getting rid of the memories of a world' (Saglam, 2006). While Turkish society has been living in a spiral of assimilation and integration since the 1970s; the transformation of nomadism into indigeneity and the evaluation of education and social environment have been reflected in different types of works. Our article bases on analyzing of dilemmas, images of time, despair and homeland. The name 'tea with three sugars', which isn't preferred by the German community, is a specific habit for Turkish culture and its taste can only be felt in Turkey. Although not given much importance in the West, 'brewed tea', which is valued in every corner of Anatolia, essentially gives meaning to a passion. Even though it is a simple perception, an understanding, when sipped in Turkey, it is understood that it welcomes people sincerely, connects them and unites them.

Problem Statement and Methodology

While trying to preserve the hope of living in a modern and multicultural society, experiencing and telling about emotions, behaviors and psychological violence will help reveal the uneasiness created by living according to rules. Because in a country like Germany, where different generations are rising, hope and uncertainty are two different things for a foreigner, and they are intertwined. Many problems such as violence, harassment, exclusion and insensitivity experienced in civil society have given Turkish women the opportunity to feel and express the perception towards them. This study aimed with qualitative research methods, shaping the narrative of reflecting and changing existing understanding through quotes and data. Biographical and social analyses were conducted, and it was found that these

approaches contribute to the interpretation of written fictional texts because they are like ‘documents and socially situated products’ (Scott, 1991)*. The foreigner’s efforts to get out of the dilemma will be revealed through psychological and sociological evaluations.

Literature Review

Renan Demirkan (1955) was 7 years old when she came with her family who emigrated in Germany. Demirkan, the representative of the second generation worked after her high school as a laborer for a while, but her dominant artistic tendency led her to theatre education. She was one of succeed young woman to break that misfortune and prejudice. The second generation consists of the children of the first generation Turks in Germany. They were either born in Germany or were taken to Germany by their families. They faced different problems in adapting to foreign society. Since German was spoken in the social environment and educational institutions, Turkish at home. Although children and young people who were born in Turkey and were brought to Germany like Demirkan encountered problems in education, language, adaptation and perception in schools, being close to both cultures had the advantage. Bülent Kırmızı descript it; ‘because they had been in Germany since their childhood and were familiar with German and Christian culture’ (Kırmızı, 2016). Therefore, they were able to play with language and make references to German society by using new words in new forms.

The writer studied acting at a college and became professional (1979) with a boulevard comedy called *Sextett*, played in various German state theaters such as *Trommeln in der Nacht*, *Kellermanns Prozess*, *Romeo and Juliet*, *King Lear*, *Uncle Vanya*, *Ghetto*, *Bluthochzeit* and *Drei Fraun*. Her famous in the cinema world came with *Zahn um Zahn* in 1983. She was rewarded the Goldene Kamera (1989), the Adolf Grimme Preis (1990), the Bundesverdienstkreuz from German President Roman Herzog (1998) and INTHEGA Theatre Award (2002). Her first novel *Strong Tea with Three Sugars* was published in 1991. Like the works born out of migration, she didn’t ignore longing among the problems and exemplified the desire to return to one’s own cultural past when one feels insecure. The mother ‘the immigrant narrator’ of this novel experiences the necessity to survive in this floundering situation in which the immigration is discussed, ‘a reality of the world today, an important trace of world literature, and the main constituent element of immigrant literature (Sakallı, 2018) within the framework of otherness. Novelist Demirkan takes her place in literature with the coldness and evocative richness in interlanguage. At this point, Cemal Sakallı claims that ‘nomadic literary language uproots the settled and traditional closed language perception and reveals the rediscovery of language within the framework of open and widest possible possibilities’ (Sakallı, 2018). She places this broad area of meaning at the time of birth and conveys that pain can only be understood through experience.

* Citations are translated entirely by the author and are given in single quotation marks; quotations from the review book are given in double quotation marks or block text.

For the German literary community, second-generation immigrant writers attract more attention than first-generation writers. Because they aren't concerned with complaining about their problems; they are concerned with being caught between two cultures, with sitting between two chairs. They are anxious because they are neither from here nor there. In the words of Nilüfer Kuruyazıcı, 'Nowadays, second-generation writers are attracting attention not just because they come from an exotic country and depict the East, but because they combine all this data with Western culture and, especially, because they create a cultural synthesis that is different from the Western cultural system' (Kuruyazıcı, 1992). However, although almost every narrative depicts living in limbo, their efforts to create a 'cultural synthesis' haven't been taken seriously. Most of them, in another step, have turned to inner monologue, stream of consciousness, and telling life/experiences in sections or even by dividing them into moments. Among them, Demirkan, similar to Heinrich Böll's treatment of the 'life-or-death moment' in his work *Billiards at Half Past Nine* has divided the day and hour, attempting to narrate the moment in minutes. She believed that this way of narrating would better understand the problem. At the beginning of the narrative, she finds it inappropriate that 'she' tries to wake 'I' up disapprovingly -here 'she' is the German nurse, 'I' is the Turkish woman preparing for birth. "Let your arms be cut off! Let your fingers be cut off!" (Demirkan, 1991: 7). While strengthening the narrative with biographical paragraphs, she reflects the psychological state created by being stuck in between by turning to memories and snapshots.

The Relationship of Purgatory Between Germany and Foreigners

Today nearly 4 million Turkish citizens living in Germany, of which 1/4 are women. They are working in different professions and contribute to society in many positions. 'They participate especially in working life as members of second generation women of Turkish origin' (Silkin, 2010). Although more educated and more communicative than the first generation, this generation also experienced discrimination in employment and housing. The main problem was undoubtedly their origins, religions and names, which made their reactions more apparently. The feeling that they weren't accepted and were oppressed in the society increased their anger. It is defined more by ambiguity, with its 'two-way' positions between positivity and negativity. With a broader explanation; 'On the one hand, it is thought that it would be a loss for the country if an immigrant with a language barrier earned more than he paid into the system, on the other hand, it was shared that the average immigrant had a positive impact on the state treasury, came to the country at the beginning of his working life, and thus contributed to the payment of the national debt' (Arıkan, 2006). The oil crisis (1973), the pressure to return with incentive bonuses, the last jobs being given to Turks in companies, and the increase in violent tendencies, of course, led to coldness in communication. Yüksel Kocadoru think, 'the language began to change with the dilemma of being both Turkish and German, and neither Turkish nor German' (Kocadoru, 2003). In another approach is mentioned, that 'new language and new homeland could bring them to the point of examining their own identity' (Pazarkaya 2001). Unfortunately, although the Turks made a significant contribution to the acceleration of socio-economic development, it was noticed that the dynamic integration process turned into a covert assimilation. The acceptance of Turks in Germany by the second

generation was linked to the acceleration of their interaction with German society. However, the rise of racist tendencies and violence interrupted this, and the artist had to put himself into the story and make the position and voice of the foreigner heard with purgatory.

Strong Tea with Three Sugars's theme of incompatibility and degeneration forces the characters to constantly look inward and worry about the future. The young woman sends feedback, looks her identity and describes her family life in Germany, while recalling Anatolian village. This sense of limbo is evident in the father's attachment to his culture as well as his interest in modern society. Although the fact that foreigners are seen only as labor increases the desire of the two young girls to return to Turkey after their education and it becomes clear that they cannot stay away from basic values, the girls want to be like the Germans in order to escape this situation. Nuran Özyer sees this desire for change as a 'personality or identity problem' (Özyer, 1994). The mother wants to raise her daughters according to Turkish customs, and the father's preference for a more European lifestyle creates a contrast. A third problem seems to be that girls are more affected by the German lifestyle and think that 'they can avoid exclusion by trying to live like them' (Yalçın, 2011). From here, it is understood that the person is undecided between returning to his/her own culture and traditions and concern about the education of the children. Which would be better for the family, to remain as educated individuals in the new society or to return to Turkey? The right decision will change depending on the changing conditions and hope.

The writer Demirkan grew up reading German philosophers and poets such as Johann Wolfgang von Goethe, Gotthold Ephraim Lessing, and Friedrich Schiller. Therefore, she could use philosophical techniques in narration. The discrimination that has been going on for years has been explained in the novel through the interval between mothers experiencing labor pains. Therefore, the Turkish woman, who didn't have much difficulty in adapting to German society, and even made important contributions, had to remember her own cultural values in moments when she felt excluded. Although this isn't a salvation for her, it is an internal reaction, an effort to protect her identity, and the 'strong tea' is the objective motif of seeing herself not only as a Turkish citizen but also as a world citizen and being a part of Turkishness (Saglam, 2006). Apart from this, let us try to examine her divided, traumatic identity and inner world with the motifs of dilemma, time, hopelessness, homeland and language.

a) Stay in Dilemma

Dilemma refers to the difficulty of choosing between two or more alternatives. Although the options are often based on equally undesirable situations of contradiction, they imply the necessity of an absolute decision. The feeling of being divided into two, one experienced in the daily world and the other internally, has become the fate of this geography. 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). The reflection of the dilemma in the novel can be summarized in these few sentences: “With colorful kilims from Turkey, soft feather pillows from Austria and cuddly plush toys from Germany, we build the most beautiful canopy bed on earth... During the three-month stay, the final return was to be prepared... Back in Germany, she put the album in the drawer” (Demirkan, 1991: 120,134,138). Although the author doesn’t attribute the difficulty of making a choice to the problematic nature of the options, she can’t find a satisfactory solution, so she looks for a third option. Her search may be nothing more than an attempt to endure despair.

b) Hard Time

Time doesn’t break the story line of the narrative, and progresses with new meanings. The foreigner (mother) wants to stay in the new society despite all the difficulties. She will tell what she has to say hour by hour, minute by minute, on the delivery table in a clinic; she will include stories from her homeland, historical information, and a sense of belonging to a desperate modern society. In this context the novel begins in a maternity clinic at 08.05 on a hot July morning and ends with a baby born. The sound of crying baby is both the beginning of a new life and a new misfortune in the wild can be read. When the anesthesiologist started the anesthesia and the doctor was about to operate, it was at 09.57. The novels ‘narrative time’ pass 1.52 minutes, ‘narrated time’ takes more than 10 years (1980-1990) in 139 pages. It is understood that those years were difficult when the mother bites her lips to hide her pain and hears her baby cry. For her, it was no longer possible to live detached from her roots, nor to live in the society in which she was born and raised. In fact, the problem was ‘the feeling of being stuck between two languages and two cultures’ (Özoguz 2001). The foreigner won’t be changed, time will bring restlessness, anxiety, uncertainty, memories and wonders. Maybe the truth was hidden in this sentence. “Time gets lost in us and leaves us alone with the memories” (Demirkan, 1991: 40) In reality, there will be no calm after the surgery, nor will the wait ever end. The fate of the next generation would either be the same as that baby or it would turn into an attitude of demanding the rights of the third generation.

c) Be in Despair

The image of hopelessness is similar to the state of being dependent on the influence of the ‘other’ in the face of change. In the novel, a middle-class family’s decision to live and endure hardships in Germany is visualized through the hospital setting; communication and adaptation problems are expanded upon. Before the labor pains begin, the young woman remembers being harassed while walking around Istanbul with her German lover, which breaks the whole spell. The mother, who represents traditional values, comes from a rural background. Unable to withstand the family pressure, she leaves home and, breaking the family’s traditional preference, marries an Austrian artist. Her position ‘both a foreigner and a woman’ helps to get rid of oppression and realize the feeling of her families’ powerlessness. However, although it seems possible ‘to overcome her helplessness with the help of Western

liberal institutions' (Saglam, 2006), there is a great contradiction between the values. But it is too late. Helplessness should be felt in one's own homeland, and experienced in another. The feeling of being a stranger in two places in the novel can be described in a single sentence like follows:

The word 'foreign' had a sad and at the same time helpless sound; not only did she feel like a stranger here, not really respected by the locals as a stranger, but at the same time she felt a growing alienation in her homeland... (Demirkan, 1991: 42).

The routine life where the feeling of freedom and the feeling of homeland are mixed together; mother and father are often inadequate here. While questioning the concept of 'homeland', the mother neither turns her back on traditions nor remains indifferent to her daughters' reactions. The plot of the novel is the helplessness of being stuck in the middle forms. When the family returns to Turkey after 20 years, the father is restless, the mother feels the coldness of her relatives. The family is worried about whether returning to Germany will be a solution. Uncertainty will require two-way alienation, mental confusion, distortion of language, turning inward, living with a double identity.

d) Sense of two Homelands and Identities

Homeland, which includes the culture of origin and belonging to another culture, keeps two feelings alive for the expatriate. One is the sense of belonging to the origin, the other is the homeland acquired later. Hopelessness is evident in this novel with the search for a concrete homeland and the accusation of not being able to integrate with the new society. However, migration is left behind; alienation, fragmentation and the reality of having two homelands have brought with them many questions. Why are we here? How long will our foreignness last? Where and how can we hold on to life? Zafer Şenocak summarizes this concept in his poem *Double Man*, 'having two homelands appears with quite thought-provoking meanings; being under the heavy burden of two worlds with the lines there are two separate worlds inside me, but none of them is complete, they bleed incessantly' (Şenocak, 1994). In her extensive analysis, Demirkan also intertwines the two worlds and the two meaningful homeland feelings as follows.

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 colorful rugs from Turkey, soft feather pillows from Austria and cute soft toys from Germany... (Demirkan, 1991: 36, 73, 74, 114, 115, 120).

As can be seen, fragmentation is directly associated with homeland and identity affiliation and can't be considered separately from internal and external values.

e) Use of language

The narrator tells about her childhood with 'I' and like her observations in Germany. She speaks clearly most on time, but when her anxiety increases, she raises her voice and uses sarcastic, referential reduplications. Since German is spoken in the social environment and educational institutions, and Turkish at home, second generation have a significant developing in both languages. With education, they have managed to think in modern norms and reached an understanding close to their own world. On the other hand, 'since they had been in Germany with their childhood and were familiar with German and Christian culture' (Kırmızı, 2016). The artists' ability to play with language, to consciously change words or expressions, means in a sense throwing back a boomerang and creating a counter-mockery, waiting to be understood. The writer Demirkan is just one of them. She wrote and defended the injustices against her generation. The fake, sarcastic, dissatisfied attitudes of German peoples and their routine lives made the young woman feel regret and left her undecided between degeneration and her own culture. However, the mother, who criticized the Germans for not even trying to understand them, didn't hesitate to reveal that there was no communication problem with every statement she made, even though it seemed like a joke, but on the contrary, she was warning about communication.

'Figaro! Figaro! Figaro! Figaro!' joked the slim young woman and shook a can of shaving foam... (Du nix sehen? Ampel rot!) 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... (eine Zigeunerin in der Ecke, Ich nix verstehen Deutsch! Lach und verschwindet) A gypsy in the corner, I don't understand German! laughs and disappears... (Ich nix warten da. Du machen Stempel, aber dalli, oder ich passier' dich durch das Gitter), I'm not waiting there. You stamp, but hurry, or I'll pass you through the gate... Christmas tree, yes, but no happy holidays. They had other celebrations! Who is the man? Christians do that. We are Muslims... (Demirkan, 1991: 12, 19, 29, 53, 58, 59, 61, 96, 114).

The routine flow of life, regret and complaint melted in the faith of her; and her efforts to find a place led him to the God she believed in. Resistance to corruption, she didn't lose her faith, and maintained her hope. From now on, she would always pray; "With God's help, everything will always be good. May God not harm your hands! May God help us!" (Demirkan, 1991: 23, 91,125). She would make her voice heard with

such sentences. In multicultural societies, most values are left to memories and dreams. Because expectations change specific to the future for everyone, and it is necessary to at least preserve hope. The young woman learned that they could live together when she read Lessing's Orphan Nathan and understood that discrimination was a humanitarian danger. With her words: "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). According to her, this couldn't be more than a living behavioral experience with reason and practical ethics, the establishment of an unprejudiced comprehension, sharing, and an emotional approach.

Discussion, Conclusion and Recommendations

Purgatory or limbo is where the scream comes from. While everything seems ordinary from the outside, an intense existential questioning is experienced inside. The resulting void has weakened the individual's ties to both the past and the future. While the negatives create a field of awareness, the pain felt prompts one to think with the questions of what, where, when, how, why, and who. For the author, the hope of confrontation has arisen, and social reality has been uncovered what is here examined and in two countries. The author speaks as 'she' narrator in this novel, mainly in biographical sections. She describes the cultural dilemma experienced by Turks, the corruption and the identity crisis. Two worlds, two cultures and two comprehensions that started with migration are experienced between questions and expectations. With the transition of remembering her childhood years, living conditions, indecision and emotionality are shaped by the few hours of questioning of the young woman expecting to give birth. 'Should we go back or should we stay?' This course of events has been reflected in their lifestyles, perceptions and social structures; 'it hasn't only determined their comprehension of self and other, but has also fundamentally changed it qualitatively' (Akdemir, 2006). Turks, who were labeled as 'Black Germans' and greatly affected by the integration process are uncomfortable between Anatolian and European culture. When the feeling of being a burden or not being made to feel changed the expectations of most Turks, there were those who returned to their country within the legal framework. However, like those who stayed in Germany, they had to suffer from foreignness, return and endure problems of cultural privilege. Since the phenomenon of migration isn't just a physical change of location, it brings with it a deep rupture in the search for identity, belonging and meaning. The second generation hasn't been fully accepted into the social structure, has lost their sense of closeness to the culture they came from or the society they were born into, and has felt the rupture intensely. Therefore, their position in purgatory causes them to be classified in two societies with a half-German, half-Turkish identity. Writer Demirkan combines warning and truth with the general belief that 'every person realizes his humanity in his own language, regardless of place and time' (Uygur, 1997). Since the cold, artificial life in Germany doesn't make people feel that sincerity, they are foreigners in everywhere.

She implies hope and hell together, doesn't directly attribute being in Germany to

socio-economic reasons. For her, cultural identity has come to the fore and she expects the next generation to transform this voice into a discourse of seeking rights. She sees it as wrong to resemble the other person in order to be accepted. The mother in the novel is so helpless that the girls trying to dress like their German friends in order not to be humiliated. The perception was established with any elements of humiliation, and Turks sometimes had to respond to this deliberate comprehension. The step taken from Anatolian village life to European modern life has turned into a two-way concern over time; the heavy price of migration has been laid on the Turks, also based on Turkey not being in the European Union. The second generation's distanced approach to both cultures between settling and returning has been inevitable. On the one hand, there was a country that was harassed and excluded, and on the other hand, there was a country that was distanced with the hope of escaping poverty. The author also experienced the same fate and reflected it in her words years later. "The journey in the smelly, overcrowded couchette car lasted three days and two nights... Carrying a small suitcase, I stepped off the train here in Cologne in the midsummer of 1969, holding my uncle's hand... Back in Germany, she put the album in the drawer" (Demirkan, 1991: 18,77,138). The hope that began with systematic migration (1961) faded from time to time with changes in opinion; Turkish women who had distanced themselves from the male-dominated society didn't approve of the new society's comprehension of life. A more comfortable life, future expectations and the responsibility of thinking about the future of children required enduring problems. A more comfortable life, future expectations, and the responsibility of caring for children's futures required endurance. One had to be physically, materially, and spiritually sufficient and comfortable. So much so that, "the opportunity to have a child would come into your life, and you would have to pay a lot of money to learn about psychosomatics" (Menteş, 2023). To learn enough language to explain problems and benefit from education were the first steps. The inability of mothers who wanted to take care of their children on their own to participate in working life would be seen as beneficial in terms of mother-family warmth but negative in terms of participation in production. With Zehra Menteş's commentary;

Women had to postpone motherhood and longed for children. Working mothers were torn between regret and the dilemma of work and child. That generation had a very high rate of depression, anxiety disorders, and panic attacks. In other words, there was an unhealed, untreated wound and an insurmountable trauma. They experienced double alienation with their Turkish and female identities (Menteş, 2023).

The difficulties they experienced, their problems with belonging and inhumane behavior left them with physical and psychological damage. The antipathy towards Turks in particular increased the trauma. Onur Bilge Kula sees such behaviors, which continues to this day, as a result of the Turks being seen as a threat; he attributes it to 'the Germans inability to free themselves from the dogmatic influence of the above-mentioned Christian comprehension' (Kula, 1997). Despite all this comprehension, the mother is upset because she has to share the same idea

with her daughters who are immersed in their own world and the father who is determined to live in Europe. Yücedag say, ‘that the discriminatory comprehension has led to a dual identity and therefore to alienation between the self of the past and the self of the future’ (Yücedag, 2019). The journey that begins with the secret kiss of the engineer father, the longing for those left behind, the pain doesn’t turn into excitement with the birth of the baby. In Nurhayat Yalçın’s words; ‘Someone will say that my daughter should not be like this, she should be cheerful, naughty and curious like the other children around her’ (Yalçın, 2011), but being born into a complicated life must require great courage. Another assessment suggests that as the hope specific to universal values weakens, ‘the second generation’s belonging to two countries, two cultures and two languages will turn into homelessness and entrapment with dualities that prevent the formation of a sense of belonging between expectations’ (Yücedag, 2019). Although the host’s expectation was that the foreigner would be stuck between the dilemma of integration and assimilation, but this time the problem deepened. Zennube Şahin Yılmaz commented on this concern here 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).

The daughter of the family, who set out with the dream of a different world, moving away from the values she was born with, summarizes the unrest in her inner world in two sentences 30 years after getting off the train in Cologne from her uncle: “Air! Light! Life! Twenty years ago, she too had escaped from this forty-square-meter room, the kitchen, the closet, the world, and taken refuge in staged rooms” (Demirkan, 1991: 28). These places, preferred by foreigners, are engraved in the memories of those who return to their countries with their ideals, and are seen as a ‘second homeland’ where those left behind can breathe. Although education level, income, legal status and family structure are effective in children’s efforts to adapt to the new society, the idea that ‘the outcome of assimilation is shaped by interaction and can create different social environments and cultural adaptation patterns’ (Atsızelti, 2021) isn’t denied. Ahmet Aslan also touches upon the reluctance to recognize the fundamental rights of minorities and claims that stereotyped ideas continue in the political world and the media, drawing attention to marginalization and racist acts of violence. According to him, ‘these developments have led to the questioning of both the ‘immigrant country’ image that some policies have tried to create and the constitutional principles of the democratic state’ (Aslan, 2021). A significant portion of the majority society remains silent in the face of this exclusionary attitude, and minority groups are internally alienated. Although it is stated in one evaluation that there is a relationship between othering and acculturation, unfortunately, it is seen that ‘the

foreigner's replacing his own values with new dominant cultural values increases adaptation to the new society, which isn't necessary in acculturation' (Atsızelti, 2021). It is said that belonging is also acculturated with the traditions of the host society.

While the narrator attempts to plan for the future by considering her past experiences, she also feels unable to ignore multicultural life. After all, she is also faced with the reality of 'the second generation's inability to belong to anywhere, to belong to two cultures simultaneously, to a perpetually two-part inner world, 'part Turkish, part German' identity, a Goethe poem accompanied by the bağlama, the pleasure of strong tea with crepes' (Nakiboglu, 2021). Anatolian and German life, because they are both a struggle for difference and a struggle for belonging, are indefinable. While deeply confusing, remaining alienated in both situations will ultimately lead to a return. The author, who sympathizes with Western philosophy, finds it valuable to sip the tea collected from the Black Sea coast, where green and blue intertwine, in a village coffeehouse in Anatolia, rather than sipping it in the attics of old buildings built on the shores of German cities or in small apartments that smell of loneliness. The 'strong tea' mentioned in various pages of the novel is special, despite having three sugars. It has a value specific to the Turks and is enjoyed in Turkey, not among prejudices in Germany. The state of cultural limbo is defined by neither feeling completely at home nor completely identifying with the values of the place they come from. Therefore, the compromise sought between the two cultures has been weighed down by an invisible burden. Nevertheless, the intermediate position can be read not only as a crisis but also as a field of consciousness. Because cultural transition, establishing plural affiliations, redefining identity and creating one's own voice develop as a result of migration/migrations. In fact, painful processes have always brought about the beginning of a transformation and resistance.

In conclusion, as can be understood from the author's sentences and data, living in purgatory/limbo refers to a situation where uncertainty, indecision and internal conflicts prevail in an individual's life. Using examples from German and Turkish cultures, the author compares the values of the two cultures, translating their discrepancies into motifs and symbols. While she makes comparisons in terms of lifestyle, beliefs, family relations, morality and honor, and cultural interaction, amidst the problems brought about by multiculturalism, she demonstrates that she, too, is an individual involved in the situation and demands understanding. According to Nakiboglu, 'She, too, is caught in the middle, in terms of his experiences, and doesn't belong anywhere. Although she allows for the desire to live like the Germans in order to be accepted in German society, she is determined not to be one of them because she feels it is inappropriate for various reasons' (Nakiboglu, 2021). The person both carries the burdens of the past and struggles with the uncertainties of the future. Although it is sometimes thought of as a stop, sometimes as a long wait, the process necessitates awareness, comprehension and establishing an internal balance. As the person tries to rebuild himself, the system must transform his state of being stuck. This multi-layered phenomenon, which

reflects the transition processes, identity and emotional uncertainties that the individual encounters at social, psychological and existential levels, can be seen as both an obstacle and a potential area of transformation. Since it directly affects his decision-making process, sense of belonging and social roles, internal questioning will continue at least in two ways. An in-depth examination of the sociological, psychological and cultural dimensions will contribute significantly to the understanding of the concept. Purgatory could be a state of mind similar to period of extreme introspection. A time when you are alone with all your mistakes and ghosts of the past. You are also shackled not physically, but by the consequences of your choices. They have put you here... and have made limitations, barriers and restraints in your life. All these chains will remain attached to your body and soul until you have realization of being.

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