

## REMINSICING AND RECOLLECTION OF LIFE IN ILIJA TROJANOW'S NOVEL *THE WORLD IS BIG, AND SALVATION LURKS EVERYWHERE*

ILIJA TROJANOW'UN *KOCA DÜNYADA KURTULUŞ PUSUDA* ROMANINDA HAYATI ANIMSAMAK VE ANIMSATMAK

Yazar/Author

Derya Koray  
DÜŞÜNCELİ

Dr. Res. Assist. Ankara  
University

kdsunceli@ankara.edu.tr  
0000-0001-5491-5095

Gonca KİŞMİR

Asst. Prof. Ankara  
University  
donen@ankara.edu.tr

0000-0003-1820-3546

### Abstract:

Ilija Trojanow, one of the Bulgarian writers of Contemporary German Literature, penned the story of the Luxow family's migration from Bulgaria to Germany in his first novel, "The World is Big, and Salvation Lurks Everywhere" (Die Welt ist groß und Rettung lauert überall, 1996). Employing self-remiscences ingrained in his autobiographic memoir, the author reveals how the oppressive communist regime of the 70s affected society in the novel's story of the Luxow family. The novel is composed employing modern and post-modern narration techniques. The past is rendered in the story of Alex Luxow, the main character, who loses his family in a traffic accident in Germany and cannot recall past events before this accident. In addition, the main character's journeys in tandem with his godfather Bai Dan, who helps him in the healing process both physically and spiritually, indicate the search for an individual and cultural identity. This study discusses how the main character's memories of the overshadowed past are revived and what they point to while surpassing individual/cultural boundaries in the context of memory objects in autobiographical and collective remiscences.

**Keywords:** Contemporary German literature, Remiscence literature, Autobiographical memory, Ilija Trojanow

### Özet:

Çağdaş Alman Edebiyatının Bulgar asıllı yazarlarından Ilija Trojanow "Koca Dünyada Kurtuluş Pusuda" (Die Welt ist groß und Rettung lauert überall, 1996) adlı ilk romanında Luxow ailesinin Bulgaristan'dan Almanya'ya uzanan göç hikayesini kaleme alır. Otobiyografik belleğindeki anı nesnelere başvuran yazar, romanında 70'li yıllarda baskıcı komünist rejimin etkili olduğu dönemin, toplumu nasıl etkilediğini Luxow ailesi örneğinde gözler önüne serer. Modern ve post modern anlatım tekniklerinin kullanıldığı romanda ana karakter Alex Luxow'un, Almanya'da geçirdiği trafik kazası sonucunda ailesini kaybetmesi ve bu kazadan öncesini hatırlayamaması ile geçmiş sahnelenir. Ayrıca ana karakterin hem fiziksel hem de ruhsal anlamda iyileşme sürecinde ona yardımcı olan vaftiz babası Bai Dan ile birlikte tandemle yaptığı yolculuklar da yine bireysel/kültürel bir kimlik arayışının göstergesidir. Bu çalışmada otobiyografik ve kolektif bellekteki anı nesnelere bağlamında geçmişin gölgesinde kalan ana karakterin bireysel/kültürel sınırları aşarken, anılarının nasıl canlandığı ve neye işaret ettiği ele alınmıştır.

**Anahtar Kelimeler:** Çağdaş Alman Edebiyatı, Anımsama Edebiyatı, Otobiyografik Bellek, Ilija Trojanow

Geliş Tarihi/Received:  
30.09.2022

Kabul Tarihi/Accepted:  
11.01.2023

Yayın Tarihi/Published:  
31.07.2022

## 1. Introduction

Looking back at the history of the 20<sup>th</sup> century, we realize that the socio-political, economic, and cultural consequences of the First and Second World Wars left deep marks on many societies. The end of the 20<sup>th</sup> century observed significant events such as the Fall of the Berlin Wall (1989), the Unification of Germany (1990), the Dissolution of Soviet Russia (1991), the End of the Cold War (1991), the Rise of the Iron Curtain (1991)<sup>1</sup>. At the same time, socioeconomic and political changes and resultant globalization and mass migration indicate a solid mutual association of the events representing the best examples of a cause-and-effect relationship. Under such junctures, the view of the collective past of the societies was determined, even different aspects of historical events were revealed, and documents were reinterpreted. Thus, societies established a bond with the past and confronted it with collective memory. Therefore, new perspectives were brought to the discourse of the perpetrator and victim<sup>2</sup>.

On the other hand, the concept of oral history evolved within the postmodernist approach, and studies on oral history also gained importance as documented history. Especially after the 90s, with the fall of the Berlin Wall and the reunification of Germany, the number of novels questioning societies' past through literary works increased. The work we examine in this study is also among the books that interrogate the past. The tendency to write an autobiographical memoir based on recollection of experienced events was also pronounced in the author's generation, which gained momentum after the 90s. With the elimination of borders between countries, people's cultural interaction increased, and the past began to enlighten with mutual conversations. Thus, family secrets and self-experiences started to be revealed, discussed, and later re-written in literary works. In fictional texts, religion, ideology, origin-migration, and gender constitute essential issues of the collective past<sup>3</sup>. Therefore, the collective past of society, events, narratives, traumas, as well as the historical consciousness and national identity of the community are communicated through figures in literary texts.

The present study analyzes the first autobiographical novel of Ilija Trojanow, one of the Bulgarian- origin writers of Contemporary German Literature, named "Die Welt ist groß und Rettung lauert überall" in the context of collective past and autobiographical reminiscence. In addition, the study also evaluates how the author Trojanow remembers the events related to his own identity that make up his own life and how he fictionalizes them in his novel.

## 2. Life and Literary Aspect of Ilija Trojanow

Born in Sofia in 1965, Trojanow changed his residential places compulsorily or voluntarily throughout his life and had the opportunity to travel to different countries. He fled with his family to Italy via Yugoslavia before starting school in 1971/72, then settled in Munich, Germany, through political asylum. In 1972, his family settled in Kenya, where his father found a job as an engineer, and he would spend twelve years apart from a three-year break in Germany. He studied at boarding schools in Kenya and Germany, where he stayed between 1977-1981<sup>4</sup>. Trojanow, started writing stories and poems at early school age, derived great pleasure in the reactions he aroused with his writings and stepped into the writing profession at a very young age. Trojanow grew up learning Bulgarian, German, English and Swahili languages and graduated from the German School in Nairobi in 1984. After staying in Paris for a short period, he studied law, ethnology and overseas business at the University of Munich from 1985 to 1989 but left the education before completion. A member of the German Writers' Association since 2002, Trojanow was deemed worthy of outstanding literary awards and was awarded the Ingeborg Bachmann/Bertelsmann Prize, the Heinrich-Böll Prize and the Berlin Prize for Literature. The author entered the literary world in 1993 by publishing his first book, "In Afrika Mythos und Alltag Ostafrikas", which was based on his long trip to Africa in the early 90s. After publishing "Naturwunder Ostafrikas" in 1994 and "Hüter der Sonne" in 1996, he published the book "Begegnung mit Simbabwe Ältesten"<sup>5</sup>, which describes different cultures<sup>6</sup>. In addition to these works, Trojanow published an anthology of contemporary African literature and translated the works of African writers into the German language. In 1996, his first autobiographical novel named "The World is

"Big and Salvation Lurks Everywhere" -the subject of the present study- was published, portraying the life of a family in exile in an Italian asylum centre. The literary work was also dramatized and released on the big screen in 2008 as "The World is Big and Salvation Lurks Around the Corner"<sup>7</sup>. Trojanow, who has a keen interest in Buddhism and Indian life and culture, moved to Mumbai, India in 1999. He wrote interviews and articles for the newspapers *Allgemeine Zeitung*, *Süddeutsche Zeitung* and *Neue Zürcher Zeitung* during his time there. In 2001, he again turned his literary direction to East Africa and Tanzania after being inspired by the biography and travel writings of the British officer, explorer and orientalist Sir Richard Francis Burton. During his three-month trip there in 2006, he narrated Burton's life story into a fantasy novel called "Der Weltensammler". Literary critics also appreciated this work, and it entered the international bestseller list. This success brought great fame to Trojanow, and the same year he published another book, "Der Sadhu an der Teufelsband". In 2003, after the publication of "An den Inneren Ufern Indiens", Trojanow went on pilgrimage and published his experiences and observations in an interview called "Zu den heiligen Quellen des Islams"<sup>8</sup>. The author conveys his experiences not only in his literary works but also in his columns and documentaries. In conclusion, as the author has spent a long time in Africa/Cape Town, Germany/Mainz and Austria/Vienna, his literary work also reflects the cultural insights of these places. His work focuses on the topics of "Interculturality", "I", and "Others and Otherness" in the context of migrant literature and the concepts of place and borders.

### 3. Reminiscing and Recollection of Life in the Novel "The World is Big, and Salvation Lurks Everywhere"

As mentioned earlier, Ilija Trojanow, with his family, first travelled to Italy through Yugoslavia and then to Germany to seek political asylum in the early 1970s. The author fictionalizes his memories and experiences encompassing his travel from Bulgaria to Germany in his 1996 autobiographical novel "Die Welt ist groß und Rettung lauert überall", which contains autobiographical elements. According to the novel's story, Vasko Luxow, the father of the fictional family, lives with his family in Bulgaria. The whole family, especially Grandma Slatka, is delighted with her beloved grandson Alex's birth. Unable to withstand the oppressive living conditions in his homeland governed by Todor Schiwkow, one day, Vasko flees with his wife Jana and Alex for better living conditions in some other country. They eventually find themselves in Italy, in a refugee camp called Pelferino. While staying in the refugee camp, they soon realize that fantasy and reality are two different worlds as the dreadful housing conditions and acts of violence in the refugee camp increase over time. Despite everything, the family stays in the refugee camp for a period. However, after some time, they escape and seek asylum in Germany. The novel, which contains semi-autobiographical, semi-fictional elements, concentrates on the story of the main character Alex Luxow, who loses his family due to a car accident in Germany and cannot remember anything before the accident. After the accident, Alex, searching for his identity in uncertainties, closes himself to any communication in the hospital. Meanwhile, Bai Dan, Alex's elderly godfather and a talented dice player from the Balkans, travels from Bulgaria to Germany in search of Alex – at the request of Grandma Slatka. Bai Dan tracks down her grandson in Germany and finds Alex at a clinic.

For Alex, who suffers from what Bai Dan calls the "disease of laziness", the hospital is where his memory is interrupted and, therefore, also represents a place of decision in shaping his life course. Thus, Bai Dan forces completely withdrawn Alex to embark on a tandem journey around the world. He is enraged by Alex's constant whining and being so disconnected from life. He chases Alex around the clinic for a while with his cane to activate him. In the beginning, Alex thinks his godfather is crazy. But in the end, Alex is convinced, and together they soon travel around Europe and return to Bulgaria. The young man's spirit, who remembers his joy of life through his tandem journey and his own story through the experiences he had along the way, is healed with this trip.

The motifs of an area determine the place where the event takes place. These motifs characterize the knowledge or experience of the figures. They also provide information about the narrative attitude in the relevant text. These motifs have analytic and interpretive functions and form specific contrasts<sup>9</sup>. Looking at the connection between the places and the leading figures of Bai Dan, Vasco and Alex in the examined novel, we observe that the figure-place relationship is shaped according to a particular idea. In the section "Erste Würfe", the story begins in the style of a

fairy-tale where the dice determine the destiny of man with the saying, "Das war der Trommelwirbel, Beginn des Beginns<sup>10</sup>". In this way, the author points to Bulgaria with the information he gives about such a place and defines Bulgaria as a "home" on the coast of Europe, where it ends and never begins.

In this context, the author constructs the past of Bulgaria in the novel and brings the collective past of the communist dictatorship to the world of literature. According to literary researchers<sup>11</sup>, the novel "The World is Big, and Salvation Lurks Everywhere" tries to wipe out the boundaries of alienation and migration in the context of migrant literature and points out the limitlessness of the borders because of the author's experiences outside of Bulgaria observing different cultures, and writing novels in German. This situation essentially depends on the author's part of German literature. As a writer of Bulgarian origin, he presents the concepts of culture, identity, migration, foreigner and homeland through places, which are part of the culture of reminiscence.

The members of the Luxow family in Trojanow's novel – Alex's mother Jana and father Vasko – are portrayed as voluntarily representatives of migration. Therefore, their process of settling in Germany is not only shown as a human drama; on the contrary, Bai Dan sheds light on Alex's future in the novel and provides positive help for his personal development. "Developing identity or sense of self, improving conversation abilities, and teaching or advising others"<sup>12</sup> are the three most important functions of social and emotional reminiscence activity. In this work, this function is assumed by the character of Bai Dan, and this character's perspective on life also reflects the author's life.

The fictionalized characters of Vasko and Bai Dan in the novel question and oppose the roots of the Communist regime in their own culture. In this context, the dice motif in the novel reflects the view of the life of both figures, their creative, playful, self-confident, and strong personalities. The lifestyle and outlook of these characters are also different from the lifestyle imposed on Bulgarian citizens by the political powers. Vasco's dream is also an indication of this situation:

"MITTEN EINEM RAUM STEHT EIN SAMOWAR, von würdiger Herkunft, aus Taschkent, Kiew, aus einem anderen Jahrhundert. Ein Samowar auf einen Glastisch wartet auf Durst. Ein Neonlicht an der Decke. Es häutet sich kalt. Wie Tücher legen sich Farben auf den durchsichtigen Tisch. Durst braut sich zusammen. Plastikbecher stehen dort, wo sie vorhin nicht standen. Rotbeschriftete Becher. Eine eheberingte Hand, groß wie der Durst, greift in den Raum hinein, zieht den obersten Becher heraus und stellt ihn unter den Hahn des Samowars. Trinken, in diesem Raum mit einem Teppich, der die Farben in Weichheit schluckt. Der Hahn wird gedreht, langsam, bedächtig, über dem Becher mit roter Beschriftung, und aus dem Samowar fließt, nein, das ist kein Fließen, das zischt so raus, sprudelt spritzt kalt spritzt dunkel perlt COCA-COLA welcome to the show, reinste Coke, das Original! (...) jemand öffnet eine Wagentür lädt mich ein jemand dreht sich um und jemand fragt: Bitte, wohin möchten SIE jetzt, Mr Vasko Luxow?"<sup>13</sup>

Man's life story is one of the essential elements of an autobiographical memoir. The events in a person's life story remain imperative, meaningful, and memorable for him. When the individual recalls the past, he establishes a relationship with his individual and social identity<sup>14</sup>. Trojanow does not place his fictionalized characters only in a house, city or place while remembering his own life story; on the contrary, he provides different locations in terms of the area because the author himself has lived in many other countries. In the "Von der großen Reise um die kleine Welt" section of the novel, the author emphasizes Alex's search for identity through his experiences of journeys to different countries/cities such as Monaco, Paris, London, America and finally, their homeland Bulgaria on a tandem with Bai Dan.

Thus, the author draws attention to surpassing the boundaries of multiculturalism, conceptually and concretely, in recognition of the culture of a nation. Therefore, with the characters in the novel, Trojanow tells the reader that "when it comes to culture, identity and homeland, human beings are uncontrollable, but on the contrary, people control themselves"<sup>15</sup>. Indeed, the most crucial indicator of the story lies in the fact that Alex returns to his homeland, Bulgaria, after visiting many countries with Bai Dan, and becomes successful in remembering both his family and collective past.

Autobiographical memories contain sensory elements such as auditory, olfactory, gustatory, spatial and visual<sup>16</sup>. The author uses spatial and visual aspects in the work we examined while constructing his autobiographical memories. In his novel, he revives his memories with the characters Bai Dan and Alex as a memory image. In this context, the roles of Bai Dan and Alex in the novel are fictionalized as representatives of a heterogeneous concept of homeland in constant development and change. The author emphasizes this thought through the main characters in the story, "There is no single homeland, but there are homelands for me. Homeland is the face of the person whom I love"<sup>17</sup>. In the novel, Alex's childhood memories, especially the memory of his mother entering home, his grandmother's face, and the smell of spice he sprinkles on his margarine sandwiches, remind him of his home, that is, his homeland<sup>18</sup>. Therefore, the house where Alex was born, in the novel, reflects the identity as a place for an individual who lives there with his memories and emotions. In this case, Alex's return home at the end of the novel means, in a sense, his return to childhood. Especially in the context of the experiences of the Zhivkov period of Bulgaria, Alex returns to his real life, and his self-confidence increases again.

"Und Alex kann endlich erzählen. (...) Wir kämpfen und geben nicht auf und träumen und spielen und verlieren und gewinnen und werden, erneut, auf ein weiteres und immer wieder, frei"<sup>19</sup>.

In his autobiographical involuntary memories, the author associates events that show "concreteness, visibility, emotionality and meaningfulness" with narrative identity. Narrative identity is the inner and dynamic life story one constructs to understand and make sense of one's life<sup>20</sup>. In this context, Trojanow, a writer of Bulgarian origin, points to Bulgaria's past and social identity in the novel as the "yellow house on the corner" (das gelbe Haus an der Ecke). He summarizes the argument related to the "yellow house on the corner" as a witness of the Roman period; "Der Rastplatz bewährte sich, wurde zum Umschlagsort und Verkehrsknoten, von dem aus andere Römer ihre Kopfsteinwege nach Norden und Osten weiterklopfen"<sup>21</sup>. Later, it is informed that this place was bombed during the Second World War, and footnote information about the recent history of Bulgaria is conveyed to the reader. The wartime witnessed by Alex's grandmother Slatka and his orchestra conductor grandfather is described in the novel under the title, "the surprising situation of the yellow house on the corner" (Das erstaunliche an dem gelben Eckhaus)<sup>22</sup>. Thus, the perspective of three different generations is conveyed while describing recent history of Bulgaria in the novel: 1<sup>st</sup> Generation; Slatka and his wife, 2<sup>nd</sup> Generation; Vasco and Jana Luxow and 3<sup>rd</sup> Generation Alex. In addition, Trojanow exemplifies two different visions of life with the figures of Vasko and Jana Luxow from the same generation. Vasko does not adhere to national and traditional recognized things. For example, he does not recall any memories of Bulgaria, and dictionaries are more important to him than hometown memories. On the other hand, Jana's personality is shaped by family tradition. Her insistence on putting two heavy paintings<sup>23</sup> with a rose garden and sail on the wall in her suitcase shows that Jana was more emotional about fleeing Bulgaria.

The communist regime established in Bulgaria after the Second World War, ideologically linked solely to socialist materialism, was consistent in its efforts to destroy all religious beliefs<sup>24</sup>. In Trojanow's novel, dialogues between the figure of Bai Dan, who baptized Alex in the church, and Father Nikolai<sup>25</sup> clearly show the influence of this regime as a critique of God and the Church. On the other hand, in the chapter about the oracle Grachkata in the novel<sup>26</sup> – a reference is made to the world-famous Bulgarian fortune teller Wanga – the author Trojanow reflects one of the traditions in the cultural memory of Bulgaria with his selected places.

In the novel, the East-West relationship reveals the current climate due to the Iron Curtain (1945-1991) Alex crosses borders, first with his family to Italy and then to Germany, and years later, after losing his family in an accident, he goes west with Bai Dan. The chapters in the novel titled "Bericht über das Gelobte Land" and "Von der großen Reise um die kleine Welt" are essential in showing and comparing the old and new world order. For example, Alex's parents and individuals in the Pelferino refugee camp, as representatives of the previous generation who had experienced the consequences of socio-political and economic turmoil in the world, thought of the West as a paradise on earth: "Instinktiv spürte er, daß das Gelobte, dort in der Ferne, weit im Westen, nicht nach ihm schmachtete, wie einem versprochenen Gemahl"<sup>27</sup>. But Vasko and his pragmatic attitude towards life later helped him to express himself in a foreign country and, unlike many of his compatriots, did not face problems. The picture that emerges from Bai Dan's life experiences in the West is summarized as follows: "Die Schatten bargen Ältere und Alte, denen die Illusionen ausgegangen waren"<sup>28</sup>.

Therefore, Trojanow shows in his novel that an individual who is a refugee or asylum-seeker may have different reasons for his migration, such as political pressure, war and economic crisis. In the novel, in the case of Vasco, dictatorship is narrated as a reason to leave Bulgaria. Vasco wants to settle in the West by making his destiny. The situation in the Pelferino refugee camp, what Vasco observed with his family in Italy, or Vasco's conversations with Bogdan during walks in the forest, reveal a retrospective account of the reasons for his forced departure from Bulgaria, which is political repression and irresponsibility.

"(...) we get the impression that it is actually the translators and not the managers, who best understand how things work in the Italian refugee-camp. Bogdan's translations and intercultural explanations not only help the Luxow family endure the hardships in Pelferino, he also makes them aware of their rights as asylum seekers and advises them to take matters into their own hands and escape the camp for Germany. This liminal position endows Trojanow's tricksters with a wider perspective that enables them to reveal discrepancies and absurdities in their societies"<sup>29</sup>.

On the other hand, the figure of Bulgarian immigrant Mirko, who recognizes himself as both Italian and Slovenian in the camp<sup>30</sup>, is a representation of an identity model that transcends borders. The refugee camp represents a stage, a place where they must endure for a better life in the city in future. But the figure of Mirko is an excellent example of the fact that each person's story is not limited to borders. If refugees are going through difficult times abroad, Bogdan's proposal reflects the desperation of individuals who have sought refuge in a refugee camp in Italy.

"Hör mal, sagt Bogdan leise, leider gibts noch was Unangenehmes, du wirst es im Griff haben, bin ich sicher, aber die Familie, ich mein, Frauen, die nehmen sich sowas zu Herzen, nicht den Mut verlieren, in einigen Monaten seid ihr wieder raus, einfach Augen zu und durch. Stell dir einfach hinundwieder die schöne süße Heimat vor, dann läßt sich leichter aushalten"<sup>31</sup>

These people embark on this path in hopes of a better life due to political pressures or economic reasons. These people set out on this path in the hope of a better life due to political forces or financial reasons. With the example of the refugee camp, the author Trojanow also reflects on the stereotypes or perceptions in the socio-political and cultural atmosphere during the 1970s, referring to countries such as America, South Africa, Sweden, Germany, and Italy.

"Deutschland ist aber auch nicht schlecht. Ich hab von einem gehört, der war erst ein Jahr in Deutschland und hatte schon einen Mercedes. (...) Hast du mal von Porsche gehört? Ha? Das fahren die Leute, die Knete haben. Mir hat mal einer erzählt, die Armen in Deutschland fahren Lada. Das sind die, die nicht arbeiten wollen. Die kriegen Geld vom Staat, einfach so, damit können die sich immerhin 'nen Lada leisten. Aber ich bin doch nicht geflohen, um Lada zu fahren. Ich will was richtiges. Der Typ hat dich angeschissen. In Deutschland gibts gar keine Armen"<sup>32</sup>

Germany, on the other hand, is a country that promises freedom and is open to different cultures like Bulgaria. Considering the context of the novel's spatial motif, the main character's knowledge and experiences characterize the places. In terms of the development of the leading figure, they form opposite spaces of each other, that is, their opposite poles.

#### 4. Conclusion

In conclusion, Trojanow, a writer of Bulgarian origin, describes the recent history of Bulgaria based on his autobiographical memoirs in this novel. In addition, he deals with the ideological structure and official account of Bulgaria on the literary level by constructing the novel on his family story. The places mentioned in the text, like, the "yellow house", "the house where Alex was born", "the refugee camp in Italy", the "hospital", and "the countries visited by Bai Dan and Alex", are found parallel to the objects of reminiscence in both the collective past and the autobiographical memory. The most important aspect of this novel lies in the author's life story; therefore, this literary work can be described as an authentic example of the literature of remembrance. In the book, the author conveys Alex's life to the reader before and after the accident. The experiences of the main protagonist in these two periods reflect the elements of collective and autobiographical memory. In addition, the cities across the borders visited by the main character, such as Monte Carlo, Paris, London, New York, Sofia, are also crucial in terms of

characterizing the new world order that is rapidly globalizing after the 90s. Thus, the author writes the memory objects that recall and remind life and makes visualize them in the reader's memory.



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/).

- 
- <sup>1</sup> H. Ulrich, *Geschichte Deutschlands im 20. Jahrhundert*, (München: Verlag C. H. Beck, 2014).
- <sup>2</sup> J. Assmann, *Communicative and Culture Memory*. In: Astrid Erll, Nünning Ansgar, (Hrsg.). *Cultural Memory Studies: An International and Interdisciplinary Handbook*, (Berlin: Walter de Gruyter, 2008).
- <sup>3</sup> A. Erll, *Kollektives Gedächtnis und Erinnerungskulturen*, (Stuttgart/Weimar: Walter de Gruyter, 2005), 2.
- <sup>4</sup> <https://trojanow.de/autor/biographie/>
- <sup>5</sup> He wrote this work with Chenjerai Hove, a Zimbabwean poet, novelist, and prose writer.
- <sup>6</sup> A. Horváth, Noch vor der Grenze. Das Bild der eigenen Kultur in Ilija Trojanows *Die Welt ist groß und Rettung lauert überall*, 2013. In: *Interkulturalität und Kognition*, Hrsg. Tamás Lichtmann & Karl Katschthaler (Frankfurt am Main: Peter Lang), 25-33.
- <sup>7</sup> *ibid.* 26.
- <sup>8</sup> I. P. Dimitrowa, *Ilija Trojanow: Reisen und Schreiben im Zeitraum 1993-2008. Versuch einer Monographie unter Berücksichtigung verschiedener Aspekte der Reiseliteratur*. Dipl.-Arbeit, Universität Wien, 2010, 12-13.
- <sup>9</sup> Dämmrich, Horst und Ingrid G., *Themen und Motive in der Literatur*. (Tübingen und Basel, Trento: Francke Verlag, 1995), 287.
- <sup>10</sup> I. Trojanow, *Die Welt ist groß und Rettung lauert überall*. (München und Wien: Carl Hanser Verlag, 1996), 9.
- <sup>11</sup> S. Bojčeva, Erinnerungskulturen in der Literatur Zur Aufarbeitung der kommunistischen Vergangenheit Bulgariens in den Romanen von Ilija Trojanow, Dimitre Dinev und Sibylle Lewitscharoff, 2016. In: *Zeitschrift für Balkanologie*, 52 (1). Accessed on 14.09.2022, <https://www.zeitschrift-fuer-balkanologie.de/index.php/zfb/article/view/448>; <sup>11</sup> A. Horváth, Noch vor der Grenze. Das Bild der eigenen Kultur in Ilija Trojanows *Die Welt ist groß und Rettung lauert überall*, 2013. In: *Interkulturalität und Kognition*, Hrsg. Tamás Lichtmann & Karl Katschthaler (Frankfurt am Main: Peter Lang), 25-33.
- <sup>12</sup> B. Demiray, Otobiyografik Bellek Araştırmalarında Kullanılan Yöntemler ve Metodolojik Gelişmeler, 2018. In: *Hayatı Hatırlamak. Otobiyografik Belleğe Bilimsel Yaklaşımlar*, editorler: Sami Gülgöz, Berivan Ece, Sezin Öner (İstanbul: Koç Üniversitesi Yayınları), 27- 49.
- <sup>13</sup> I. Trojanow, *Die Welt ist groß und Rettung lauert überall*. (München und Wien: Carl Hanser Verlag, 1996), 74-75.
- <sup>14</sup> S. Bluck ve T. Habermas, The life story schema, 2000. In: *Motivationen and Emotionen*, 24(2), 121-147, <https://doi.org/10.1023/A:1005615331901>
- <sup>15</sup> T. Wägenbaur, Kulturelle Identität oder Hybridität?, 1995. In: *Z Literaturwiss Linguistik* 25, 22-47, <https://doi.org/10.1007/BF03377216>
- <sup>16</sup> D.C. Rubin, The Basic-Systems Model of Episodic Memory, 2006. In: *Perspect Psychol Sci*. 1(4):277-311. doi: 10.1111/j.1745-6916.2006.00017.x
- <sup>17</sup> W. Paterno, Abschottung führt zum Friedhof. Der Schriftsteller Ilija Trojanow, Autor des Bestsellers *Der Weltensammler*, über Indien, das Gastland der heutigen Frankfurter Buchmesse, die Spiritualität des Subkontinents und den Kampf der Kulturen, 2006, 148-150.
- <sup>18</sup> I. Trojanow, *Die Welt ist groß und Rettung lauert überall*. (München und Wien: Carl Hanser Verlag, 1996), 40.
- <sup>19</sup> *edb.* 273.
- <sup>20</sup> J. J. Bauer, D. P. McAdams, ve J. L., Pals, Narrative identity and eudaimonic well-being, 2008. In: *J Happiness Stud* 9, 81-104, <https://doi.org/10.1007/s10902-006-9021-6>
- <sup>21</sup> I. Trojanow, *Die Welt ist groß und Rettung lauert überall*. (München und Wien: Carl Hanser Verlag, 1996), 25.
- <sup>22</sup> *ibid.* 25.
- <sup>23</sup> *ibid.* 76-77.
- <sup>24</sup> A. Horváth, Erinnerungen an die Heimat. Kulturvorstellungen in Ilija Trojanows "Die Welt ist groß und Rettung lauert überall", 2017. In: *Dialogische Erinnerung*. Hrsg. Kovács, Kálmán; Horváth, Andrea; Pabis, Eszter, (Debreceni: Egyetemi Kiadó), 103-116.
- <sup>25</sup> I. Trojanow, *Die Welt ist groß und Rettung lauert überall*. (München und Wien: Carl Hanser Verlag, 1996), 56-59.
- <sup>26</sup> *ibid.* 200.
- <sup>27</sup> *ibid.* 70.
- <sup>28</sup> *ibid.* 194.
- <sup>29</sup> E. Knopp, Letting the Subaltern Laugh – How Humour Works in *Die Welt ist groß und Rettung lauert überall* (The World is Great and Salvation lies Everywhere in Wait) and *Der Weltensammler* (The Collector of Worlds), 2012, In: *Ilija Trojanow*, Swansea Series in Contemporary German Writers and Film-Makers Vol.1, ed. Julian Preece, Accessed on 15.09.2022, [https://www.researchgate.net/profile/Julian\\_Preece/publication/266317056\\_Ilija\\_Trojanow/links/5f199adc92851cd5fa3f5b50/Ilija-Trojanow](https://www.researchgate.net/profile/Julian_Preece/publication/266317056_Ilija_Trojanow/links/5f199adc92851cd5fa3f5b50/Ilija-Trojanow)
- <sup>30</sup> I. Trojanow, *Die Welt ist groß und Rettung lauert überall*. (München und Wien: Carl Hanser Verlag, 1996), 152.
- <sup>31</sup> *ibid.* 106-107.
- <sup>32</sup> *ibid.* 128.

## Bibliography

- Assmann, J. *Communicative and Culture Memory*. In: Astrid Erll, Nünning Ansgar, (Hrsg.). *Cultural Memory Studies: An International and Interdisciplinary Handbook*, Berlin, Walter de Gruyter, 2008.
- Bauer, J.J., McAdams, D.P. ve Pals, J.L. *Narrative identity and eudaimonic wellbeing*. *Journal of Happiness Studies*, 9 (1), 81-104, 2008.
- Bluck, S., Habermas, T. The Life Story Schema. *Motivation and Emotion* 24, 121–147, 2000. <https://doi.org/10.1023/A:1005615331901>
- Bojčeva, S. Erinnerungskulturen in der Literatur Zur Aufarbeitung der kommunistischen Vergangenheit Bulgariens in den Romanen von Ilija Trojanow, Dimitre Dinev und Sibylle Lewitscharoff. In: *Zeitschrift für Balkanologie*, 2016, 52(1). <https://www.zeitschrift-fuer-balkanologie.de/index.php/zfb/article/view/448>
- Dämmrich, H. und Ingrid G. *Themen und Motive in der Literatur*. Tübingen und Basel, Trento: Francke Verlag, 1995.
- Demiray, B. Otobiyografik Bellek Araştırmalarında Kullanılan Yöntemler ve Metodolojik Gelişmeler . In: „Hayatı Hatırlamak. Otobiyografik Belleğe Bilimsel Yaklaşımlar“, editor Sami Gülgöz, Berivan Ece, Sezin Öner, İstanbul: Koç Üniversitesi Yayınları, 2018, 27- 49.
- Dimitrowa, I. P. *Ilija Trojanow: Reisen und Schreiben im Zeitraum 1993-2008. Versuch einer Monographie unter Berücksichtigung verschiedener Aspekte der Reiseliteratur*. Dipl.-Arbeit, Universität Wien, 2010, 12-13.
- Erll, A. *Kollektives Gedächtnis und Erinnerungskulturen*. Stuttgart/Weimar: Walter de Gruyter, 2005.
- Herbert, U. *Geschichte Deutschlands im 20. Jahrhundert*. München: Verlag C. H. Beck, 2014.
- Horváth, A. Erinnerungen an die Heimat. Kulturvorstellungen in Ilija Trojanows "Die Welt ist groß und Rettung lauert überall". In: *Dialogische Erinnerung*, Hrsg. Kovács, Kálmán; Horváth, Andrea; Pabis, Eszter, (Debreceni: Egyetemi Kiadó), 2017, 103-116.
- Horváth, A. Noch vor der Grenze. Das Bild der eigenen Kultur in Ilija Trojanows Die Welt ist groß und Rettung lauert überall. In: *Interkulturalität und Kognition*, 2013, 25-33. <https://trojanow.de/autor/biographie/>
- Knopp, E. Letting the Subaltern Laugh – How Humour Works in Die Welt ist groß und Rettung lauert überall (The World is Great and Salvation lies Everywhere in Wait) and Der Weltensammler (The Collector of Worlds). In: Ilija Trojanow, Swansea Series in Contemporary German Writers and Film-Makers Vol.1, ed. Julian Preece, 2012. Accessed on 15.09.2022, [https://www.researchgate.net/profile/Julian\\_Preece/publication/266317056\\_Ilija\\_Trojanow/links/5f199adc92851cd5fa3f5b50/Ilija-Trojanow](https://www.researchgate.net/profile/Julian_Preece/publication/266317056_Ilija_Trojanow/links/5f199adc92851cd5fa3f5b50/Ilija-Trojanow)
- Paterno W., Abschottung führt zum Friedhof. Der Schriftsteller Ilija Trojanow, Autor des Bestsellers Der Weltensammler, über Indien, das Gastland der heutigen Frankfurter Buchmesse, die Spiritualität des Subkontinents und den Kampf der Kulturen, 2006, 148–150.
- Rubin, D. C, The Basic-Systems Model of Episodic Memory. In: *Perspect Psychol Sci*. 1(4) 2006, 277-311. doi: 10.1111/j.1745-6916.2006.00017.x
- Trojanow, I. *Die Welt ist groß und Rettung lauert überall*. München und Wien: Carl Hanser Verlag, 1996.
- Wägenbaur, T, Kulturelle Identität oder Hybridität?. In: *Z Literaturwiss Linguistik* 25, 1995, 22–47. <https://doi.org/10.1007/BF03377216>