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The Thrust for a Singularity of Identity: Alienation and Exile in Fadia

Faqir's *My Name is Salma* and Leila Aboulela's *The Kindness of Enemies*

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DECLARATION

I declare that this thesis was composed by myself, that the work contained herein is my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree or professional qualification.

Imene Abdellaoui

DEDICATION

Completing this project would have been far more difficult, if not impossible, without my family, who have helped, supported, and encouraged me every step of the way. Therefore, I dedicate this work to my dearest parents Abdelkader and Baya, for their endless generosity, support, love, and prayers; to both of them who sacrificed their entire time, energy and life to make what I am today.

To my dearest husband Walid who accompanied me along this research; to him who sacrificed his time and career to enable me to achieve my goals and finish this thesis; for his tremendous patience, valuable moral support, and encouragement. I am especially indebted to his kindness, his tenderness, understanding and motivational capabilities that have been invaluable and his informative and inspiring conversations. I was not always the most pleasant of wives during the production of this study, but he responded, as he always does with patience and grace.

To my sisters and brother for their endless support and pride.

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Abstract

The search for a singularity of identity is one of the prominent issues of both the modern individual who intimately tries to find a sense of his existence and of Anglo-Arab writers who attempt to voice his struggles in a form of fictional stories. This thesis might hopefully donate a little to debates around such an issue with references to the characters' alienation and exile in Fadia Faqir's *My Name is Salma* and Leila Aboulela's *The Kindness of Enemies,* as basic forms for the continuous search, loss, and crisis of identity.

This research is a multidisciplinary work as it closely applies the notions proposed by Postcolonial studies and Diaspora studies. It examines the attitudes, feelings, behaviors, and experiences of the characters living in a colonial/postcolonial, globalized, multicultural, hybrid and diasporic world. It considers major causes of identity issues. It shows how the Muslims' quest for identity in the West is perceived and presented by both authors who belong to the same generation and come from similar backgrounds. Identity is analyzed using Beaumeister and Hall and his colleagues' analysis and interpretations. Works generated by Deleuze and Guattari, Al Maleh, Hassan and Nash that deal with the Anglophone Arab literature are used to understand the literature under scrutiny. Edward Said, Homi. K Bhabha, Northrop Frye, Bill Ashroft, Griffiths, and Tiffin, Frantz Fanon and Gayatri Chakravorty Spivak's, Dufoix, Ashcroft and his colleagues, Gilroy, Safran, Clifford, Hall, Cho, Brah, Tonnies and Buschmann, Kamboureli and Rushdie's different significant notions are used as tools of analysis.

Crucially, this study suggests that the alienated and exiled characters fail to achieve a one fixed identity in their journey full of hurdles. Both exile and alienation contribute to generating the coexistence of multiple identities, instead of the formation of one single identity.

Keywords: alienation, exile, Fadia Faqir, Leila Aboulela, singularity of identity, postcolonialim, diaspora studies.

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GLOSSARY

These words are characterized by extremely controversial definitions. The ones provided here are usually considered as the most suitable.

Acculturation: the process of becoming adapted to a new culture. It is a term of Anglo-American origin, which refers to the total or partial assimilation of cultural traits by a human group in the context of its interaction with a different cultural group.

Alienation: is a turning away; estrangement; the state of being an outsider or the feeling of being isolated, as from society; in psychiatry a state in which a person's feelings are inhibited so that eventually both the self and the external world seem unreal. Alienation is to be seen as a withdrawal from society, a rejection of social values and a state of despair and anguish, failure and weakness, incoherence, and doubt.

Assimilation: when cultural groups give up their heritage cultures and take on the host society's way of life. Cultural assimilation refers to giving up a distinct cultural identity, adopting mainstream language and culture.

Assumptions: are facts that individuals are capable of representing mentally and accepting as true, they are manifest to an individual that are perceptible or inferable by an individual.

Binary opposition: a concept borrowed by structuralists and post-structuralists identifying a contrasting pair of signs.

Borders: Borders as social and cultural lines are forms of demarcation. They are places of fear and worry. They are places where one fears the Other and fears the self, and where belongings, ownership and possessions are debated. They can be both physical places and mental spaces. They can be the spot of cultural conflict, yet they can also be spaces in which differences are met and contested.

Colonial literature: is often self-consciously a literature of otherness and resistance and written out of the specific local experience.

Cross-cultural: includes a comparison of interactions between people of the same culture and those of another culture.

Cultural Identity: is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality, or any kind of social group that has its own distinct culture.

Cultural Shock: a conflict arising from the interaction of people with different cultural values.

Culture: is a way of life. It might be defined as the ideas, customs, skills, arts, and tools which characterize a given group of people in a given period. It is a repertoire of socially transmitted and intra-generationally generated ideas about how to live, to think and to behave. Cultural models are thus inherited from the previous generation through

socialization, and they are learned intra-generationally and through imitation, teaching and from the media.

Diaspora: coming from dispersion evokes multiple journeys, as well as a center (a home) from which dispersion happens.
A Diaspora is a scattered population whose origin lies in a separate geographic locale. Not all diasporas are the same because of their historical and contextual specificity (ways and conditions in which different languages and class groups have travelled), how they arrived and settled, how they fit into class social relations, sex, race, sexuality, among others, in the context and the time when they met.

Discourse: a literary work is rooted in a cultural and rhetorical context in which meaning is a collaborative construction involving author, text, culture, and reader.

Education: any experience that has a formative effect on the way one thinks, feels, or acts. It can take place in formal or informal settings.

Essentialism: it is the belief in the authentic essence of things. Essentialist critique is the interrogation of the essentialist terms.
In the post-colonial context, it is the reduction of the indigenous people to the idea of what it means to be African, Arabic … etc.
To Salman Rushdie, it is required that sources, forms, style, language, and symbols belong to an unbroken tradition.
Nationalist and liberationist movements reduce the colonizers to an essence which invert or ignore the values of the ascribed features.

Ethnicity: is the sense of peoplehood derived from distinct commonalities.

Exile: like other concepts in post-colonial theory and discourse, has been used to express a certain sense of belonging to a real (or imagined) homeland.
Yet, physical spaces are only one aspect of exile. Exile can refer to a sense of loss and displacement from a traditional homeland, particularly through such processes as colonization and modernization.
Post-colonial exile invokes not only cultural transformations generated by colonials, but a particular type of consciousness.

Existentialism: denotes things active rather than passive. Sartre said that man can emerge from his passive condition by an act of will.

Feminism: some of the currently used definitions are a doctrine advocating social and political rights for women equal to those of men, an organized movement for the attainment of these rights, the assertion of the claims of women as a group and the body of theory women have created, belief in the necessity of large-scale social change in order to increase the power of women.

Globalization: it is the process of interaction and integration between people, companies, and governments worldwide. Globalization has spread due to communication technology. With increased global interactions comes the growth of international trade, ideas, and culture.

Hegemony: a term used mostly by Marxist critics to delineate the web of dominant ideologies within a society. It was coined by the Italian theorist Antonio Gramsci; this refers to the pervasive system of assumptions, meanings and values that shapes the way things look, what they mean, and therefore what reality *is* for the majority of people within a given culture.

Home: as both the mythic place of desire and no return, of lived experiences (sounds, smells, feelings … etc.): a place for family to come together in rituals, a place of worship second to the church, mosque or temple, a protective space against isolation and in defiance of the breaking-up of family in modern society and in diasporas.
Home also refers to boundaries, becoming a space of no escape and for alienation and terror. Outside the boundaries of home, the latter brings into play the questions of inclusion and exclusion as well as the ensuring of political and personal struggles of belonging.

Hybridity: it refers to the integration or mingling of cultural signs and practices from the colonizing and the colonized cultures.
Hybridity refers to any mixing of east and western culture. Within colonial and postcolonial literature, it most commonly refers to colonial subjects from Asia or Africa who have found a balance between eastern and western cultural attributes.

Identity: is a contemporary concern. It is considered as an enigma for both individuals within a society and academics in the field of research. It is about belonging; as an essential aspect for individuality, a shared nature with fellows and distinguishing features from them. Furthermore, identity is perplexing and complex since it is about social interactions and difficult participation with others. In sociology, identity is the quest for the 'self' and how an individual connects to the social context around him/her. Thus, individuals are dependent and attached to their history and the social context of their times. It also includes their membership in social groups (race, ethnicity, religion, gender and so on), the individuals' characters, and the traits others attribute to them. Identity localizes people in the social world, carefully affecting their behaviors, feelings, discourses, and thoughts in their lives. As identity is never fixed and is continuously on the move, many academics focus on the investigation of identity, identity formation, identity problems and crisis throughout time. It is always in process. It is considered as one of the most crucial notions not only in postcolonial criticism but also in the humanities and social sciences, more generally.

Ideology: dominant values, beliefs, ways of thinking through which culture understands reality. Similar to the phrase *cultural mythology*, it usually represents in tacit fashion the prevailing views of a particular class. Examples of ideology relevant to American culture: gender roles, value of capitalism, constitutional rights protecting individual liberties. But for Marxist, it includes the shared beliefs and values held in an unquestioning manner by a culture. It governs what that culture deems to be normative and valuable. It is determined by economics. Ideology exerts a powerful influence upon a culture. Those who are marginalized in the culture are most aware of the ways in which an ideology supports the dominant class in the society. Those who enjoy the fruit of belonging to a dominant group of the society are filled with what Marx called *false consciousness* and are not interested in the ways in which an economic structure marginalizes others.

Immigration: immigration is the international movement of people into a destination country of which they are not natives or where they do not possess citizenship in order to

settle or reside, especially as permanent residents or naturalized citizens, or to take up employment as a migrant worker or temporarily as a foreign worker.

Metaphor: a figure of speech in which one thing is described in terms of another.

Modernism: rejected the old Victorian standards of how art should be made and what it should mean (Woolf, Joyce, Eliot, Kafka and Rilke were the founders of the 20th century modernism) and emphasized fragmented forms and subjectivity in writing (stream of consciousness) as well as in visual arts.

Modernization: historically, this term was used to replace *Westernization* in the recognition of the universal meaning of the modernizing process. This latter originated in Western Europe and has fundamentally transformed the rest of the world. First used in North America by a sociologist, Talcott Parsons, in the 1950s. Forces such as *Westernization* or *Americanization* are to engulf the whole world under the labelling modernization as being probably more scientific and neutral.

Orientalism: means a system of representations framed by political forces that brought the Orient into Western learning, Western consciousness and Western Empire. The Orient is a reflected image of what is inferior and alien, i.e., other to the West. Said claims that *the Orient* cannot be studied in a non-Orientalist manner, but the would-be concerned would focus on the culturally consistent regions and that *the Oriental* is to be given a voice and not be given a secondhand representation.

Other: the other is anyone who is separate from one's self. The existence of others is crucial in defining what is *normal* and in locating one's own place in the world.
The colonized subject is characterized as *other* through discourses as primitivism as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view.

Othering: it describes the various ways in which colonial discourse produces its subjects. Many critics use the spelling interchangeably, but in either case the construction of the other is fundamental to the construction of the self.

Patriarchal: an assumption of feminist criticism that culture is rather ruled with its institutions and traditions so structured to promote masculine values and to maintain the male in a privileged position.

Patriarchy: in its narrow meaning, patriarchy refers to the system, historically derived from Greek and Roman law, in which the male head of the household had absolute legal and economic power over his dependent female and male family members... Patriarchy in its wider definition means the manifestations and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general. It implies that men hold power in all the important institutions of society and that women are deprived of rights, influence, and resources. Women's struggles are located in a context where the patriarchal control of major social and political institutions makes for special forms of discrimination against women.

Perception: reader's insight or comprehension of a text. From different critical perspectives, the reader's perception of meaning can be a passive receipt, an active discovery, or a creative construction.

Post-colonial: academies reacted to the term *post-colonial* more favorably than to the pejorative *third world*, administrators welcomed it as less threatening than *Imperialistic* or *neo-colonialistic*. Post-structuralists and post-modernists readily provided it a sympathetic audience. Postcolonial scholars have collapsed the hyphen between 'post' and 'colonial': today, the general interpretation is that the hyphenated 'post-colonial' specifically denotes the time period after a colony has gained independence, but the unhyphenated 'postcolonial' refers to a complex understanding of the post-independence period as being continuously constituted and affected by structures and institutions imposed during the colonial era.

Post-Colonial Studies: started obtaining fame since the 1970s, with the publication of Edward Said's *Orientalism* (1978) and Bill *Ashcroft's The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (1989). The term post-colonial in a very large sense is the study of the interactions between European nations and the societies they colonized in the so-called modern period. Yet, issues in Post-Colonial Studies often transcend the boundaries of strict definition, notably the formation of empire, the impact of colonization on post-colonial history, economy, science, culture, the cultural productions of colonized societies, feminism and post-colonialism, marginalized people, the state of the post-colony in contemporary economic and cultural contexts... Particularly pertinent to post-colonial literature are the use of the colonial language or return to the native one, preponderance of the post-colonial novel, writers to include in the post-colonial canon.

Prejudice: favorable or unfavorable opinion or feeling about a person or group, formed without knowledge, or thought or reason.

Protagonist: is the central figure of a story (e.g., anecdote, novel), and is often story's main character. Often the story is told from the protagonist's point of view. The protagonist's attitudes and actions are made clear to the larger extent than for any other character.

Race: a social construct that artificially divides people into distinct groups based on characteristics such as physical appearance (particularly color), ancestral heritage, cultural affiliation, cultural history, ethnic classification, and the social, economic, and political needs of a society at a given period of time. Racial categories subsume ethnic groups.

Racism: Any attitude, action, or inaction, which subordinates a person or group because of her/his race/color/ethnicity. Racism is the systemic mistreatment experienced by people of color.

Sexuality: is a transnational issue. It is regarded as an innate human drive, but its expression differs according to cultures. Sexual behaviors have different meanings and outgrowths in different societies.

Socialization: is the dynamic process that brings human beings into the human group, causing an individual to internalize the values, mores, traditions, language, and attitudes of the culture in which they live.

Stereotype: when one judges people, one *naturally* generalizes, simplifies, and categorizes them. The classification is called stereotyping. Such stereotyping limits one's width of perception, while at the same time it slowly destroys one's ability to inquire and learn about others. Stereotyping is very useful in perpetuating self-fulfilling myths about people. So, everybody is an agent of change, the inner self should be allowed to modify and recreate.

Subaltern: everybody who has limited or no access at all to the cultural imperialism is thus subaltern. G.C. Spivak points that speaking is a transaction between speaker and listener, but it does not reach the dialogic level of utterance.

Third World: is a rather pejorative way to mean post-colonial world. It was first used in 1952 by Alfred Sauvy, the French demographer.

Transgression: an act that goes against a law, rule, or code of conduct; an offence. an act that goes beyond the limits of what is morally or legally acceptable.

General Introduction

The search for self-identification is one of the prominent issues of both the modern man who silently tries to find a sense of his existence and of writers who attempt to voice his struggles in a form of fictional stories. The leading stimulus for strongly unstable identities in the late twentieth century, is a composite of developments and powers of transformation, termed as "globalization". In fact, colonization and post-colonization have been experienced by most Africans and Muslims who both have had to respond to their encounter with the Empire with identity formation. In attempt to localize themselves and fit in, the colonized resisted. Yet, in a world that is increasingly becoming globalized, mimicry, hybridity and ambivalence have come to describe the postcolonial identity in the colonized societies. As a result of immigration, several Africans and Easterners, in particular, recognize their location in a place of liminality, in-betweenness, and a continuous push to the fringe. Thus, their identity is formed in a space determined by the colonizer and by living in the West. These groups of African immigrants include Arab Muslims who have moved to the West and have joined the other minorities and communities that share the same anguish to form a diaspora.

In the last few decades, an advent of creative writing in English by non-European authors has claimed a position and weight within Anglophone literature. Texts involving principally in portraying and critiquing stereotypes about ex-colonized countries and voicing of the diasporas' struggles in the West attract the contemporary readers and critics. In particular, Anglophone Arab female writers are brought to the fore as they encourage and call for a better consideration of the frequently misjudged Arab and Islamic communities living in the West as well as Muslim societies of the East. These women writers include Leila Aboulela, the author of *The Translator* (1999), *Coloured Lights* (2001), *Minaret* (2005), *Lyrics Alley* (2010), *The Kindness of Enemies* (2015), *Elsewhere Home* (2018), *Bird Summons* (2019), and Fadia Faqir, the author of four novels: *Nisanit* (1987), *Pillars of Salt* (1996), *My Name is Salma* (2007), and *Willow Trees Don't Weep* (2013), as well as the editor of "In the House of Silence: Autobiographical Essays by Arab Women" (1998). Aboulela's *The Kindness of Enemies* and Faqir's *My Name is Salma* deal with the tribulations of the immigrants and exiles in alien lands. The two writers discuss issues encountered by immigrants in the West like identity problems, alienation, and exile. Through their fictional accounts moulded with themes of immigration, belonging, home search and desire,

hybridity, in-betweenness and borders and filled with memories, nostalgic and ambivalent feelings, they attempt to carefully depict the tormented and unvoiced selves. They also attempt to translate the Arab and Muslim struggles and portray journeys for a single and stable identity. Both writers find liberties in depicting the individuals' quest for a better life, the breakdown from patriarchal societies' rules and oppression, revolutionary ideas about life in the Arab Muslim societies, and the quest for new identities.

The events which are typified in the text under examination can readily be found in daily experiences nowadays. Both *The Kindness of Enemies* and *My Name is Salma* are accounts of factual historical events and actual circumstances; therefore, they echo social facts, reflect people's conditions and voice the unvoiced individuals' struggles. This means that fictionalised stories can portray in a lively and straight manner those features of society and individuals' performances, conducts and circumstances in which, in the context of our study, identity issues are involved. Through the writing, the publication and the diffusion of these kind of narratives, identity issues dealt with in the two novels can promote international audience consciousness, make them better informed, and urge their critical thinking about them.

Belonging to diaspora Faqir is one of the prominent writers who depicts issues of identity, alienation, and exile in her novel. Faqir was born in Amman, Jordan, then she later moved to Britain where she got a doctoral degree in Creative and Critical Writing at the University of East Anglia. In her novels, Faqir portrays women's oppression in the culturally patriarchal Arab societies. Her writings have been viewed as a "constant attempt to diagnose and understand the problems and issues she had left behind in her country of origin: women's rights, human rights, democracy, and reform" (Al Maleh, *Arab* 18). Academic inquiries have been concerned with her texts as they translate features of Middle Eastern culture and Arab females' lives and struggles to Western and Anglophone readers.

Faqir's third novel, *My Name is Salma* suggests a dual view of the Arab Eastern and Western European settings while it depicts issues of identity formation of the female protagonist. To understand the identity crisis and the way the protagonist's self-definition is constructed and how it is influenced, we aim to analyse the alienation and exile of the protagonist in her novel. Faqir's novel narrates the story of a young Bedouin woman, Salma, whose pre-marital pregnancy forces her to escape from her homeland in the Levant to Exeter, England, to avoid honour-

killing. She experiences cultural adaptations to integrate into the new setting, yet the liberty offered by this country ironically fails to free Salma. In spite of her efforts to merge in, she is continually haunted by her past. The focus on *My Name is Salma* in this study aims to offer a full analysis of Salma's journey and struggles for a singularity of identity.

The other Muslim writer who is universally acknowledged by Western readers is Leila Aboulela. She was born in 1964 and was raised in Khartoum where she joined two English-medium schools: an American primary and the Sisters' School, run by Catholics. She studied Economics at the University of Khartoum and then moved to Britain in 1990, where she gained a M.Sc. in Statistics from the London School of Economics. Later, she taught the subject briefly at the University of Aberdeen. It was until Aboulela came to Britain that she discovered her talent as a writer. However, her initial acquaintance with English in her native Sudan and her later residence in Scotland have determined her choice of which language to write in and what themes and concerns to discuss (Nash, *Anglo-Arab* 135).

Aboulela's third novel, *The Kindness of Enemies* represents the Occident perspective towards the Orient while it recounts historical events from the past struggles against colonialism. It also discusses issues of identity construction of various male and female characters. In our investigation, we wish to develop a catalogue of positions, experiences and issues linked to diaspora and postcoloniality in this novel to illustrate their outcomes and influences on the characters' life and identity. Portrayed by Aboulela's style and from the perspective of both Natasha and the historical figures she is investigating, *The Kindness of Enemies* is both an interesting account of a provocative era of the past and a significant analysis of the Muslims' experience in a post-9/11 world. This novel tracks Natasha Wilson's powerful journey of a self-definition, besides other characters from the present and others' journeys from the past that extend over time and continents. Effortlessly, the main characters of Aboulela's novel are constantly attached and haunted by their past and influenced by present events while being preoccupied by their future. The focus of *The Kindness of Enemies* in this study aims to offer a full analysis of their journeys and struggles for one stable identity.

In fact, identity, alienation and exile became noteworthy notions to be considered by numerous academics in social science and humanities disciplines. Given the centrality of the concepts to so much contemporary inquiries of researchers along the centuries will induce us to

diverse meanings of identity. Thus, this thesis aims to understand and explore identity crisis while understanding all the aspects of contemporary postcolonial, globalized, multicultural, hybrid and diasporic world. We will also try to inspect the consequences and forms of the identity search and crisis. We will attempt to investigate the major forces that cause the characters' alienation and their struggles in exile. Our aim is to investigate the contemporary impacts of growing mobility of immigrants depicted through the characters' life in the novels under scrutiny, by concentrating on ways of establishing their identity in the multicultural spaces. We also opt for tracing the manner in which the experiences of the Anglo-Arab immigrants, exiles and refugees are embodied in the two novels and for disclosing their dilemma of space and belonging.

Over time, Man has found himself drown in existential predicaments. The latter are characterized by recurrent questions about Who he is? Where he is? And others that question the purpose of his existence and its importance and relevance. In the journey for a self-discovery and self-knowledge some individuals tend to fail to find answers to solace their inner selves. The endless search for the achievement of a coherent and constant self has started in ancient eras and continued to be more complex in modern times with colonialism, globalization, and immigration.

Today, identity has become one of the vital problems for everyone (Mercer 43). Identity is built by culture, both symbolic and social, which generates the possibilities of what we are and what we can become (28). Individuals, as cultural beings, struggle to establish their identity to be different when compared to others. In fact, identity becomes an issue only when it is in crisis and "…when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (43). Inconsistent identities are positioned within social, political, and economic transformations to which they contribute, and it appears through some features such as nationality, ethnicity, sexuality and community. Significant changes in identity may suggest the way identities are molded, and whether they are fixed or fluid and changing. Newman contends that individuals are inclined to describe and classify their identity as "every human society-from the simplest to the most complex-has a means by which members differentiate themselves from one another" (*Identities* 35). Identity is the tool one employs both to distinguish oneself and to help others know who they are.

Alienation is the basic form of the loss of identity and identity issues. Alienation is the feeling of an unnatural separation or a sense of radical disconnectedness. It is a feeling of homelessness and lacking roots and foundation. It is a feeling that one has little or no worth; it is a belief that life has no meaning. While the sense of alienation is found throughout history, it is found predominately in the West as a result of industrialization and the rise of modern capitalism. An alienated individual often believes that he or she lacks meaning or worth. As a concept alienation forms the subject of many psychological, sociological, literary, and philosophical studies. Alienation appears as a normal outcome of existential dilemma both in inner and external struggles of human beings. Alienation is a prominent subject and issue of human status in the modern world. The theme of alienation has been extensively and differently undertaken in contemporary texts[1].

Alienation is a fundamental notion in modern belief about the human being and his place and position in the world. After the works of Hegel and Marx[2], the idea of alienation has filled a momentous place in theology, sociology, philosophy, literature, and psychology. Various literatures, such as novels, poetry, drama, art, theology, and philosophy are centrally concerned with alienation. As its significance in the different fields of criticism is concerned, numerous critical interpretations discussed alienation's efficiency and existence from the old times[3] and others as a phenomenon of the postindustrial societies[4]. Anglo-Arab literature's themes are also inspired by the theme of alienation. In fact, alienation is the result of a long journey of the search for identity. As a contemporary and postindustrial phenomenon, it comprises powerlessness, meaninglessness, normlessness, social and political isolation, sociological and political

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[1] Marx is usually credited with providing the most influential account of alienation, but its antecedents are found in Hegel. Marx rejected the idealistic versions and instead developed a more economy-oriented account of self-alienation. Ferdinand Tönnies and especially Georg Simmel developed significant sociological explications of the concept of alienation and Karl Jaspers contributed with important contemporary cultural analyses of it. Having been mentored by Jaspers (as well as by Martin Heidegger), Hannah Arendt returned to a more philosophical account of world alienation. Each of these twentieth century thinkers explored its crucial impact on modern culture.

[2] The theme of alienation is also found in theology (Eric Fromm, Paul Tillich), psychology (Karen Horney, Franz Fanon), and existential literature (Albert Camus, Jean-Paul Sartre). Marx gave his conception of alienation more than 150 years ago, but it still one of the most definitive and compelling accounts of alienation in the contemporary epoch and it can be regarded as *the plight of modern man"* (Schacht 1).

[3] For example, Feuer (1962), Lichtheim (1968), Fromm (1968), Meszaros (1970), Neumann (1966), Kaufmann (1973), Thoreau (1962), Weissopf (1971), Hauser (1965), Hoffer (1971), Kahler (1961), Josephson (1962), Pappenheim (1959), Marcuse (1960), Nisbet (1970), Feuerlicht (1978), Johnson (1973), Urick (1970).

[4] Such as Murchland, (1971), Sykes (1964), Adorno (1969), Touraine (1971), Glazer (1947), Etzioni (1968), Lukacs (1971), Domenach (1965), Mills (1957).

alienation, self-alienation, loneliness, estrangement, alienation from others and from work and dissociation.

Exile is another basic form for the loss and crisis of identity. In modern and sociological approaches, exile is a multidimensional and bi-lateral phenomenon. In the contemporary characteristic of twentieth-century philosophy and literature, the studies of exile are entirely different, and the notion is considered as "a result of the experience of economic modernization, mass migration, extended warfare, and the breakdown of traditional notions of individual belonging and social order" (Nordin and Böss 9). In the poststructuralist philosophical perspectives, ontologically, exile is inspected as a vital state of being, the product of the essential human condition (Singh 2). In ancient times exile was defined as a political banishment from the home country that punishes the exiled by death in case of return. Exile requires the people's presence in a place different from the one of origin and involves being detached temporally and geographically from a habitual location. Moreover, exile is a physical relegation, deportation or separation from one's country or society, either willingly or unwillingly. In modern interpretations, the notion has been defined as separation, banishment, withdrawal, expatriation, and displacement, which generates the emotional expression of loss presented as grief and nostalgia. The notion of exile is universally utilized to refer to a person's situation in society, or to a group, companies, and even government, as a result of the experience of economic modernization, mass migration, extended warfare, and the breakdown of traditional notions of individual belonging and social order. In particular, Diaspora, refugees, and immigrant, the exiled are considered as group exiles whose identities are affected.

The massive migratory movement of individuals, predominantly intelligentsias, across the world generates the destruction of boundaries which construct the principle of *global society* (Das 26). Anglo-Arab novelists are members of this wave of immigration who were themselves victims of hybridity, exile, and diasporic experiences. These writers tried to depict their anguish with their fictional stories using a language that is the lingua franca of the modern world. The English literary discourses fashioned by modern Arab female writers are influenced by their writers' experiences. These writers "are no less Arabs than anybody else -they merely carry different cultural values as a result of their different social circumstances" (Salaita 35). They are Anglophone Arab female writers who: write in English, who are themselves hybrid and belong

to their homeland and to the diaspora and are the ones who expose topics and concerns which are considered as taboos back home. Therefore, their English texts provide a vivid and factual depiction of the Arab societies with their cultural, religious and politics, and they are likely to accomplish the construction of cross-cultural bridges between the West and the Arab world (Sarnou, *Narratives* 79).

Alike other Arab British female writers, Faqir seems to be interested in foregrounding trans-cultural and cross-ethnic identities and her novel focuses on her marginal character both in her own community back home and in her life abroad as a refugee. Faqir's protagonist, Salma, is a lower class and uneducated Arab female immigrant, who did not gain considerable attention in academia. In fact, Faqir's fiction is a good vehicle through which Arab Muslim refugees and immigrants' anguishes can be researched since Arabs are invisible in ethnic and racial discourses in Britain. Accordingly, literary depictions can broaden our perceptions of the problems that immigrants and refugees face when they attempt to settle in the new lands. Giorgio Agamben maintains that refugees "brea[k] up the identity between man and citizen, between nativity and nationality, [… and] thro[w] into crisis the original fiction of sovereignty" (Agamben 117).

Nash notes that the depiction of the literary representation of the "Anglo-Arab encounter has pertained to historical connections going back to the era of European colonization of the Middle East" (Nash, *Anglo-Arab* 126). He maintains that Arab migrants from the *mashreq* have come to Britain "with no significant sense of being former colonial subjects of the British" (126). Faqir's *My Name is Salma* draws our attention to Arab immigrants and asylum seekers, who "have not typically established themselves in Britain in the same considerable numbers as communities from Asia, the Caribbean and Hong Kong have" (126). Faqir and Aboulela's decision to portray the experiences of an Arab female immigrant to Britain is an attempt to think about the future of Arabs in Britain and claim a position within the other communities of color.

A number of earlier investigations on *My Name is Salma* deal with the theme of identity and ethnic discourses. For instance, Fatima Felemban (2012) examines the linguistic strategies utilized by Salma to form an identity(s) as an Arab exile living in England. Her paper examines the manners in which language is appropriated by Fadia Faqir through the main character of her novel *My Name is Salma*. With her linguistic analysis, she demonstrates that language and identity cannot be detached: "they influence and construct each other" (48). She discusses two

linguistic strategies, which typify identity building, and explain that language appropriation suggests "an outlet for creativity and innovation in language and puts a new life to the English language" (48). Felemban divides these strategies into two important types: interlanguage and code-switching. She argues that "interlanguage is expressed syntactically, semantically, and phonologically. Code-switching, on the other hand, includes loan words, untranslated words, terms of address, items of clothing, food, reference to religion and reference to proverbs, wise sayings and songs" (43, 48). She adds that these linguistic strategies often interact and overlap (44).

Studies on the manner by which an endless shift from one self to the other occurs from Salma to Sally to Sal is done by Karine Ancellin in her "Hybrid Identities of Characters in Muslim Women Fiction Post 9-11" (2009). Her article deals with literary discourses produced by female Muslim authors. For Ancellin, concepts like identity, uniformity, and conformity are vital in analysing the way these writers portray Muslim characters in the post-9/11 period. In this paper, a discussion of the characters' way of living with the paradox of "dealing positively with the stigma caused by the New York terrorist attacks, by blurring the line of assimilation and displaying a multifaceted self; to what extent this is successful, and how it can be interpreted in the wider field of Muslim writings, form some of the main areas of [her] enquiry" (1) is provided. Ancellin concludes that the contemporary Muslim writers have migrated extensively, and they have begun to detach themselves from their 'otherness' in presenting kaleidoscopic characters, who are Muslim and diverse, flexible and hybrid. These characters are very uncertain about themselves, they continuously "question their belonging, their nationality, their fragmented history, whether in a western or a homecountry setting, they have set aside assertiveness for introspection. They are depicted as flexible within the elements of their hybridity" (11). The characterisation utters the fluidity of the modern Muslim identity depicted in the novels, its dynamic developing state, and therefore the origins of its hybridity. To the rationale of humiliation, these authors, and Faqir is one of them, suggest artistic evasiveness of the characters (11).

In his "Cartographies of Identities: Resistance, Diaspora, and Trans-cultural Dialogue in the Works of Arab British and Arab American Women Writers", Yousef Awad (2011) shows how Arab British novelist Fadia Faqir's in *My Name is Salma* describes Arabness in a different way

in the light of the precarious position Arabs occupy in ethnic and racial discourses in Britain and in the United States. His research compares the texts of modern Arab British and Arab American Female writers with "a view toward delineating a poetics of the more nascent Arab British literature" (5). He argues that

> there is a tendency among Arab British women novelists to foreground and advocate trans-cultural dialogue and cross-ethnic identification strategies in a more pronounced approach than their Arab American counterparts who tend, in turn, to employ literary strategies to resist stereotypes and misconceptions about Arab communities in American popular culture. (5)

These differences, for him, are the product of two heterogenous racialized Arab immigration and settlement forms on both sides of the Atlantic. In his first chapter, Awad analyses the difference between the Arab British novelist Fadia Faqir's *My Name is Salma* and Arab American writer Diana Abu-Jaber's *Arabian Jazz* in the expression of Arabness in the light of the perilous status Arabs have in ethnic and racial texts in Britain and in the United States (5).

Ahmed Saad Aziz (2018) examines *My Name is Salma* as a postcolonial text that portrays racism and inferiority of East by the West. He argues that "gaining the Western identity by an Easterner is not an end of abusing and disdaining, it is also a new door for a new name of discrimination" (11). In his paper, he investigates the protagonist's fragile identity and her feeling of guilt towards herself, her family, her society, her religion and her worth of honor killing. He also argues that Salma's new identity does not give her peace and happy life (11). Aziz also analyses the interlanguage that the writer uses and its meaning. In the journey for identity formation, Salma is oppressed and occupies an inferior position within both her home society and culture and the colonizer's ones. For him, *My Name is Salma* is a call for all intelligentsias to consider "the underrepresentation of the women in their communities, whether in the Arab or western worlds. It is a cry for all those concerned stakeholders to extend a hand of help and assistance, creating a space for women, carving a niche for them as equally as men" (11). In his text, Faqir's attitudes are compared to Malala Yousafzai as she encourages women's education. Both Malala[5] and Faqir perceive education as the real weapon to fight for identity and rights. They also believe that education shorten the distance between cultures, bring peace to peoples, voice the voiceless women (11).

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[5] The Pakistani pupil and spokesperson for women's right to education.

Andrew Vic Onyango (2016) explores identity formation, 'Otherness', the colonial predicament and the sense of alienation of the character in the diaspora as reflected in Faqir's *My Name is Salma* through postcolonial cultural perspectives. He investigates the issues presented by Faqir in her novel and the manner Salma, a Muslim Arab Bedouin woman from the Levant contracts her identity as a postcolonial individual after her migrating to England. Onyango concludes that physical and cultural alienation leads to the formation of identity (82). His analysis of the novelist's biography leads him to confirm his hypothesis about the influence of the novelist's history, upbringing, education events in her life on her character formation. He argues that Salma inhabits a liminal space, yet she ultimately dies as Salma. He adds that Salma's life is a failure as she could not navigate between the two identities as a Bedouin Arab Muslim and a British wife. For him Salma is unable to "completely efface the Muslim and Arab elements of her identity. Even though she attains success as Sally, her inner self still considers this transition a failure. Her guilt forces her return to Hima where she meets her death. She remains Salma though disowned" (83). His research includes an exploration of the novel's themes such as the hijab dilemma, honour killing, personal reinvention, feminism, physical and cultural alienation, the quest for identity formation. He also provides an analysis of the movement between cultures and geographical regions and the subsequent experience of adjustment due to the loss of Salma's original home.

Other studies like Shaffira D. Gayatri's paper (2015) deal with Faqir's representation of body politics and the way it is utilized to establish vertical power relations. She examines the politicisation of the female protagonist's body in *My Name is Salma* and the manner it relates to her state of exile. Gayatri argues that the example of the character's diasporic experience is influenced by the body politics implemented in both the Arab and British backgrounds like physical violence, humiliation, and cultural traditions (69, 77). For her, while Salma is exposed to numerous forms of body politics that are imposed by the patriarchal milieu, she resists by using a number of strategies. Her paper concludes that Salma's resistance is "defeated by the interplay of patriarchy, capitalism, and imperialism, which takes place first and foremost on the female body, strengthening her external marginalisation and internal exile" (69). Gayatri believes that Faqir challenges male repression, and her text illustrates that Salma exercises a sense of agency by politicising her body which is vital for the postcolonial feminist framework. It is essential, however, to underscore that her attempt to resist repression fails due to the existing

system. For her, *My Name is Salma* suggests that in the postcolonial English setting Salma's struggle to dismantle patriarchy is limited by the imperialist and capitalist patriarchal context. Thus, the politicisation of her body is worsened with the alienisation that "she experiences as a displaced, veiled and coloured immigrant, leaving her with no space to seek refuge" (77). In *My Name Is Salma*, she argues, "Arab and/or Islamic" culture and patriarchy, colonialism and capitalism terminate Salma's agency as an individual and prolong her ordeals as an exile, "leading to a sense of internal displacement and exiling her further from her body" (77).

A chapter from Hasan Majed's research (2012) deals with how Islam is depicted, and Muslim identities are constructed in *My Name is Salma*. It illustrates that Fadia Faqir's *My Name is Salma* implements a mixed colonial and postcolonial portrayal of Islam and Muslims. He argues that "while it depicts the centrality of Islam in a Muslim society (Hima, Jordan) stereotypically, the novel appears more sympathetic in imaging Islam in England under the conditions of the personal and the marginal" (2). In this novel, Faqir concentrates on racism in England, yet she does not positively portray Hima's inhabitants (234). The novel shows Muslims in a Muslim Hima as conservative and female oppressors while it represents "nominal or moderate Muslims in Britain differently" (227). Majed maintains that in Hima Islam is stereotypically embodied, whereas in England it is more positively represented. Perhaps, he adds, "this implies a constitutive difference between Islam and Muslims which depends on where and how Islam is practised" (227). He concludes that, in Britain, Salma is a successful Muslim woman who rejects the conservative practice of Islam in her village, but not Islam itself (228). Majed view Faqir's distinction between Islam and Muslims encourages a consistent relationship between moderate Islam and western culture. The novel celebrates the centrality of women's rights and the marginality of Islam from Majed feminist perspective (228). In addition, from an Islamic postcolonial viewpoint, Faqir's stereotypical depiction of Islam and Muslims in a Muslim society categorizes it as a colonial discourse. Yet, in its positive portrayal of a moderate and marginal Islam in the West, *My Name is Salma* is more likely to be a postcolonial representation in which "Islam is subordinate to feminism" (228).

In her "Cross Cultural Communication in *My Name is Salma*, "My Name is Salma-By Fadia Faqir"" (2015), Nayera El Miniawi deals with the possibility of a cross cultural interaction in this novel. In another study entitled "The Crisis of Identity in *My Name is Salma*" (2016), she

investigates Salma's identity crisis along her journey from the Hima to England. In the first investigation, the researcher attempts at tracing the ways through which an individual is able to find his/her path cross culturally regardless of obstacles that can hinder communication for a period. How one can ultimately succeed "in building bridges of interaction and channels of communication among people of different cultural, lingual, and religious adherences that are enriching to human life" (61). In her inquiry, she questions whether communication can be possible when Faqir's main protagonist is torn between two different nationalities, two different languages, two different religions and two different identities? By analysing Salma's discussion with the immigration officer, El Miniawi argues that the Arabic and the English language, the Arab girl and the English man, the Muslim and the Christian, and the East and the West seem to somehow manage to communicate (61).

In her second research, "The Crisis of Identity in "My Name is Salma"", El Miniawi shows how Salma was torn between those two identities. She illustrates Salma's state as an 'out cast' by her own Arab Muslim identity and describes Salma continuous feeling of being an outsider and 'misfit' in her Western adopted identity. She argues that Faqir's novel is a pursuit for and an assertion of identity. For her *My Name is Salma* is a novel of "a building of a physical and psychological development from a state of pure innocence to one of organized experience. It is a life journey from an Arabic oriental society, where the main character spoke Arabic, to an English society, where Salma becomes a bilingual" (52). El Miniawi hears Faqir's voice that echoes through Salma's one as "an Arab oriental one in identity that adopts the English language only as an external veil under which one can clearly discern the self-essence of an Arab identity" (52). It is a tale of the everlasting quest for a true sense of belonging and identity (52).

Awajan, Al-Shetawi, and Awad (2018) study investigates the representation of Westerners in *My Name is Salma*. In their "Representations of Westerners in Contemporary Arab British Women's Fiction: Ahdaf Soueif's *The Map of Love* and Fadia Faqir's *My Name is Salma*", they advocate that "one may suggest that the portrayal of Westerners by Arab British women writers may be described as ambivalent as some writers represent them favourably while others depict them in unfavourable ways" (202). Faqir attempts to concentrate on her protagonist's mental and psychological predicament as a helpless refugee through her interactions with various Western

characters. Faqir cautiously depicts her Western characters in a manner that mirrors her astute artistic powers (202).

Esra Mirze Santesso's work (2013) deals with mimicry in the American version of *My Name is Salma, The Cry of he Dove*. She argues that Salma's example is completely different from Bhabha's conceptualisation of mimicry as a fundamentally ambivalent cultural practise. She maintains that Bhabha's ambivalence acts as a positive power than can lead to greater self-consciousness and ultimately empowered hybridity. She argues that in the case of Salma, ambivalence "can equally trap the subject in a vicious cycle of role-playing and regret. As a disoriented Muslim, Salma suffers from the loss of a core, stable identity endowed to her through Islam; no mere role-playing or imitation can make up for that loss" (130). Therefore, mimicry is expressed as both a self-constituting exercise and as the undoing of the self (130). She concludes that Salma hopes to restore a piece of her past, instead, she finds only her dissolution as a subject (131).

In chapter four of his *The Anglo-Arab Encounters: Fiction and Autobiography by Arab Writers in English*, Geoffrey Nash (2007) focuses on women's resistance and choices in *Pillars of Salt* with a reference to *Nisanit* and *My Name is Salma.* When discussing the latter, Nash argues that the core of this text

> is an articulation of the asylum seeker's condition that is gender-specific, emphasis falling on an Arab female's experience of being caught between two cultures: barred from returning to her Arab village on pain of almost certain death, and trapped within the circle of an alien otherness that is the lot of Muslim Arab refugees in the West. (128)

He provides a brief analysis of these important issues discussed in the novel (128-129-130-131). In addition, he comments that Faqir's non-linear narrative contests the audience and may carry the fragmentation and displacement of Salma's experience more effectively than a linear one would (129). For him, Faqir's choice[6] to shape Salma with a full "stock of handicaps and vulnerabilities" (131) exacerbated by the elimination of everything but "the basic elements of choice, foregrounds her migrant alienation-caught between two worlds- and, consequently, deepens her sense of rejection by both" (131). Overall, Nash concludes that Faqir's depiction of

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[6] Nash argues that Faqir's "choice of expression in turn challenges Anglo-American readership by adopting 'foreignisation' strategies to translate her dark pictures of modern Arab women's predicaments. In the process she invests her Arab women characters with a dignity and piquancy that invests the project of Arabs writing in English with a resonance others might care to emulate" (*Anglo-Arab* 134).

the Anglo-Arab encounter is typical for its dealing with circumstances ranging from "colonial interface to the global, and for lending such situations an individual, Arab feminist encoding" (131).

Youcef Awad in his "Fiction in CONTEST with History? Faith, Resilience and the War on Terror in Aboulela's *The Kindness of Enemies*" (2018) examines the Arab British novelist Leila Aboulela's depiction of the precarious position British Muslims occupy due to the introduction of Britain's counter-terrorism strategy. He argues that Aboulela's *The Kindness of Enemies* oscillates moves backwards and forward from the past to the present and portrays the way Muslims have historically endured and survived adversities. He adds that by concentrating on "the experiences of a British Muslim family with roots in the Caucasus, Aboulela's novel appropriates history to comment on the present. She is inspired by his insights and visions to cope with a British version of McCarthyism" (87). Malak, one of the prominent characters of the story depends on Sufi teachings and values of self-control and self-constraint to struggle against the uncontrollable and overwhelming socio-political aggressions by the anti-terror investigation that involved her son in and threatened and spoiled her career and her citizenship. Nash illustrates that by showing the way in which Sufism has aided Malak to bear all this, Aboulela conveys spirituality[7] and re-inscribes the important role Imam Shamil played as a leader of Jihad and reform (87).

Moreover, other themes from both novels have been analysed by many researchers. For instance, the theme of racism against women in *The Kindness of Enemies* is analysed by Laura Moreno Sorolla (2016). In order to conduct an inquiry and compare aspects of racism in both narratives, issues like the treatment of women, the historical period, the place where the tales are set, and the religious fundamentals surrounding the plots are taken into consideration in her research.

Other works have focused on Faqir's other novels by discussing a variation of themes. For instance, Ghania Ouahmiche and Dallel Sarnou (2015-2016) investigate the unremitting recall to the past to connect the self to the present and future in relevance to home/homeland in Aboulela's (2011) *Lyrics Alley*. Majed Aladaylah (2018) study deals with the negotiation and representation of narration in cultural spaces in Leila Aboulela's *Minaret* (2005). Mona

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[7] "a spiritual movement that has been "relegated to the margins of contemporary Muslim existence" (Weismann 264).

Almaeen's investigation (2018) critically examines the religious agency of Muslim women as a product of the postcolonial ideological, historical and political factors that have fashioned modern religious discourse, with a specific emphasis on Sufi informed religious agency. Lucinda Newns (2014) applies a feminist postcolonial approach on Leila Aboulela's *The Translator* to contest leading discourses of migration fiction that have been moulded by postmodern and diasporic frameworks of displacement and rupture. She stresses instead on placement, dwelling and (re)rooting as vital features of the migratory process. She also attempts to re-centre the domestic, private, and 'everyday' in conceptions of home in contemporary discussions about migration, while also produces a productive theorisation of 'home' which synthesises its feminist and postcolonial critiques.

The theme of identity is inspected in Aboulela's *The Translator* by Ghadir Zannoun (2011). Christina Steiner (2007) investigates the translation of Islam and the strategic use of nostalgia in Leila Aboulela's *The Translator* (1999) and *Coloured Lights* (2001). Postpositivist realist approach is applied to reading of *The Translator* (1999) and *Minaret* (2005) by Leila Aboulela, while the lives and religious identities of Muslim females who are neither victims nor escapees of Islam, yet, eagerly loyal to their faith are investigated by Firouzeh Ameri (2012). Other themes and issues including marriage, family, polygamy, religion, childhood, and education are explored by Sadia Zulfiqar Chaudhry (2014) in *The Translator* (2008), *Minaret* (2006) and *Lyrics Abbey* (2010). She shows the way African discourses written by female authors is openly and polemically involved with urgent political problems that have both local and global resonance: the veil, Islamophobia and a distinctively African brand of feminist critique. Marta Cariello (2009) examines the production and negotiation of space in *Minaret* (2006). In chapter five of his *The Anglo-Arab Encounter: Fiction and Autobiography by Arab Writers in English*, Geoffrey Nash (2007) focuses on Islam and globalization in *Minaret*. Other works are also investigated with an analysis of displacement as a strategy to be a successful double agent, and a focus on the 'Unhomely' in Faqir's *Pillars of Salt* by Diya Abdo (2009) and Fadia Suyoufie and Lamia Hammad (2009) respectively in their research.

This body of literature has previously produced a noteworthy number of critical analysis and feedbacks, including interpretations that discuss gender politics, linguistic strategies, colonialism, postcolonialism, feminism. Yet, it is still considered as a minor literature. Despite

the number of critical studies on the literature produced by Fadia Faqir and Leila Aboulela on the themes of identity and identity crisis, disempowerment, readerships, space and place, unhomeliness, racism, mimicry, and hybridity there are no exhaustive analyses of the forms of identity crisis and how the alienation and the exile of all the prominent characters in both novels is presented. Besides, there is no comparative study between *My Name is Salma* and *The Kindness of Enemies* that shows how the identity quest of Muslims in the West is perceived and presented by both authors who belong to the same generation and come from similar backgrounds. Therefore, this thesis aims to demonstrate how both Faqir and Aboulela express the diasporic experience and colonial and postcolonial globalized experiences of their characters.

In this thesis we wish to contribute to the current increasing debate on the literature produced by Anglophone Arab female writers in the diaspora. In particular, we are more concerned with the study of the two Arab female literary productions that employ English as their means of expression, precisely Faqir and Aboulela. Our investigation can be distinguished from others that have scrutinized Arab female writers' literary texts regardless of the language in which they were initially written. The two texts that we are examining in this thesis were written originally in English. We believe that studying these two texts will enrich both our understanding and the readers' one of the notions of Arab and Muslim identity, identity quest, identity issues, alienation and exile, as vital concepts that we are enthusiastic to delve in in this inquiry. In addition, as we started our investigation in this field, we were captivated by the increasing number of authors and texts that have gone unobserved. An entire tradition of Arab British literature that deals with diaspora and postcolonial issues has not gained much attention from international scholars. Thus, our enthusiasm for this field and the precise interest in these novels is raised. In addition, many interpretations and inferences in this thesis may be influenced by our belonging to an Arab Muslim community and our experience of cross-cultural encounter in the West while conducting and editing this research.

This thesis addresses the characters' quest for a singularity of identity and the effect of their alienation and exile on their identity formation. Thus, this inquiry formulates a series of answers to the following questions: What are the interrogating powers that drive the characters into an anguish of the identity crisis and force them to continue the search for one stable identity? How is identity experienced, expressed and felt by the characters of the novel? How is

it portrayed by the two authors? Are there differences and similarities between the two representations? How do the characters try to identify themselves amid societies where their origins and positions are shaped by misconceptions of the West and the nature of their true identities? What are the values that prevail during the pursuit of identity? What kind of transformations and effects in the characters' identity are portrayed in the two novels? How is identity generated and craved? How do alienation and exile contribute to the distortion of the identity formation? How are alienation and exile portrayed as basic forms of identity? What are the main forms of alienation and exile in the two novels?

This study is based on the following hypotheses:

1. Both the alienation and exile of the characters contribute to their continuous search for a stable identity and make it impossible to achieve.
2. The characters' religious, societal, and cultural affiliations continuously influence their identity formation process.
3. It proves impossible to generate one single identity in a world influenced by continuous transformations.

Our approach in this thesis is not to employ one theoretical perspective as a strategy to revealing the significances of the two novels and reach answers to our questions. The writers debated in this research are two and referring to one school or one theory is not obligatory; however, the length of the thesis is limiting. To begin with, identity is analyzed using Baumeister and Hall and his colleagues' analyses and interpretations. In addition, works generated by Deleuze and Guattari, Al Maleh, Hassan and Nash that deal with the Anglophone Arab literature are used to understand the literature under scrutiny. Then, two theoretical approaches namely Postcolonial and diaspora are discussed since they seem appropriate to serve the purpose of the thesis. Important and significant notions are also fully discussed in each part and each section of chapter two and will reappear as tools of analysis in the third and fourth chapters devoted to each novel and its author. Firstly, Edward Said, Homi. K Bhabha, Northrop Frye, Bill Ashroft, Griffiths, and Tiffin, Frantz Fanon and Gayatri Chakravorty Spivak's different concepts and explanations are used. Secondly, references to concepts by Dufoix, Ashcroft and his colleagues, Gilroy, Safran, Clifford, Hall, Cho, Brah, Tonnies and Buschmann, Kamboureli and Rushdie are also discussed to be used in our analysis.

Chapter one of this thesis is divided into two parts. Part one deals with the nature of identity, its history, how it was viewed and studied, its functions, its components, the effect of globalization and modernity on it, identity problems, its crisis, and the different causes of identity issues. In this part, the history of identity, identity perception and studies are tracked from the ancient times till the modern times with a focus on Baumeister, Hall and his colleagues' literature. Then, identities' inquiry is contextualized in the contemporary Anglo-Arab immigrant narratives. Thus, part two of this chapter introduces the Anglophone Arab literature with a reference to immigrants' narrative as a minor literature. Then, a brief discussion of hybrid, hyphenated identities and homes in Anglo-Arab Literature is provided. An emphasis is put on the Arab women writers in exile specifically Fadia Faqir and Leila Aboulela. Works produced by Deleuze and Guattari, Al Maleh, Hassan and Nash that deal with the Anglophone Arab literature are also used in this part to help us understand well this kind of literature.

Chapter two is divided into two parts. Part one discusses alienation and exile as the basic aspects that influence identity formation. Section one of this part provides a thorough definition of alienation. It also suggests the existence of various forms of alienation such as: powerlessness, meaninglessness, normlessness, social alienation, political alienation, cultural alienation, self-alienation, loneliness, estrangement, alienation from others and from work and dissociation. Section two of this part discusses the nature of exile and provides an overview on the significance of exile as a concept from Hammid Shahidian, John D. Barbour, Nejmeh Khalil Habib and Edward Said's point of view.

Part two of chapter two deals with postcolonial and diaspora studies that discuss important concepts which are very useful for the study of identity. Diaspora studies address issues that are central in the process of identity formation and some conflicts such as the negotiation of home, belonging, the past and transculturality (Langwald 12) and others. Section one of this chapter deals with notions of postcolonial theories such as *East* versus *West*, *Orient* versus *Occident*, the politics of location, hybridity, third space, in-betweenness, mimicry and ambivalence, other and otherness, marginality, and othering. Edward Said, Homi. K Bhabha, Northrop Frye, Bill Ashroft, Griffiths, and Tiffin, Frantz Fanon and Gayatri Spivak's views about these different concepts are provided in this section with reference to their famous works.

Section two deals with diaspora as it is another suitable tool for the examination of identity. A brief overview of the relationship between diaspora and identity is provided while a detailed definition of diaspora and diaspora studies are brought forth. Concepts of diaspora such as exile and immigrants, hybridity, migrants, and diasporic identities are discussed. The concept of diaspora emphasizes the features that result pressures with individual identities mainly alienation and exile, in addition to other pressures. The latter are as follows: place and space, dispersal, home, homelessness and belonging, memory and nostalgia, return, in-betweenness, borders, and difference. These concepts are essential in the analysis of the powers that contribute to the search of identity and identity crisis. References to Dufoix, Ashcroft and his colleagues, Gilroy, Safran, Clifford, Hall, Cho, Brah, Tonnies and Buschmann, Kamboureli and Rushdie are introduced in this section to deal with all the concepts mentioned above.

Chapter three is devoted to a detailed analysis of Leila Aboulela's *The Kindness of Enemies* and is divided into three parts. Part one deals with the different forms of alienation of the characters besides the alienated reader. Part two deals with the *in-betweenness*, borders, memories, and nostalgia of the exiles in this novel. Part three provides a full analysis of identity and tries to answer the different questions suggested in this thesis. The different aspects discussed in the theoretical parts are applied on the characters, events, story, and relationships. Characters' identities such as Imam Shamil, Natasha, Oz, Malak, Jamaleldin and Anna are investigated while inner and external factors and aspects are explained regarding each one's identity issues.

Chapter four of this thesis is a thorough investigation of Fadia Faqir's *My Name is Salma* and it is similarly divided into three parts. Part one focuses on the different forms of alienation Salma experiences in addition to the alienation of the reader. Part two deals with the exiled Salma's in-betweenness, memories and nostalgia besides to the depiction of the effect of borders on her journey. Part three investigates the theme and issues of identity and attempts to answer the questions proposed in this thesis. The different aspects discussed in the theoretical parts are also applied on the main protagonist of the novel, on her experiences and relationships. Salma's identity is fully scrutinized while major internal and external forces and aspects are described vis-à-vis her identity problems and issues.

The conclusion merges the analysis of the two novels. It aims at gathering and summarizing the answers for our thesis main questions. It also provides a short summary of the similarities and differences between the two novels after the separate examination of each one.

Both Aboulela and Faqir, being originally from the third world, they carry the burden of portraying the true picture of the oriental world to the Occidental one. Yet, after the detailed study of the selected novels, their representation is quite different. The thesis deals with three contemporary issues like identity, alienation, and exile in a multicultural world where cultures and natures converge into a melting pot and make the individual strand in the middle of a crossword without knowing which road, he/she must take. After a detailed analysis of the two novels, we suggest that the alienated and exiled characters fail to achieve a singularity of identity in their journey full of hurdles. Thus, at the end of this thesis we will illustrate how exile and alienation contribute to generating the coexistence of multiple identities, instead of the formation of one single identity.

This research focuses solely on identity formation process and the factors that influence its establishment as a stable identity in the novels *My Name is Salma* by Fadia Faqir and *The Kindness of Enemies* by Leila Aboulela. From a literature review, it is clear that all of Aboulela and Faqir's novels deal with issues that affect identity formation. Due to the objectives set on at the beginning of this study in addition to the limited time and length other novels were not included. Finally, for further investigation we suggest the possibility of dealing with the issues discussed in this thesis from cultural studies, psychoanalysts, and feminists' point of views.

Chapter I

Identity and the Anglo-Arab Literature

Introduction

> No one today is purely *one* thing. Labels like Indian, or woman, or Muslim or American are not more than starting-points, which if followed into actual experience for a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental.
>
> Edward W. Said

Recently, identity has become a noteworthy notion to be considered by numerous academics in social science and humanities disciplines. Given the centrality of the concept to so many inquiries of researchers along the centuries will induce us to diverse meanings of identity and not a central one. The purpose of this part is to provide an agenda of how identity as an issue and a conception has been studied. That is why the aim of this first section is to issue concise accounts of the significance of the concept.

This chapter is divided into two parts. Part one deals with the nature of identity, its history, how it was regarded and studied, its functions, its components, the effect of globalization and modernity on it, identity problems, its crisis, and the different causes of identity issues. In this part, the history of identity, identity perception and studies are traced from the ancient times till the modern times with an emphasis on Baumeister, Hall and his colleagues' works. Then, identities' investigation is contextualized in the modern Anglo-Arab immigrant narratives. Therefore, part two of this chapter presents the Anglophone Arab literature with a reference to immigrants' narrative as a minor literature. Then, a brief discussion of hybrid, hyphenated identities and homes in Anglo-Arab Literature is provided. We will focus on the Arab women writers in exile specifically Fadia Faqir and Leila Aboulela. Texts produced by Deleuze and Guattari, Al Maleh, Hassan and Nash that deal with the Anglophone Arab literature are also utilized in this part to help us understand well this type of literature.

I.1. Defining Identity

Identity as an investigated notion is found in political science's subfields. James D. Fearon summarizes the studies done on identity in these subfields as follows. He argues that scholars of the American politics have dedicated much new inquiry to the "identity politics" of race, gender, and sexuality. In comparative politics, for example, "identity" is central in works on nationalism and ethnic collision and in international dealings, the notion of the "state identity" is crucial to the constructive critiques of realism and scrutiny of state sovereignty. In political theory, questions of "identity" mark several arguments on gender, sexuality, nationality, ethnicity, and culture in relation to liberalism and its alternatives (1).

Lately, because of the ranging influences from Michel Foucault of the debate on multiculturalism, the historical and cultural establishment of identities of all types has been a concern for both social historians and students of literature and culture (Fearon 1). Identity has been more intensely considered in the late centuries than in the early ones. Although people know where and when to employ it in discourse, identity as a notion lingered a mystery. Fifty years ago, Phillip Gleason (1983) noted that identity as we currently use it was not actualized in the dictionary meanings. Even if its use is suitable to its significance, its present meaning remains difficult to be captured. As a result, the idea of identity is thought of as a modern tangled social construct (Fearon 2).

Fearon (1999) clarifies the sense of identity from an examination of contemporary practice in ordinary language and social science discourse. For him identity is presently used in two linked senses:

1.   A "social" one in which identity refers to a *social category* where a set of individuals are "marked by a label and distinguished by rules deciding membership and alleged characteristic features of attitudes" (2).
2.   A "personal" identity is "some distinguishing characteristic (s) that a person talks a special pride in or views socially consequential but more-or-less unchangeable" (2).

Thus, for him identity refers to both social categories and to the roots of an individual's self-esteem or dignity. Moreover, identity is used in ordinary language to refer to individual features or qualities that are naturally unexpressed in terms of a social classification and in some contexts certain sorts can be defined as 'identities' although no one perceives them as essential to their

personal identity (2). These social classifications are associated with the centers of an individual's dignity.

In his article "The Value of difference"; Weeks argues that each individual live with a diversity of potentially opposing identities, which fight within him for allegiance like "men or women, black or white, able-bodied or disabled, 'British' or 'European'... [etc]" (88). Therefore, people's possible belonging brings 'identify' to the fore as the latter rests on a host of features. Yet, values people share or wish to share with others exist at the center (88). Identity is about belonging, about what one has in common with some folks and what distinguishes one from others. At its heart it offers the individual a sense of personal whereabouts, the constant basic to people's individuality. Identity is about their social interactions, their complex participation with others, and in the contemporary world these have become ever more complex and perplexing. The incompatible potential identities within each individual struggle between gender, color, abilities, nationalities, origins, and others and make people's decisions of choosing between them difficult and eventually their identification and belonging impossible.

Identities are not neutral. At the heart of the pursuit for identity, diverse, and often contradictory values prevail. By asking who people are, they are also endeavoring to express what they are in addition to the nature of their beliefs and desires. The problem is that what one believes, needs and desires are often patently conflicted, between different communities and within individuals themselves. Therefore, debates over values are principally fraught and sensitive: they are not simply speculations about the world and one's location in it; they approach on vital, and profoundly sensed concerns around who someone is and what one wants to be and become[8] (Weeks 89).

Identity as a sociological concept has been defined as the quest for 'self' and how one relates to the broader social milieu. The people in society cannot be detached from the history and social context of their times. Consequently, each individual has a certain biography/history that is played out over time and place (Mills 6). Newman offers another way of thinking about identity and defines it as being individuals' most vital and personal feature which comprises their involvement

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[8] Weeks argues: "They also pose major political questions: how to achieve a reconciliation between our collective needs as human beings and our specific needs as individuals and members of diverse communities, how to balance the universal and the particular. These are not new questions, but they are likely, nevertheless, to bloom ever-larger as we engage with the certainty of uncertainty that characterizes 'new times'" (89).

in social groups (race, ethnicity, religion, gender and so on), the traits they display, and the traits others attribute to them. People's identity locates themselves in the social world, thoroughly influencing everything they do, feel, say, and think in their lives (*Sociology* 120). He argues that identity is all-encompassing and it has great relevance in individuals' daily social realities as members of social groups. Identity is also considered as a "phenomenon of multidimensional scope" because it embraces complex variables such as race and ethnicity. In postmodern parlance, Gilroy maintains that identity is somewhat analogous to a jelly-like substance which never seems to be able to stand still and moves somewhere else when one attempt to press on it. He insists that if one presses on or shapes one characteristic of identity, the result will be an unexpected image or interpretation to see, or expected to see, and understood. As postmodern theorists suggest, identity[9] is never static, it is continuously on the move ("*Roots*" 18).

In Political Science and International Relations, symbolic interactionism, role theory, Ericksonian psychology, social identity theory and postmodernism see identity as having many senses. Academics of these fields provided glosses to some complex and opaque interpretations[10]as follows:

1. In 1966, Berger and Luckman stated that "indeed identity is objectively defined as location in a certain world and can be subjectively appropriated only along with that world… [A] coherent identity incorporates within itself all the various internalized roles and attitudes" (132).

2. Hogg and Abrams (1988) argued that identity is people's perceptions of who they are, of what kind of people they are, and "how they relate to others" (2).
   Clifford (1988) argued: "[y]et what if identity is conceived not as a boundary to be maintained but as a nexus of relations and transactions actively engaging a subject?" (*Predicament* 344).

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[9] It seems logical to treat identity as something that changes over time in relation to the development of a society and its social relations among peoples; yet it can also have a continuity of purpose. For instance, the identity of the African Americans that shifted from 'Negroes', 'Coloured', 'Black American' and the to 'African Americans (3).

[10] This range of definitions was perhaps stipulated by scholars to serve specific purposes and contexts (Fearon 5).

3. In 1989, Taylor said: "my identity is defined by the commitments and identifications which provide the frame of horizon within which I can try to determine from case to case what is good, or valuable, or what ought to be done, or what I endorse or oppose" (27).

   Taylor (1989), after spending several pages of *Sources of the Self: The Making of the Modern Identity* explaining what he means by "identity," writes: "But in fact our identity is deeper and more many-sided than any of our possible articulations of it" (29).

4. Wendt (1992) stated that identities were "relatively stable, role-specific understandings and expectations about self" ("Anarchy" 397).

   For White (1992) "identity is any source of action not explicable from biophysical regularities, and to which observers can attribute meaning" (6).

5. In 1993, Herrigel argued: "by social identity, I mean the desire for group distinction, dignity, and place within his historically specific discourses (or frames of understanding about the character, structure, and boundaries of the polity and the economy" (371).

6. In 1994, Wendt referred to social identities as "sets of meanings that an actor attributes to himself while taking the perspective of others, that is, as a social object… (social identities area at once cognitive schemes that enable an actor to determine 'who I am/we are' in a situation and positions in a social role structure of shared understandings and expectations" ("Collective" 395).

7. Deng (1995) proposed that identity was used "to describe the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture" (1).

8. Martin (1997) claimed that the production of any specific identity was an inclusive process with the other identities. To realize this exclusion, Martin maintained that though identity involved both sameness and uniqueness, one identity could not be separately defined and the only way to circumscribe an identity was by contrasting it against other identities (6).

9. In 1996, Jenkins said that "identity refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities" (4).

   Katzenstein (1996) stated that "the term of identity (by convention) references mutually constructed and evolving images of self and other" (59).

   Kowert and Legro (1996) argued that identities are "prescriptive representations of political actors themselves and of their relationships to each other" (453).

For Hall (1996) "identity emerges as a kind of unsettled space, or an unresolved question in that space, between a number of intersecting discourses… [Until recently, we have incorrectly thought that identity is] a kind of fixed point of thought and being, a ground of action… the logic of something like a 'true self'… [But] Identity as a process, identity is split. Identity is not a fixed point but an ambivalent point. Identity is also the relationship of the Other to oneself" (*Ethnicity 10*).

Since the identity question was and is at the agenda of the people who fear to lose their own identities, it has become a social phenomenon which starts with the identity construction process by means of interaction with or against the 'other'. The individual in his/her journey for a self-identification has a tendency for internalizing and practicing behaviors, values, and norms of the society he lives in for his own psychological and physical security (Fearon 5).

To sum up, identity is a contemporary concern. It is considered as an enigma for both individuals within a society and academics in the field of research. It is about belonging; as an essential aspect for individuality, a shared nature with fellows and distinguishing features from them. Furthermore, identity is perplexing and complex since it is about social interactions and difficult participation with others. In sociology, identity is the quest for the 'self' and how an individual connects to the social context around him/her. Thus, individuals are dependent and attached to their history and the social context of their times. It also includes their membership in social groups (race, ethnicity, religion, gender and so on), the individuals' characters, and the traits others attribute to them. Identity localizes people in the social world, carefully affecting their behaviors, feelings, discourses, and thoughts in their lives. As identity is never fixed and is continuously on the move, many academics focus on the investigation of identity, identity formation, identity problems and crisis throughout time.

Identity is an issue that entices much attention in academia as well as in the general public. The question about identity formation and the generation gap are fundamental matters in the field of postcolonial literary studies. It is considered as one of the most crucial notions not only in postcolonial criticism but also in the humanities and social sciences, more generally. Still the conception of identity is controversial as the main emphasis on identity in the scholarly debate has been criticized (Mills 41) and the insights on the concern are versatile as they involve the notion of identities in crisis as well as the celebration of hybrid and fluid identities (Hall et al 274-77).

I.1.2. History of Identity

Identity is a subject that attracts much devotion in academia and in the general public from the ancient times till today. Emphasizing the procedures by which identity was studied and how approaches to identity developed to what they are in the contemporary studies is important. A brief history of identity, how it was regarded, and what the prominent changes in the investigations of identity through time were/are? are very crucial at this stage.

I.1.2.1 Identity in the Ancient Theories

The essence of identity can be viewed as a philosophical, social, political, and psychological question. Amassing a volume of responses introduced by numerous specialists in these disciplines will fit the aim of this interdisciplinary section and give our thesis an interdisciplinary criticism to reach different conclusions and interpretations. Research on identity was initiated in history as a consequence of social and political changes. As a result, understanding the changes prior to a historical epoch will be essential for our perception of the nature of identity and its issues. Thus, this section attempts to answer the following questions:

1. What is the nature of identity? How can one form an identity? When is the individual aware of the nature of his identity? Is there a stable, fixed and singular identity?
2. What are the different forms of identity? Are these forms variables? What kind of issues and factors lead to its loss?
3. What leads to identity change(s)? When is the individual aware of this/these changes?

Actually, the evidence we need exist in the different disciplines that studied identity fully. Relying on the historical, psychological, social, and literary criticism approaches we try to lay the ground for a better understanding of identity briefly before we focus on it from our selected approaches and studies namely diaspora studies and postcolonial approaches[11].

Baumeister argues that the search for identity is a recurrent individual's concern in various societies. It is a concern that is foreshadowed in novels, paintings, cinema, songs in which the characters are often questing for who they are. These artistic evocations portray the genuine situation of most of the individuals in diverse societies. In different contexts and as a consequence of countless transitions in their position within society, political changes that affect their insight of

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[11] The second chapter is the crossroad of these two theories.

their existence within a certain system, under the influence of a certain hegemony and ideology, beside to foundered interactions in their everyday life, individuals are exposed to identity queries and strive to generate, define and fulfill themselves[12](3). Despite the many critical conceptualizations and the fictional depiction of identity, one finds oneself unable to reach an understanding of what is a sound identity. For this reason, a thorough and deep understanding of the nature of identity is very important.

Baumeister indicates that the contemporary man's longing for an identity is atypical of other desires. People have always had identities and only the transformation that occurred in their identities worried them: what affects it, how it is generated and the manner it is carved. Baumeister juxtaposes the old man to the contemporary one who is utilizing spurious and undependable methods to recognize himself, by maintaining that in the ancient times our ancestors seemed to know who they were, and the question of identity was not a concern for them (4). This stimulates us to explore the key factors like modernity and globalization[13] that make this distinction possible.

An identity is a description and an interpretation of the self which is partially identified by names and addresses. However, an identity crisis is not resolved by referring to someone's name or address but by "struggling with more difficult aspects of defining the self, such as the establishing long term goals, major affiliation and basic values" (Baumeister 4). Individuals are exposed to more challenging aspects in life such as their goals, their origins, and their values in their society. Baumeister states three identity troubles which are connected to some modern period features: self-knowledge, personal potentiality and fulfillment and the relation of the individual to society (4).

In the modern time, self-knowledge has witnessed major hurdles compared to previous times. These obstacles according to Baumeister are self-deception, unconscious motivations, selective perception and memory of events, and interpretive biases. Twentieth century enquiries ranging from occult to scientific were all focusing on the pursuit of an accurate self-knowledge. Psychoanalysis pursued the deep research of the self-knowledge for curing mental illnesses, a

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[12] Magazine articles describe the fine points and later subtleties of selfhood and social scientists' literature use the term identity in a variety of ways to refer to an assortment of phenomena, however, their usage of the term "reflects an imprecise understanding of identity even among researchers" (Baumeister 3).
[13] These factors are discussed in the second section of this chapter.

quest which people made even if they were sane. In addition, astrology, and the consultation of 'biorhythms' also provided rapid, easy and affordable ways for a self-assessment and knowledge like printing daily horoscope (Meehl 263-272) in magazines and analyses of personal 'aura'. Later on, many individuals were seeking for their genealogies attempting to discover answers for the question of roots that seems to be absent in the pursuit of self-knowledge. However, since the belief that one's ancestry is no longer a vital unit of one's identity, the mania or enthusiasm for the root and the study of individual's ancestries perished (Baumeister 5). Moreover, in psychotherapy, doctors utilized illegal drugs for stirring profound self-knowledge like the LSD[14] which was used in 1967 for its deep stimulation. Hence, the self-knowledge has been investigated from an examination of the self, the analysis of the stars to the exploration in genealogy and the use of chemicals, and all, as Baumeister claims, were unreliable for finding answers to the important question of identity problems (6).

The identification and fulfillment of one's potentiality as a distinctive individual is another aspect of identity. This potential in psychology was discovered in the concept of self-actualization by Maslow. The latter was the aim of everyone although people ignored its meaning. Self-esteem, fun and financial success were pledged in the texts of various pop psychologists[15], that can be achieved by the recommended techniques as positive thinking and self-hypnosis in addition to meditation which was widespread in the American mainstream. This quest for self-fulfillment influenced all the classes of society as military forces whose slogan "be all what you can be" (Baumeister 7) was for the objective of self-actualization. Models of fulfillment were also a problem in the mid and late twentieth century specifically for women who rejected their proper ideal of fulfilment that lay in their domestic sphere as housewives and mothers. The 1950s and 1960s both were a symbol of "unfulfilled human being: exploited, stifled, and bored" (6-7).

Societies play a huge part in determining identities. They are the context where they are created, defined, and even changed. Consequently, the relationship of individuals *in* society were examined and an analysis which affected politics and legislation as individuals commenced to

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[14] The resurgent interest in LSD is building on studies conducted forty years ago: primarily focusing on treating depression, post-traumatic stress disorder, drug dependency, and reducing anxiety in patients with a life-threatening disease. The role of LSD in improving mental health seems to be linked to a weakening or 'dissolution' of the ego, helping individuals see the 'bigger picture' beyond their personal problems. (LSD as a therapeutic treatment).

[15] Pop Psychology is theories and advice about people's behaviour that are easily understood and intended to help people improve their lives.

question the role[16] of government and its relationship towards the individuals. Specialists started to observe individuals' attempts to connect with each other. By the 1960s, people started to mobilize from cities to towns to find peace and a sense of community and even moved so far like the hippie communes who revived the Utopian spirit of the nineteenth century (Baumeister 8)[17].

Back in time, psychologists were the first researchers who dealt with the nature of the self and personal identity in addition to philosophers who studied their problems. René Descartes (1596-1650) and his well-known formula "I think, therefore I am" ("cogito, ergo sum") doubted everything he knew but his existence. Self-knowledge was the most secure of all knowledge. So, one does not recognize his existence from observing his thinking, an analysis that refers to the awareness that knowledge of the self is inferred from empirical evidence (ctd. in Baumeister 12). David Hume (1711-1776) claimed that the self cannot be directly known, observed, conceived, envisaged, understood, or otherwise hold easily. Hume's conceptualization of the self was impossible since the self is an abstract and not a concrete thing which can be sensed, and its utilities can be recognized by us as human beings. Immanuel Kant (1724-1804) sought to resolve the enigma Hume had proposed. Kant maintains that the self cannot identify itself but recognizes what surrounds itself, like objects, events, and circumstances with the ability to perceive its act of perceiving as an indirect knowledge of the self. So, the self may know its relations and interactions with the outside world and not in isolation of it[18].

The unity of the self over time which is crucial to any concept or model of identity is not assured or constructed in, but it is somehow generated. The self is simply identified from other experiences and is somehow sewed together through time (ctd. in Baumeister 12-13-14). Wilhelm Dilthey (1833-1911) maintains that experiences are not momentary cognitions; with undetermined duration; and are any event or a collection of events with a unity of meaning. Engaging in continuing involvements offers a foundation for a constant self across time. In the middle of an experience one can have the option of future involvement that will occur, and which can be

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[16] "Is the government responsible for providing an adequate income and complete medical care for the youth and everyone? How much help the government owe to the poor, the unemployed and the mentally ill? It also questioned the degree of freedom given to individuals and the degree of their privacy vis-à-vis official curiosities?" (Baumeister 8).

[17] Baumeister refers in *Identity: Cultural Change and the Struggle for Self (*1986) to a "form of community behaviors that existed in cults who were preoccupied by resolving the relationship and membership of the individuals within a society as a prime reason of belonging. Religious cults in particular, often suggested techniques for reaching fulfilment" (8).

[18] "Kant distinguishes between the 'noumenal self' which makes the appearance of the apparent self that he calls the 'phenomenal self' which is the self as it appears in the conscious experience" (qtd. in Baumeister 12).

influenced and determined by past experiences (ctd. in Baumeister 14). Continuity of identity may not be possible for both short and long periods of time; accordingly, new identities are always generated. Certainly, knowledge of the self can similarly spread across time like experience. The latter can be united by a common meaning that seems to be important in producing identity. Baumeister concludes that the meaning of identity is not just grounded on the physical self but rests on sense which happens within "a contextual network of relationships it seems safe to conclude that identity is a linguistic construction" (15). So, identity is constructed on contextual interactions.

Identity research and investigations were chiefly grounded on two significant criteria '*unity*' over time or '*continuity*' and '*differentiation*'. Baumeister continues by arguing that an effective identity is a well-defined one and its parts meet adequately the defining criteria. *Unity* means all the person's considerations and feelings that are attached to each other and are unchangeable (18). However, *differentiation* refers to the distinctiveness of one person from the others, like gender, or a name or an identity card or passport number. Both broad and narrow distinction are essential for identity (19). A person with an identity crisis is not seeking *unity* but *differentiation* to distinguish himself/herself from the others. Both *unity* and *differentiation* were crucial for psychologists' analysis since they denote dissimilar concerns and predicament for a person in his/her journey to build an identity (Baumeister 16).

As it was widespread in the twentieth century, identity was studied[19] as an 'analytical' problem rather than an 'existential' one. Heidegger (1927), for example relates the existence or being to possibilities. The existence of similar knowledge and physical appearance of one individual to another deny the identical identities' perception. Identity is closely related to possibility. In fact, possibilities and opportunities are changing variables from one individual to another. For instance, what one can do, where one can go, how much one can gain or inherit, his/her connections, responsibilities, strength and dreads, the results of any task all depend on one's identity. It is identity that determines the possibilities from one person to another. However, the choice of the person himself, to take it or leave it, will transform these possibilities into actualities. For example, choosing one field of the college freshman between medical and law school may make one possibility an actuality (ctd. in Baumeister 16-17).

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[19] by the phenomenologists as Shoemaker and others (Baumeister 16).

Philosophical attitudes to identity attempted to answer the basic questions: what is the explanation of the existence of a self, which is continuous across time and distinct from the others? How can an individual recognize the existence of both of them? Undeniably, part of the answer may come from the recognition of a person of his experiences across time, consequently, identity may be conceived in its milieu of "possible events of potentiality" (Baumeister 18).

I.2.1.1. Functions of Identity

According to Baumeister, there are three functions of identity: *values and priorities*, *interpersonal aspects*, and the sense of *individual potentiality*. Firstly, identity or self-definition aligns itself with specific values that governs both the way one acts and his intentions or objectives. This framework helps the persons to function steadily and purposefully in their life. Secondly, one's social rules and personal status are two main components of *interpersonal aspects*. What is called 'social identity' or 'persona'[20] and the relationship with the others are the center of this functional notion of identity (19). Thirdly, the actuality of a realist objective and sufficient self-esteem and believe to achieve it, even if the progress is stopped, are two units of the *individual potentiality*. As a result, identity crises[21] here refer to the conceptualization of lack of this faith. Baumeister argues that the notion of fulfillment is closely connected to that of potentiality, "for potentialities are what get fulfilled. Having an identity that contains a well-defined sense of potential is more than just having an idea of something one could do. It is having a belief in personal fulfillment can be achieved by doing that something. The potentiality aspect encompasses identity's actual and possible goals." (Baumeister 20). So, self-fulfillment is key aspect for the realization of potentialities. A person's well-defined sense of potentiality is more important than the possibilities and opportunities.

I.2.1.2. Identity Components

Baumeister maintains that each identity is composed of units whose unity is a unity of meaning. Any partial definition of the self is an identity component, as any answer to the question "Who are you?" like a lawyer, a son or a parent, a Muslim or a Christian, a thief or an honest person…etc. The elements constitute identity by fulfilling the two defining criteria of identity; *'continuity'* and *'differentiation'*. In fact, being a lawyer may differentiate one person from the others with

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[20] The term used by Jung.
[21] An issue which is discussed fully in the last part of this section.

dissimilar professions, but it also provides *'continuity'* if the lawyer remains at this job across time[22] and may attain infinite components of identity like earning more money than the others, being famous and having a great deal of influence and power. Obviously, people differ in what and how many identity components they have, and which can be major (quite important or minor (unimportant)) (Baumeister 21).

I.2.1.3. Types of Self-definition Process

Baumeister summarizes five processes of identity as follows:

1- Assigned Component of the Self

It is stable and passive, for instance, this may be characterized in family lineage and gender. One is accidentally born a male or a female in a certain family. Excluding identity components, this type of identity does not cause a problematic for the individuals except for those who desire a sex-change. Indeed, if you are living in a society that has no problem with being born a male or a female you are not likely to have an identity crisis (22).

2- Single Transformation

This type refers to the acquisition of an identity component in a single transformation like being a mother. After this acquirement, the self-definition processes are stable and unproblematic. The most essential aspect in this process in the achievement of being a mother at a particular time, once or many times. Being a mother to one kid is similar to being a mother to two or more (23).

3- Hierarchy of Criteria

This type is similar to the previous process in acquiring a component of identity, however, it focuses on the hierarchy of the criteria. Someone who earns more money than the other is richer compared to one who earns less. Being richer (either through diligent and thrifty business activity or through speculation and exploitation) may happen in more than one single transformation, and

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[22] Baumeister explores that "being a lawyer requires keeping a high value of his commitment to the rule of law, to justice, and fairness, and his interpersonal potentialities like the ability to draw reasonable, logical conclusions or assumptions from limited information and developed evaluative skills of information and must be orally articulate, have good written communication skills and also be good a listener. The interpersonal aspect of identity is clearly involved in being a lawyer. Identity components shapes one's relationships in ways: large (he spends all the time defending people, medium (he is a prosperous and respected citizen), and small (he is addressed by everyone outside his work as a lawyer" (20). This example was formulated based on the example of the dentist provided by Baumeister (20).

that is what makes identity in this type an issue. Because this component of identity is always subject to redefinition and working much more to climb the hierarchy of criteria, one has to keep proving (earning more money in this case) and defining oneself (distinguishing himself richer than the other) and comparing (which introduces a new sort of problem, one that emphasizes the interpersonal aspect of identity) (Baumeister 23-24).

4- Optional Choice

Some self–definitions may be attained by choice rather than achievements. Choice here is an accessible and alternative option that exists, but one option is dominant or clear guidelines exist like with religious and political affiliation (Baumeister 22). This type offers a passive option for the individuals.

5- Required Choice

In this process the individual is expected to discover criteria for choosing among irreconcilable options like the selection of a profession to opt for a certain chosen career. Here the individual is required to make a choice, but he/she is directed by some guidelines. The problem lies in this process as the individual is obliged to choose although there are no clear rules for choosing. Identity problems will exist when the individual thinks that the answer lies within (Baumeister 22).

To sum up, self-knowledge was the heart of the earlier inquiries analyzing the self-definition. The latter's attainment fluctuated from experience in the world as empirical evidence by Descartes to Hume's doubt on the manner of knowing and perceiving the self and the questioning of the ability of the individual to know his static identity throughout his life. Then, the role of behaviours and interactions in knowing the self (directly or in isolation) earned more care with Kant, and Dilthey. With their different approaches they claim that unity of identity is constructed linguistically by virtue of relationships that have linguistic meaning. Nonetheless, modern analytical approaches highlighted the issue of 'continuity' across time insisting on the possible potential actions and events that may happen and relate it to identity (Baumeister 28).

In the medieval Europe the vital components of individuals' identity were defined by social structure and institutions. Society was much more firmly framed and inflexible compared to the modern times. By birth, on the basis of lineage, home, gender and class, everyone has a fixed identity, without being a problematic. So, individuals received their identity passively. Less

highlighting was on the exceptionality and value of each person[23]. Individuality, personality, and psychology of the individual were ignored[24] (Baumeister 28-29-30). Baumeister argues that "[o]ne set of the many trends focused on the Christian attitudes and practices, for the purpose of revising the individual judgement, individual participation in Church ritual, and the use of individual viewpoints" (30). However, in the late Medieval period, individuals began to think of a person's life and to think in terms of individuals as prerequisites for placing value and importance on individuality (31). This trend paved the way for a new Western culture.

The alteration from the medieval to the early modern period involved two noteworthy improvements for identity. When the Protestant Reformation split the ideological consensus with the Christian truth[25], the latter became itself an issue of identity. In addition, individual achievements resulted from the social mobility and a change in social rank which is one major component of identity (Baumeister 58). Social mobility transformed a relatively fixed and stable basis for identity into "interchangeable and problematic one and it made public life stressful both by undermining traditional norms for formal social interaction and by making self-definition dependent on the uncertain course of commercial business" (35). Therefore, individuals' life became traumatic since their behaviors and decisions were determined by the uncertain course of marketable business.

However, during the early modern period (1500 to 1800) new modern issues of identity emerged due to the stirring growth in individualistic attitudes and values. Baumeister claims that the perception of the self was very problematic because of the following reasons:

(1) The novel concealed inner notions of the self which were divulged by the sixteenth century[26].

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[23] "The medieval faith in Christianity emphasized on the broad cosmic drama of faith and salvation rather than focusing on the individual human experience. The individual self was only meaningful as an instance of the "general struggle between good and evil, virtue and vice, faith and heresy, honor and disgrace" (Baumeister 30).
[24] Writings of that period portrayed the life of the saints with miracle stories but not the lives of other people as a means to edify and inspire virtue in the reader" (Baumeister 30-31).
[25] "Revision of the Christian beliefs of individual salvation and judgement emerged in the twelfth century. Salvation was mainly emphasized on as it was collective and it depended on people's membership in the Christian community rather than on their actions as an individual" (Baumeister 31).
[26] "The philosophy, politics, and literature of the era from Berkeley to Machiavelli to Shakespeare (Hamlet, act I, scene 3 the importance of sincerity was emphasized), show huge concern with the issue of the contrast between the visible phenomena and underlying of hidden realities that dates back to the old Western thought and to Plato" (Baumeister 36).

(2) The widespread belief of the value of the human individuality which was developed as a major value and a basis belief in the Western society[27].

(3) The division between private and public life which was characterized by the longing of privacy and emphasis on individuality and personal life[28].

(4) The emphasis on the concerns over death[29] and the individual fate.

(5) The revision of marriage customs[30] which was characterized by the emphasis on the personal choice of selecting the mate, as marriage played a big role in shaping adult women's identity[31].

(6) New biological practices and new attitudes and awareness of the individual development of potentiality towards children.

All these features paved the way for more concerns to come in the succeeding centuries (Baumeister 36-37-38-39-40-41-42-43-44-45-46). The increase of individuality made the issue of individual identity more important than it had been three centuries earlier.

With the transition to the Romantic period and the growing influence of Christianity and the decline of power, "many serious political beliefs and a deterioration of the Christian moral scheme appeared and caused problems for individual identity as the search for proper models" (Baumeister 51-58). After centuries of approval of the social order as being stable and legitimate, revolt for change was peoples' urge. People of the eighteenth century, started to believe in the equality of men, unlike the medieval ones who "believed that God created aristocrats, serfs and

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[27] One significant sign of individuality in the sixteenth century was "the explosion of autobiographical and biographical writing about human lives such as literary figures, unlike the medieval writings that focused on the lives of saints" (Baumeister 39). People begun to doubt their identities in relation to their family and decadence. Their loss of the sense of "*trusteeship to the lineage*" (Stone 409) led them to consider the definition of identity by concentrating on individual rather than a collective basis (Baumeister 39). Therefore, there was a shift of focus from identity based on family and lineage to individual identity.

[28] "In the eighteenth and nineteenth century, architectural innovations enhanced the importance of privacy in houses as the separated rooms with corridors and the separate rooms of between servants and employers. In fact, in the nineteenth century, both privacy and individuality emphasized and strengthened the single self by separating it from the broader network of society and created a conflict between the self and society" (Baumeister 41-42).

[29] This has been the main focus of existential and phenomenological thinkers like Camus 1942 and Heidegger 1927 (Baumeister 42).

[30] Parents chose spouses for their children on the basis of "*economic or social or political consolidation or aggrandizement of the family*" (Stone 182).

[31] this is considered as an important shift in the establishment of identity. Indeed, after being determined by institutions into which one was born, identity became determined by personal choice.

peasants all unequal" (54). As a result, the structure which perceived identity based on social rank started to be an issue, and a new basis to allocate identity was needed. In fact, the appearance of the middle class shambled the traditionally defined social rank[32]. As a result, social rank which was a constituent of identity started to "break down both in practice and principle" (54-55). Therefore, the perception of the individual became detached from the notion of his/her position in social orders.

I.2.2. Identity in the Modern Times

I.2.2.1. Eighteenth and Nineteenth Centuries Identities

The rising discontent with Christianity persisted to the modern times. The age of the Romantics (final decade of the eighteenth century to the first half of the nineteenth) brought with it a focus on creativity, passion, distinctive individuality, which roused an interest in personality, and the cultivation of the inner self as an original model. Individuals in the Romantic era witnessed identity crisis (Baumeister 59). Baumeister argues that with the discontent and denunciation of the Christian models, individuals longed for a obsessive search for "a new model and techniques for their self-fulfillment" (59). People emphasized the creative expression in art and literature and were interested in the cultivation of one's inner qualities in this period; an era well-known for its experimentation with innovative ideas of human fulfillment (60). Romantic poets and literary criticism longed for a fresh image of human potentiality and fulfillment in inner life. In England, poets were fascinated by writing the life of celebrities which became heroes for many people. Literary criticism altered its interest from the work to the writer's personality and inner life (60-61). Poetry started to be understood of as being originating from the "buried treasures within the self of the poet" (63). In fact, he concludes, cultivating of individuality might well have consisted of fulfilling one's creative potentiality or artistic destiny, for exceptional individuals this was not a problem compared to ordinary people.

Personality as an essential constituent of identity became very interesting and worthy of emphasis as the resolution for the identity concern was to cultivate personality. During the

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[32] "It had been defined by a combination of wealth, power, lineage, title, and social connections, however, some middle-class who became wealthy and some aristocratic families who became poor in addition to the intermarriage between the humbly born rich and the highly born poor without parents arrangements disrupted these correlations and created ambiguity for the definition of the social rank" (Baumeister 53-54).

Romantic era, in addition to writing biographies as inspirational, objective stories of some famous person, writers also sought to give the reader an understanding of what the individual was like. In particular, clothing began to be perceived as a manifestation of the personality of the wearer, extending even to the inner traits of the profound self. As a result, personality replaced social status as a constituent of identity (64-65).

Individuals after the dissatisfaction with Christianity tried to find self-fulfillment in their society. Alienated by the perplexing values of religion, society was their refuge. People relied on society to afford them an identity. The fundamental problematic for identity was the approval of the person's role in society and whenever this role was proposed, individuals had to battle to acquire a better self-identification. For example, Anderson claims that the Romantic shift in attitude by saying that the Romantic protagonist approached life by asking" What world am I to possess?" instead of "What role shall I be Given" (4). Pütz itemized the key concepts of the nineteenth century American fiction including "self-reliance, non-conformity, the rejection of the past, the denial of the imperatives of society…radical individualism" (33). Individuals' perception of identity became more complex as the aspect of individualism was prominent in this period.

Furthermore, literary, social, and even political history exhibited the subject of liberty as one theme of the Romantic epoch, which was related to the struggle of identity. Freedom, individual dependence on society, assertion of the individual, and dissatisfaction with prevailing social circumstances were all depicted in the literature[33] of that period. Indeed, the nineteenth century witnessed an unparalleled number of Utopian theories and Utopian experiments. In the 1840s there were revolutionary uprising throughout Europe in addition to France, England, and America which all experienced major political changes that reproduced the Romantic ideals. People strove to overthrow the current governments and social institutions and others endeavored to generate new ones (Baumeister 66). Baumeister argues that these movements were founded on the belief that the prevailing modern society thwarted people while a better society could aid them to achieve fulfillment. The latter as a belief and an expectation produce by the Romantics had been confronted with dissatisfaction and Utopian failure which both were understood that "the formula had been wrong, and it was not until the second half of the nineteenth century that these

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[33] Rousseau's philosophy, which regarded human beings as innately good but made by current social conditions, expressed the dominant political beliefs of the era (ctd. in Baumeister 66).

accumulated disappointments produced more radical and cynical solutions." (66-67). Indeed, individuals in this period lost their faith and trust of the stable existing political and social orders in times when their conviction of the existence of an attainable perfect society was prominent. As a result, they expressed their concerns in a form of individual freedom and the discovery of the ideal society.

However, during the Victorian era 1830-1900 individuals seemed to accept the conflict of the people and society as chronic. In fact, individuals commenced to see society at large as menacing, oppressive and unsatisfying and a sentiment of *isolation and loneliness* were the features of the contemporary man (Houghton 77). Achieving a self-identification became more convoluted and tenuous as society's consensus about rudimentary veracities and ultimate values vanished. For the history of identity, the main theme was the emphasis on the new connection between people and society caused by the urban and industrial life that appeared this period[34]. It viewed a collapse with the consensual, and outdated values and beliefs *vis-à-vis* the individual's self-identification, which was also an apparent theme in the literature of that era. Victorians believed that a better and ideal society would ultimately be generated but not before a decade, the four elements that suggested this loss of faith of the imminent perfectibility of society are: transcendentalism[35], progressive reforms[36], anarchism[37], and home and family[38] (Baumeister 68).

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[34] Details about aspects of modernity and globalization that played an important role in changing the individuals' perception of identity will be fully discussed in the second part of this chapter.

[35] "As an important movement that emerged in the American letters, the transcendentalists sought their fulfillment not in everyday social life but in private experience that carried them beyond the oppressive and mundane conditions of society. In addition to the Romantic values of virtue, resourcefulness and desire of freedom the added the willingness to get it alone. Whereas the Romantic heroes sought to win from society the freedom to be themselves within society, the transcendentalists preferred to turn their back to society and struggled alone to fulfill their potentiality. The retreat from the public into the private life was the main feature of the nineteenth century attitude toward personal fulfillment" (Baumeister 68-69).

[36] "Unlike the Romantics who struggled individually for the freedom of oneself, the Victorians learned to struggle collectively for the reform of specific problem within the existing society. Their tackled one problem after another. For instance, Feminism, the abolition of slavery, the child labor, social democratic reform of the political system, currency regulation, prostitution's regulation and suppression, the standardization of university and schooling, temperance and prohibition movements all embodied the Victorian spirit of working within society for specific improvements" (Baumeister 69-70).

[37] "Anarchism as an important political force appeared in Europe and in a lesser extent in America by the second half of the nineteenth century. Anarchists believed that the poor were exploited by the rich by the means of the private property and with the support of law and governments. To solve this problem, they proposed the abolishment of the private property and government which will lead the individuals within a society to work together voluntarily for the common good" (Baumeister 70).

[38] "Home and family were the place where people sought fulfilment. Since the belief that the conflict between the individual and society will not be resolved in the imminent future was widespread, individuals started to think that

The issues of identity in addition to the conflict between individual and society were compounded during the Victorian era. The Victorians were captivated by an involuntary enclosure of individual traits and learning to read the unconscious expressions of the others. Another fear appeared. Frightening sentiments caused by the conviction that others can know one better than the other know himself/herself emerged. Individuals were anxious that others may detect some unpleasant realities about themselves or may know some mysterious qualities that may be surfaced through their actions. For example, some Victorians assured to behave according to suitable rules in every circumstance so that their actions would never mirror personal choice but conform to general norms (Baumeister 72-73). Consequently, the issue of identity moved from the public sphere to the private one and the inner self became perceived to be so profound with buried traits and veracities.

I.2.2.2. The Twentieth Century Identity

During the twentieth century, the individual's self became less infinitely potent than it was in the previous century. The economic depression and interdependence heightened the powerlessness of people to adapt with the contemporary society, thus, feelings of alienation and bitter discontent with the social conditions were engendered. Therefore, attaining individuality was becoming progressively problematic and individuals began to be habituated to it. As an alternative the quest for individuality was substituted for the interest in personality and personal choice (Baumeister 76).

During the twentieth century, identity became a well-known concern in America. Erikson (1968) coined the term "*identity crisis*" in the early 1940s to refer to a precise, severe form of psychopathology (ctd. in Baumeister 76). The term[39] was ubiquitously used to mean certain formative struggles like the adolescents' ones. In the 1950s self-definition crises and issues started to be investigated by many academics. In addition, a literary focus on alienation advocated that the new economic and social circumstances were not fully adequate. And this was caused by the economic depression that had a multiplicity of influences on the peoples' identity. Afterwards, the emphasis on alienation decreased and was altered by a new attitude of learning to familiarize to life in mass society with an amalgamation of the individual struggle for self-definition (76-77).

there is a necessity to live in public society insofar it is necessary, whereas the importance of the private life at home and family increased" (Baumeister 71).

[39] A term that proposed an already existing phenomenon.

The American depressions of the 1890s and 1930s both created a generation of individuals who were dispossessed of the *American dream* of rising social mobility and who believed that it was society which deprived them of all their expectations. Therefore, alienation was prevalent within this generation who witnessed displeasure, *powerlessness,* and *meaninglessness* all the time of its lives (Baumeister 80). In particular, advertising as well was one aspect that contributed to shaping the self-definition of people. Advertising for the brands intrigued its ownership, like possessing a particular automobile or a product to supply someone with the identity of a successful, attractive, and worthy person[40]. This symbolizes that by amassing items someone will attain self-definition and actualize his/her potentiality. Mass media with its diversity confronts the contemporary man with a difficult diversity of stimuli and experiences identically exposed to people. The latter as passive receivers will miss their possibility of individuality. What goes in the mind of the viewer watching a certain program on television may be the same with the others watching the same program (Baumeister 81-82). Indeed, the more society is developing the more individuals feel alienated and their self-identification process in always distorted and disturbed.

With the beginning of the twentieth century, Romantic attitudes and transcendentalist ideals suddenly disappeared from serious literature where the idea of the achieving the self's ultimate fulfillment in serene coexistence with society was discarded. Alienation became the major theme in literature. A term that combined feelings of *powerlessness*, *meaninglessness* and frustration triggered by the characters' failure to reach fulfillment within society due to the adjustment in his/her position because of social circumstances and his/her helplessness to admit his/her failures (Baumeister 83). Baumeister states that:

> Alienation then became widespread because the average individual's experience was of being in the grip of large, impersonal forces that permitted no escape but seemed mostly indifferent to personal fate. The typical worker was no longer a self-sufficient farmer or a self-employed entrepreneur, but was rather a replaceable part of a large organization. Another cause of alienation was the deplorable nature of most social conditions. (83)

Individuals were confined in the middle of nowhere, where their personality and identity were not possible to be identified or actualized and their existence and potentialities started to be seen as abstract items that can be easily replaced.

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[40] Advertising teaches individuals to believe that identity follows naturally from the possession of items, "implying that constructing the self is as easy as choosing what toothpaste or car to buy. The social reforms of the twentieth century have portrayed the self as endowed with rights instead of duties, and individuality similarly tends to be regarded as more a right than a duty" (Baumeister 91).

Individuality, sincerity, and privacy were important factors in the twentieth century. The desire for individuality continued, yet its realization diminished and led to the appearance of semblances of individuality such as Narcissism, self-help books, personalized luggage. Privacy as a sign for esteeming individuality increased and was extremely cherished (Baumeister 87). It is true that privacy at this epoch was a sign of opulence and affluence nevertheless it was "not usually used for promoting fulfillment of ones' unique potential or for allowing oneself to cultivate ones' own personal experience" (88). Privacy for the average person was his/her home where s/he could sit and watch television to acquire common knowledge or collective mind. In Literature, an analysis of the general tendencies recommends that in the twentieth century individuals abandoned "the Romantic quest for freedom" for "the existential quest for authenticity" (Sypher 29). The principal idea of Lionel Trilling's best-known book *Sincerity and Authenticity*[41] (1971) is that around the turn of the twentieth century, sincerity was no longer a prevalent value, and the value of authenticity seized its place (ctd. in Baumeister 93).

Due to the increasing discontent with Christian philosophies of fulfillment, the Romantics tested creativity, passion, and cultivation of the profound self as new models. Moreover, the longing for unique individuality stirred an interest in personality. The Romantics also became progressively more displeased with the connection of people to society since they believed that a perfect society was achievable. This discontent was conveyed as a concern with individual liberty and with the finding of an ideal form of society (Baumeister 94).

Soon after, however, the Victorians would slowly tolerate the struggle of the individual with society as chronic. They maintained a certain amount of faith in the final idealism for society, but such Utopian dreams started to look distant. Consequently, some pursued fulfillment away from society, like transcendentalism's interest and growing emphasis on home and family life. The anarchist movement expressed the radical belief that government, laws, and private ownership were essentially bad and triggering human evil. Hence, the anarchist view of an effective, flawless society required the radical step of the separation from all institutions. More famous than the

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[41] The concept of authenticity was named and explained by Heidegger (1927). To think and behave in one's own way (as opposed to acting in the commonly prescribed, accepted and stereotyped way), to accept responsibility for ones' own actions, and to experience things in their "true" relation to oneself (instead of in a manipulative, exploitative, or dependent fashion) is the nature of authenticity. Total authenticity is impossible; yet man's capacity to question himself and his relation to "his" world makes possible a range of degrees of authenticity. One implication of this is that the question of authenticity is one kind of question of identity (Sypher 29). To gain in authenticity one must learn in what sense one's experience (and what part of one's experience is really one's own (Baumeister 93).

anarchist position was the pragmatic yet idealistic efforts at progressive liberal reform as an approach of dealing with certain concerns within the current society. The attainment of identity became more problematic, challenging, and tenuous during the Victorian period. Moreover, society's unanimity about requisite actualities and definitive standards was vanished, and its loss was acknowledged. Henceforth, values would be personal not objective and consensual. (Baumeister 95).

During the Twentieth century, the identities became less infinitely strong than it had seemed in the nineteenth century. Financial interdependence, specifically during economic depressions, sensationalized the powerlessness of people within society. Moods of alienation and a vicious disaffection with social circumstances echoed the striving for adapting to the current connection between people and their society. As the century was ending individuals became increasingly acquainted with the new conditions. The burgeoning craving for individuality has continued into the twentieth century but had become gradually hard to accomplish. A consideration of personality and personal choice have become persistent subjects (Baumeister 95).

I.2.2.3. The Characters of Change in the Late-Modernity

A further aspect of the problem of identity relates to the character of change in the late modernity. Modernity, as Marx maintains, is a "constant revolutionizing of production, uninterrupted disturbance of all social relations, everlasting uncertainty and agitation…" (Marx and Engels 487). Modern societies are thus societies of persistent, rapid, and constant change[42]. This is the key peculiarity between "traditional" and "modern" societies. Anthony Giddens claims that:

> In traditional societies, the past is honored, and symbols are valued because they contain and perpetuate the experience of generations. Tradition is a means of handling time and space, which inserts any particular activity or experience within the continuity of past, present and future, these in turn being structured by recurrent social practices. (37-38)

Modernity, by contrast, is not only defined as the experience of living with fast, extensive, and endless change, yet is a greatly reflexive form of life in which social practices are continuously scrutinized and restructured "in the light of incoming information about those very practices, thus constitutively alerting their character" (37-38).

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[42] Giddens, Harvey and Laclau provide a different reading of what is change in the post-modern world, but their focus on discontinuity, fragmentation, rupture, and dislocation consists of a common thread (Hall et al 600).

Giddens argues the *pace of change* and the *scope of change*- "as different areas of the globe are drawn into interconnection with one another, waves of social transformation crash across virtually the whole earth's surface" (6) and the *nature of modern institutions* (6). The latter are either radically novel compared with traditional societies (e.g., the nation-state or the commodification of products and wage labor) or have a specious continuity with earlier forms (e.g., the city) but are prearranged on dissimilar values. More noteworthy are the alterations of time and space, and what he calls the "disembedding of the social system, … the 'lifting out' of social relationships from local contexts of interaction and their restructuring across indefinite spans of time" (21). In relatively exceptional manner, the fresh styles of life brought by modernity have swept individuals away from all earlier forms of social structure. In both their "extensionality and their intentionality" the changes implicated in modernity are deeper than most varieties of transformations characteristic of the traditional periods. On the extensional level they have worked to find methods of social interconnection which traverse the world; in intentional plane, they have altered some of the most private and individual features of peoples' daily existence (id).

David Harvey maintains that modernity is not only entailing "a ruthless break with any or all preceding conditions, … [yet it is] characterized by a never-ending process of internal ruptures and fragmentations within itself" (12). Ernesto Laclau (1990) utilized the notion of *"dislocation"*. A dislocated structure is one whose center is displaced and not replaced by another, but by "*a plurality of power centers*" (Hall et al, *Questions* 599). Modern societies have no center, no single articulating or organizing value, and their development is not based on the unfolding of a particular "cause" or "law". Society is not, as sociologists often believed, a cohesive and well-bounded entity, a whole, generating itself through evolutionary transformation from within itself, like the "unfolding of a daffodil from its bulb" (599). It is continually being "de-centered" or dislocated by power outside itself (599-600).

Late-modern societies, Laclau contends, are characterized by "*difference*"; they are separated by diverse social divisions and social resentments which yield a multiplicity of altered "subject positions"; i.e., identities- for individuals. If such societies hold together at all, it is not because they are divergent and their varied features and identities can, under certain conditions, be expressed and co-exist together, but this articulation is always incomplete: the structure of identity remains open. Without this, Laclau argues, there would be no history (Hall et al, *Questions* 600).

Dislocation has positive features since it unhinges the constant individualities of the past, but it also offers the chance of original articulations; the molding of new identities, the yielding of new subjects, and what Laclau calls the "recomposition of the structure around particular nodal points of articulation" (Laclau 40).

In his book *Modernity at Large: Cultural Dimensions of Globalization*, Appadurai claims that in this epoch of endless human mobility- tourists, immigrants, refugees, migrant workers, exiles … etc.- the world is increasingly less stable. This unsteadiness confuses the foundation of communities and networks as the hazard of moving (location, people…etc.) is persistently existent in the context. This mobility does not only confuse national and international political policies but impacts the peoples' social interactions. He adds that because of this increasing human mobility, countless individuals exist in a world that is analogous to Benedict Anderson's concept of 'imagined communities'. The concept of "imagined worlds does not mean that real and concrete communities do not exist, for mass migration and relocation simply destabilize what it means to belong to a community… the warp of these [com-munities] is everywhere shot through with the woof of human motion" (34). Endless mobility generates new poles around which an individual must navigate to construct a concrete knowledge of self and of belonging. The further an individual move physically and temporally, away from the homeland, the tougher it is for him to claim a community in that homeland (Abdurraqib 450). When individuals 'permanently' leave a location, are they still 'of' that location, and when they arrive at a new location, are they a part of the community in that location? These are the common questions of the dislocated people in their '*hostland*'[43] where they are all sharing the same anguish of finding their identity[44].

Globalization

Identities and national identities, in particular, have ever been as unified or homogeneous as they are represented to be. However, in modern history, national cultures have controlled "modernity", and national identities have tended to win out over other, more particularistic roots of cultural identification. The main stimulus for powerfully dislocating cultural identities, in the late twentieth century, is a complex of processes and powers of change, termed as "globalization". "Globalization" refers to those processes, functioning on a worldwide scale, which eliminate

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[43] A term that we will be using it to refer to the host county.
[44] All these questions are addressed in this thesis.

national boundaries, merging and fusing communities and organizations in original space-time amalgamations, constructing a more interrelated world in reality and in experience. Globalization indicates the separation from the classical sociological idea of a "society" as a well-bounded order, and its substitution by a perspective which focusses on how social life is organized through time and space (Giddens 64). These fresh temporal and spatial elements, ensuing in the compression of distances and time-scales, are among the most momentous characteristics of globalization affecting cultural identities (Hall et al, *Questions* 619).

Three possible consequences of globalization on cultural identities have been discussed by Hall et al. First, national identities are being eroded due to the development of cultural homogenization and "the global post-modern". Second, national and other "local" or particularistic identities are being reinforced by the resistance of globalization. Third, national identities are diminishing but new *identities of hybridity* are taking place (Hal et al, *Questions* 619).

The "Time-space compression" is the acceleration of global processes so that the world feels compacted and distances shorter, consequently events in one place effect promptly on individuals and fade the long distance. Giddens argues that

> [i]n premodern societies, space and place largely coincided, since the spatial dimensions of social life are, for most of the population … dominated by "presence"- by localized activity … Modernity increasingly tears space away from place by fostering relations between "absent" others, locationally distant from any given situation of face-to-face interaction. In condition of modernity… locales are thoroughly penetrated by and shaped in terms of social influences quite distant from them. What structures the locale is not simply that which is present on the scene; the "visible form" of the locale conceals the distanced relations which determine its nature. (18)

Places persist static; they are where people have "roots". Yet space can be "crossed" in the blink of an eye- by an aircraft, fax, or satellite[45]. Harvey calls this "*the annihilation of space through time*" (205).

Some academics maintain that the broad impact of these globalizing processes has been to deteriorate or destabilize national forms of cultural identity. They argue that "there is sign of a loosening of solid identifications with the national culture, and a solidification of other cultural bonds and allegiances, ""above" and "below" the level of the nation-state" (Hall et al, *Questions*

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[45] Understanding the meanings and the differentiation between place and space is very crucial for our study, that is why, a part is devoted to in the third section of the next chapter.

621). National identities continue to be strong, specifically with respect to legal and citizenship rights, yet local, regional, and community identities turned to be more meaningful. On level of the national culture, "global" identifications start to displace, and sometimes dominate, national ones (621).

Some cultural scholars claim that the movement towards greater global interdependence is steering to the collapse of all strong cultural identities. It is generating that shattering of cultural codes, that variety of styles, emphasis on the ephemeral, the fleeting, the temporary, and on variance and cultural pluralism yet on a global scale- the *global post-modern*. Cultural influx and global consumerism between nations produce the possibilities of "shared identities"- as "purchasers" for the same merchandises, "customers" for the same services, "audiences" for the same messages and pictures, between individuals who are located far from others in time and space. As national cultures become more exposed to outside influences[46]. It is very problematic to sustain cultural identities intact, or to prevent them from degenerating through cultural bombardment and intrusion (Hall et al, *Questions* 621).

Hall and the others argue that the more social life becomes mediated by the global advertising of styles, locations, and pictures, by international tourism, and by globally networked media images and communications systems, the more *identities* become detached- disembedded- from particular times, places, histories, and traditions, and appear "free-floating". People are confronted by a collection of diverse identities, "each appealing to [them], or rather to different parts of [themselves], from which it seems possible to choose. It is the spread of consumerism, whether as reality or dream, which has contributed to this "cultural supermarket effect"." (Hall et al, *Questions* 622). It is within the discourse of global consumerism dissimilarities and cultural peculiarities which until now defined identity and reduced it to a sort of worldwide lingua franca

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[46] Hall et al. argue that "people in small, apparently remote villages in poor, "Third World" countries can receive in the privacy of their homes the messages and images of the rich, consumer cultures of the West, purveyed through TV sets or the transistor radio, which bind them into the "global village" of the new communications networks. Jeans and tennis shoes - the "uniform" of the young in western youth culture- are as ubiquitous in South-East Asia as the US or Europe, not only because of the growth of the world-wide marketing of the youth consumer image, but because they are often actually produced in Taiwan or Hong Kong or South Korea for the New York, Los Angeles, London, or Rome store" (*Questions* 621-622).

or universal currency into which all particular traditions and distinct identities can be translated[47] (622).

Globalization led to increased cases of migration throughout continents. This gave rise to the concepts of immigrants, emigrants, and diasporas, among others. Hence, the second part of the twentieth century witnessed a growth of narratives dealing with identity of individuals and their status in a cosmopolitan world. Consequently, novels saw fiction-history interface. This new way of reality perception is labelled 'New History' which differs from other historians' concern only with politics, nation and domination. New history created various and alienated groups of individuals. As a result, marginalized members of the society like slaves, peasants, employees, females, children…etc. occupied a significant position in human consciousness through new history. They became the main subjects of their own history and not the objects of some dominant group (Das x).

When literary studies embraced an interdisciplinary method for the assessment of literature, the understanding of globalization and postcolonialism became unavoidable. The colonizer and the colonized adopted some parts of each other's language and culture. Hence, 'hybridity' gained prominence in the postcolonial era (Das 27). Globalization[48] has made culture, language and society contaminated. The principle of *global society* is constructed on the destruction of boundaries, because of the massive migratory movement of individuals, predominantly intelligentsias, across the world (Das 26). Anglo-Arab novelists were members of this wave of immigration who were themselves victims of hybridity, exile, and diasporic experiences. These

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[47] This phenomenon is known as ""cultural homogenization", which is the anguished cry of those who are convinced that globalization threatens to undermine national identities and the "unity" of national cultures. However, as a view of the future of identities in a post- modern world this picture is too simplistic, exaggerated and one-sided as it stands." (Hal et al, *Questions* 622-623).

[48] Connell, in her book titled *Southern Theory: The Global Dynamics of Knowledge in Social Science* traces the course of globalization, in the following passage: "[d]uring the 1980s, the term 'globalization' became popular among business journalists and management theorists and began to generate a research literature in economics. The word described the strategies of large corporations based in Japan, the United States and Europe, but operating internationally- 'multinational corporations' as they were called at the time… Around 1990, the term 'globalization' was picked up by a group of sociological theorists, mainly in the United Kingdom and United States. A remarkable burst of writing re-established the contemporary relevance of sociology by making 'globalization' one of its central topics." (51-52).

writers tried to depict their anguish with their fictional stories using a language that is the lingua franca of the modern world[49].

I.3. Identity Problems and Crisis

Identity problems and the difficulty and failure of individuals to achieve self-identification can be caused by: (1) the traditional methods of self-knowledge that have failed, and their new alternatives are based on more complex and problematic processes of self-definition, (2) identity has become a gradually abstract, mysterious entity, (3) the longing for individuality, uniqueness and being special have become more prevalent and unachievable (Baumeister 122).

This failure is enough to explicate why self-definition has developed to be a plight. The main constituents[50] of medieval self-definition have stopped to operate effectively for the contemporary man. Baumeister states that social transformation makes a type of identity constituent futile for generating it in two processed namely *destabilization* and *trivialization*, in addition to the defining criterion of *differentiation* which is also unsatisfying, or at least not in a way that makes any difference (122-151).

Destabilization is the inability to combine the functions of the self-definition component. A means of identifying the self provides stability throughout life. If the constituents of identity alter, the unanimity of the self over the lifespan is vanished. Actual and possible transformation are not obligatory to deteriorate the skill of the component to fuse self-definition. Actual change divides the present and future self from the past one. Possible change or considering the one might change, isolate the present and past self from the future self. One instance of a self-definition constituent that has endured *destabilization* is the recognition of the place where one lives. The home is one source of identity and residing the whole life in the unchanged home is a powerful foundation of stability in the logic of the self. Yet, the rise in geographical movement have destabilized the home: few individuals occupy the same place the entire life (Baumeister 122).

Trivialization is the failure of the distinguishing function of the identity constituents. A technique of self-recognition affords diversity only if it supplies some fairly significant difference

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[49] Detailed discussion on this type of literature is found in the second chapter.
[50] Components generate identity to the degree that they make the individual the same across time and distinguishes one individual from others. "If the constituent fail to provide continuity and differentiation, then the individual lacks a stable identity. This is exactly what has happened. The events of the nineteenth and twentieth century have steadily undermined the capacity of identity components to provide continuity and differentiation." (Baumeister 122)

between the self and others. As peculiarities are no longer important, their involvement in identity vanishes. In the *trivialization* of a self-definition constituents can be established on three variants: (1) being A rather than B is longer essential[51], (2) whether you are A, B, or C is no longer a concern if they are identical[52], (3) this one consists of the loss of *legitimation*[53] (Baumeister 123).

The key constituents of medieval identity might have become completely or predominantly useless in producing identity because of either *destabilization* or *trivialization*. Geographical home, names, marriage, and job have experienced *destabilization*. Ancestral family, social rank[54], gender[55], moral virtue, and religion have endured *trivialization*. Age[56] and bodily characters[57] are by nature unbalanced and are consequently unstable to fulfill the continually defining criterion. These traditional ways of self-knowledge have failed in founding identity. It is no wonder that contemporary individuals have any sense of identity left! (Baumeister 151).

It is not astonishing that identity[58] in the contemporary life has grown to be an issue in the twentieth century. Eight of the ten ways of self-definition that molded personal identity before

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[51] "It happens when the component ceases to affect what is possible for you. For example, who your great-grandfather was used to be important in determining what would be possible to do in your life, but today it is generally irrelevant." (Baumeister 122-123)

[52] "It can be argued that bureaucratic growth has made many jobs similar to each other, thus trivializing the distinction among them in contrast to the spread of "specialists" in different fields which increase the degree of differentiation, thus facilitating self-definition" (Baumeister 123) yet among the same specialty this would be again a problem among specialists of the same specialty.

[53] This happens when people in general have stopped to consider some criterion of differentiation as fundamental. What has occurred to the role of religion (Catholics and Protestants as a source of tremendous animosity) is a good instance (Baumeister 123).

[54] Social rank was an extremely fundamental identity constituent before and while in the contemporary period. it became possible to change the social rank. "Whereas medieval social status was based on "blood" or lineage, the early modern period saw a conflict between wealth and blood as the essential criteria of social status." (Baumeister 130).

[55] "Gender partially trivialized in the modern society which can hardly claim to be utterly without discrimination on the basis of gender. Although many women have the same rights as men and many consequences of gender disappeared (obviously not all of them) some of them persist. It is best to describe gender as partially trivialized as an identity component." (Baumeister 131)

[56] Age is unstable since it endlessly changes, therefore, it is a "temporary or transient identity component." (Baumeister 132)

[57] In contemporary societies, the decline of the system of arranged marriage has increased the significance of physical beauty and charm as a tool of attracting individuals of the opposite sex. Various individuals make a huge effort to look attractive, and it seems likely that one's attractiveness is a major constituent of one's self-concept and self-esteem (Baumeister 133).

[58] Few other features have become available as tool of self-definition to fill the gap generated by the demise of the ancient tools. "First, personality may help provide self-definition by giving the self content, by distinguishing the self-from others, and by creating some continuity over time. Second, and along with personality traits, ownership may have gained in importance for self-definition. Status symbols and conspicuous consumption define self through its material acquisition, theses visible signs of wealth and taste are taken to indicate one's personal quality or values. Third, personal accomplishment (s) can give valuable identity components for the rest of your life (e.g., Noble Prize or Olympic medalist, obtaining an education to certain level like obtaining a PH. D or M.D) which is sufficiently

have lost much or all of their efficiency through *trivialization* or *destabilization*. New major constituents of identity appeared to substitute the other ones, but these are harder to use. Generally, self-definition mechanisms have altered from the simple, passive well-defined processes to complex, problematic, and ambiguous ones. Modern self-definition necessitates choice, accomplishment, and recurrent redefinition of self. The historical motion towards the more difficult and challenging self-definition mechanisms is a main cause for identity being a problem (Baumeister 151).

Differentiation is one of the defining criteria of identity, so its growth signifies that individuals have greater need for recognizing the self than in the previous eras. Individuals wish to be different, unique, or exceptional undoubtedly because of the cultural advancement that sets growing worth on individuality and inner experience, and due to the individualistic child-raising techniques that teach children that they are exceptional (Baumeister 151). Baumeister argues that the last key cause of identity problems is that it "has become an abstract, elusive entity that is supposed to contain ones' personal and unique answers for life's difficult questions." (152). As identity necessitated more and more individual choices, individuals required guidelines for making these choices. Identity used to mean one's role or attributes; it now meant the underlying entity that is expressed by these roles and attributes. Self-definition converted to be paralleled with people's "set of *metacriteria*, which may or may not always exist. Hence the appeal of images like "finding oneself" or "searching one's soul" for questions about identity" (152). The suitable *metacriterion* exists somewhere inside, yet people ignore its location and its nature. Consequently, individuals expect to form the *metacriterion* by searching for it. Equating identity with abstract, elusive *metacriteria* has facilitated to make identity hard to be recognized and defined and has henceforth contributed to the issues of self-definition (152).

Identity crisis was a concern for researchers since everyone was concerned with the explanation of the causes and effects of such crisis. Erikson and his colleagues (1956) coined the term *"identity crisis"* in the 1940's to denote the specific, narrow type of psychopathology they

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important to change one's name. Fourth, the participation in some idiosyncratic organization or activity is another modern source of self-definition. Participation in them differentiate the self and make it unique from the other acquaintances (e.g., clerks, jogger, guitarists) where one may be the "only" one who is all three things. This is because number and diversity create the differentiation on which identity is based" (Baumeister 137-138). However, "personality and hobbies are in flux until at least adolescence, and they do take form until adulthood. All these means of self-definition require effort and choice" (Baumeister 138).

witnessed at the mental hospital where they worked. The term became widespread, and with famous practice it started to refer to a diversity of existential ailments. More essential, it became used to refer to formative struggles of "normal" (non-pathological) persons. Erikson concludes that self-definition issues must have been well-known in our society by the time he coined the term. The common occurrence and importance of these issues would clarify why society depended upon the term "*identity crisis*" and commenced employing it in various settings, regardless of the absence of clear definition or empirical understanding (ctd. In Baumeister 198).

While our knowledge about identity crisis has increased significantly in the past times, there is still no clear definition or model of what an identity crisis is. The most widespread research approach to identity crisis was based on categorizing individuals according to whether they have had identity crises or not, and then proceeded to compare the dissimilar groups of individuals along a certain dimension according to their reactions to external influence. Another reason for the lack of a process model for identity crisis is that maybe all identity crises have different kind of process. Erikson and succeeding critics seem to have assumed a single, definable phenomenon component of identity crisis (ctd. in Baumeister 199).

Yet self-definitions can be in crisis in more than one manner. Baumeister et al suggested that there are fundamentally two different types of identity crisis. They used the recent philosophical work by Habermas (1973). Hebermas maintained, on conceptual grounds, there must be two and only two types of self-definition. He called them "*legitimation crisis*" and "*motivation crisis*"[59] (ctd. in Baumeister 199). Therefore, he suggested that they should extrapolate some in order to apply his ideas to individuals. On this basis, Baumeister et al suggest that there are two identity crises: *identity deficit* and *identity conflict* (199).

The *identity deficit*, which parallels Habermas's "*motivation crisis*", refers to the inappropriately defined self, characterized by a deficiency of commitment to aims and principles. Without such commitments the individual lacks internal, consistent motivations with no possibility of the ability to make consistent selections and decisions. The stereotypical adolescent male identity crisis fits into this category. "The adolescent does not know what he wants to be or how to decide. He questions himself and the world, looking for new sources of meaning, fulfillment, and value" (Baumeister199).

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[59] "Habermas was mainly interested in the crises of countries and other large social systems" (Baumeister 199).

In *identity deficit*, the issue is having *not enough* identity. But having *too* much identity can also be problematic. The *identity conflict* (related to Habermas's "*Legitimation Crisis*") refers to the multiplied defined self whose various definitions are mismatched. The diverse constituents of an individual's identity are in struggle. The person suffering from identity crisis (unlike *identity deficit*) has stable commitments. However, the different commitments enable him to choose and to behave inconsistently with all the individual's ideals and objectives; one commitment may have to be deceived[60] (Baumeister 200). *Identity deficits* can seem to include conflict. The solution to discern between the *crisis* and the *deficit* is to determine whether there are commitments. An adolescent torn between various options and possibilities is usually not committed to any of them. The *identity deficit* is a reluctance to abandon any choices. The *identity conflict* is a reluctance to deceive real, felt commitments (200).

To comprehend the two categories, Baumeister discussed the sources, subjective experiences, behaviors, and resolutions related to each kind. Erikson[61] has claimed that some form of *identity crisis* is a typical and probably widespread part of human development, and adolescence is the common time for the crisis, possibly since she/he is characterized by a "*psychosocial moratorium*"; a chance to test with diverse possible identities, free from the requisite of making a final, fixed commitment to one of them (ctd. in Baumeister 201).

Baumeister argues that the overview of historical trends also leads to the inference that identity crises are not universal. The association of identity crises with adolescence must be acknowledged as the creation of cultural, historical, and social factors specific for a certain context. In other epochs or other contexts, adolescence was not a "*psychosocial moratorium*" and was not a phase for chronic identity crisis. Social conditions facilitate part of the cause of self-identification crisis[62]. Erikson's works concentrated on the identity crises of adolescence, but he assumed that *identity crisis* would happen at any stage in life. Particularly, other critics (Rubins 1968) have acknowledged the mid-life crisis as an identity crisis. No pragmatic explanation exists

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[60] An illustration of this would be an individual commitment to both career and motherhood "who is suddenly confronted with an opportunity for promotion that will require a substantial reduction of time spent with her children. Both commitments are important, but one of them be partially sacrificed or compromised" (Baumeister 120).

[61] "Erikson's seminal ideas have been qualified on several counts. First, the universality of identity crises has not been found in research studies. Erikson did say that the identity crisis is often totally unconscious; put in these terms, it is hard to refute. Still, researchers generally seem to agree with the idea that some people go through a difficult period of questioning and redefining their identities and others do not" (ct. in Baumeister 200-201)

[62] "Erikson would probably agree, because he was one of the first psychoanalytic thinkers to acknowledge the central role of cultural and historical factors in human development" (Baumeister 200).

for refuting the chance that *identity crises* can happen at several phases of life (ctd. in Baumeister 201). Baumeister argues that identity crisis may be part of normal development of every person in society. For him, it can happen in the normal course of life like learning to walk or talk. It may happen in adolescence because only at this stage that the person's mental capacities become sophisticated enough to involve in complex self-questioning and searching for alternatives since "… the choices are commitments that form adult identity are made during adolescence. One question does remain concerning causality: why do some people and not others have identity crisis?" (201). He argues that no major theory of developmental psychology has maintained that *identity conflict* crises (unlike identity deficits) are a normal phase of common human life. It is nevertheless probable that numerous individuals have them. They may be triggered by situational sources more than *identity deficits* (201).

I.3.1. Causes of *Identity Deficit*

Why does everyone seem to have no adolescence identity crisis? One approach to this problem used a research strategy developed by Marcia and his colleagues, which was based on Erikson's theories. In the Marcia approach, an interview used to determine whether the subject has had an identity crisis (including one in progress) and whether the subject is committed to some ideology and occupational goal; the method then ascribes one of four classifications to the subject. If the answer is Yes to both, the person is classified as *identity achieved*-someone who has had an identity crisis and has resolved it by a commitment to definite goals and values. Crisis but no commitment constitutes a *moratorium* status. Moratorium subjects are usually in the midst of an identity crisis, hence the lack of definite commitments (Baumeister 202).

The other two classifications of identity refer to people who have not apparently had an identity crisis. People who show evidence of firm commitments to goals and values, without having had identity crises, are called *identity foreclosures*. These persons are typically committed to the values and goals their parents taught them; they have never had to reject, revise, or even seriously question the basic framework of these values, although there may be small differences between theirs and their parents. Most children presumably have "Foreclosed" identities up to the point- that is, to the point at which they either have an identity crisis or abandon their parents' values (Baumeister 202). The final category, *identity diffusion*, refers to persons who have never had an identity crisis and are also committed to any definite set of goals and values. Consistent

with Erikson's ideas, this category is generally regarded as the most maladaptive, and even theological, of the four (Baumeister 202).

The typical research practice is to classify persons according to this scheme of four categories and then look for patterns associated with the differences among four types. In terms of the causes of identity crisis, for example, several studies have sought to compare how the various groups got along with their parents. Obviously, it is difficult to get reliable information about how someone's parents treated him or her. Research found that one important factor associated with the occurrence of identity crises was whether the son perceived his parents as accepting or rejecting. Jordan did verify the accuracy of the son's perceptions by surveying the parents themselves. Sons who had had identity crisis in the past (identity achieved status) or were currently having them (moratorium status) saw their parents as having been inconsistent and ambivalent; sometimes their parents were accepting, at other time rejecting. Sons with foreclosed identities, in contrast, were typically close to their parents, especially to their fathers, and perceived them as consistently supportive. Consistently disapproving and rejecting parents were associated with adolescents with "diffuse" identities (Baumeister 202-203).

Clinical case studies are consistent with the picture of parental ambivalence as a cause of identity crisis. Erikson's (1968) clinical observations support the picture of clinging, intrusive mothers, and ambivalent fathers as the typical background for identity deficits in their sons during adolescence. Others like Levi, Stierlin and Savard (1972) report a series of cases of adolescent identity crises among males. In these, the father typically has conflicting feelings about the son, including envy and admiration, the desire for a protégé, feelings that his own values are repudiated by the son, and enjoyment of his son's failings as consolation for ways in which he (the father) feels inadequate. The mothers in these cases tended to proffer support and demand appreciation from their sons in ways the son[63] rejected (ctd. in Baumeister 209). Thus, there are several indications that ambivalence in the relationship with one's parents increase the likelihood of identity crisis, at least among males.

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[63] Psychological theories propose that the identity crisis is stimulated in part by the son's ambivalence toward his parents. "During adolescence, he feels contradictory impulses. One is the desire to go back (regress) to being a child, completely submerged in the parents who both dominate and care for him. The other is to grow up and break away from the parents. The unconscious emotional attachment to the opposite-sex parents (the oedipal complex) is revived at puberty because of the strong emotions that accompany sexual maturation. This oedipal love contributes to the desire to regress and merge with the parent. The impossibility of this love contributes to the feeling that one must break away from the parents" (Baumeister 204).

On the face of it, the adolescent male's identity crisis begins with a rejection of parental values and goals. If such a rejection never occurs, presumably the person has a foreclosed identity (or diffuse identity, if perhaps values or goals were never gotten from the parents). Repudiating parental values might then leave a vacuum, which is the *identity deficit*. But why is there a crisis? How does this vacuum differ from that of the diffuse identity? (Baumeister 204).

For the person to struggle to create a new identity rather than be content with identity diffusion, he must have some positive forces or motivations. Undertaking a struggle requires a certain amount of faith or hope that a satisfactory resolution is worth striving and suffering for. Consistent with this, Erikson discussed the importance of "basic trust" in the formation of identity[64]. What does all this have to do with ambivalence in the relationship with parents? An adolescent's capacity for hope, faith and trust is probably greatly dependent on his/her having been some powerful positive elements in the relationship with the parents. Negative feelings toward the parents help set off the repudiation of parental values, and the positive influence of parents produces the inner resource needed in the struggle to achieve a new identity (Baumeister 204).

A crisis is a state of a system. If one rejects the entire system, he has no crisis- he has nothing. A crisis occurs when you reject, or at least put on trial, a large enough part of the system that the system may have to change fundamentally. Nevertheless, there still has to be some continuity, to judge the trail and guide the changes. Despite what he may say, it is probably impossible for the adolescent to reject everything he has taught and begin a new identity from nothing (Baumeister 205).

In that case then, the typical adolescent identity crisis probably consists of a need to overhaul the identity, retaining some parts of it and changing or replacing others. The identity is in a state of deficit but is not a complete blank or vacuum. Ambivalence about parents meshes quite well with the process of retaining and discarding different parts of what they taught. Thus, the adolescent identity crisis is brought on by a partial rejection of parental values, which leaves the young person without enough goals and values to construct his/her adult life (Baumeister 205).

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[64] Baumeister argues that the religious faith which was regarded as a crucial ingredient in the Christian conversion experiences that he has proposed were "the nineteenth century precursors of adolescent identity crisis" (Baumeister 204).

Most of the research discussed so far has dealt with males because most research on adolescent identity crises has emphasized males. Few had observed that female adolescent identity crises show much more conflict than males do. This is why, perhaps, female adolescents are prone to identity conflicts rather than deficits. Females are much less likely than males to go through a drastic, I-don't-care-if-I-never-speak-to-you-again break with the parents during adolescence. Females may be likely to reject and repudiate the parental influence on the extent that many adolescent males will. This has two related consequences. First, no *identity deficit* is created, so female may not have a deficit crisis. Second, the female adolescent may continue to feel committed to the values and aspirations taught by the parents. There are then two possible courses of the development. One is to remain foreclosed on identity issues. The other is to have an identity conflict. The idea that identity foreclosures may be more normal and healthier for the female than for the male is supported by several studies-female foreclosures do not show the same problems or shortcomings that male foreclosures do (Waterman 18).

Baumeister argues that the identity conflict may develop during adolescence, as the young woman chooses life-styles or career options and then discovers them to be in conflict with the deeply felt values or goals she has retained from her upbringing. For example, she may commit herself to a professional career but experience a crisis when she discovers career demands will make motherhood impractical. When choosing the career, she may have assumed motherhood could be worked in somehow, or she may not have realized that her socialization had instilled a deeply rooted desire to be a mother (207).

The so-called mid-life crisis also seems to fall into the category of *identity deficit*. Levinson and his colleagues (1978) describe the male mid-life crisis as a failure of the values and goals that have sustained the man for the past two decades of his life-roughly from age twenty to age forty. This failure and resultant identity deficit can be brought about in two ways. Both paths to mid-life crisis concern what Levinson calls "the Dream". The young man embarks on his career with a certain image of the type of successful person he hopes to become-a company vice-president, a Nobel Prize winning scientist, a great novelist, or whatever. During his thirties, in particular, the man devotes himself wholeheartedly to "climbing the ladder" toward realization of this Dream.

Around age forty, however, a critical event may happen that renders the Dream inadequate as the over-riding motivation for the rest of his life and for his identity[65] (ctd. in Baumeister 208).

The other possible cause of the mid-life crisis is what happens to the "lucky" few who do fulfill their Dream or some facsimile of it. This is perhaps one of the great cruel ironies of life as one experience letdown, disappointment, and crisis whether one reaches his/her goals or not. Consider the case of the man who at age forty does get the promotion to vice-president that he has coveted for so long. Most men's Dreams contain a fairy-tale quality, the belief that one will live happily ever after if one can only achieve such-and-such. One reaches that goal, and there are some weeks of congratulation and fulfillment. However, there is no "happily ever after". Relationships with spouse and family are as problematic as ever; the increased salary is soon overtaken by increased expenditures; the ulcers or overweight do not vanish; and the car or plumbing still refuses to work properly. One thing has changed, though. The man can no longer convince himself that all his problems will vanish once he reaches his goal. He has reached it, or enough of it, to know better (Baumeister 208-209). Either way, then, the mid-life male finds himself unable to continue structuring his life around this Dream. That deficit constitutes the mid-life crisis.

Identity deficits are common during adolescence and mid-life. In *identity deficit*, the person lacks guiding commitments in life but struggles to make some. For males at least, the adolescent *identity deficit* seems to derive from an ambivalence in relationship toward the parents. It is brought on by the need to make the choices regarding adult life, and by developmental gains in cognitive abilities. The deficit is the result of one of two major disillusionments in one's career. Either one recognizes that one will never reach one's "Dream" ambition, or one does reach it and finds it less fulfilling and less satisfying than one had expected (Baumeister 231).

The subjective experience of an identity deficit involves a wide range of emotional turmoil and activity, such as confusion, vacillation commitment, feelings of vagueness and emptiness, hostility toward authority, preoccupation with ultimate and irresolvable issues, self-consciousness,

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[65] "One such event is a major development that shows the forty-year-old that he will never reach this Dream. If, in a given company, there is one vice-president for every twenty managers, then nineteen of those managers will be unable to fulfill their Dream of becoming vice-president. This typically becomes clear around age forty. An organizational shake-up may result in a lateral move instead of a promotion or may assign the man a boss younger than he is. One or another such sign conveys to the man that he is no longer on the inside track to the top. Although he will still get salary raises and even perhaps some minor promotions, he will not fulfill his Dream." (Baumeister 208).

bewilderment, and anxiety, and ambivalence; the desire to make commitments versus the desire to give up any options or potentialities (Baumeister 231-232).

Behavior during *identity deficit* may range from active, kaleidoscopic experimentation to detached, ruminative solitude. People experiencing *identity deficit* are vulnerable to many sources of influences but tend to resist and appose authority figures. The resolution to *identity deficits* proceeds by establishing some basic general values and working out activities and commitments that incorporate these general values (Baumeister 232).

There may be another difference between the adolescent and mid-life *identity deficits*, though. The underlying reluctance to make any commitments that marks the adolescent crisis does not seem to appear in the same literal form in the mid-life crisis. However, the reluctance to forfeit part of one's potential is clearly a feature of the mid-life crisis, so the underlying emotional ambivalence may be the same. In the mid-life adult (unlike the adolescent) the concern over the loss of potentialities derives in part from an awareness of morality; a sense that time is running out. The tension between fear of unfulfilled potential and desire for stable commitments is thus common to the *identity deficits* of mid-life as well as adolescence (Baumeister 215).

I.3.2. Causes of *Identity Conflict*

On the one hand, the *identity deficit* is caused by the lack of commitments to standards and objectives which enable the individual to make plans and choices. The *identity conflict*, on the other hand, is caused by countless contradictory commitments that make the individual incapable of making choices and plans. In both cases, the impending requisite of making choices most likely contributes to the commencement of the crisis (Baumeister 209). A good example of the appearance of *identity conflict* crises is yielded by Roeske and Lake's (1977) study of female medical students. These females were firmly devoted to becoming physicians, and the sex role of being a female was also a key constituent of their self-definition. Yet, early in medical school, they acknowledged that the two constituents made contradictory demands about how they should behave. For many of them, being a woman meant having babies, being noncompetitive and nonaggressive… etc. These seemed inequitable with pursuing their professions in medicine (ctd. in Baumeister 209). As a result, women tend to suffer from *identity conflict crisis* and later alienation and marginalization.

Another illustration of *identity conflict* is provided by immigrants who foresee a keeping of loyalty to their native culture while engaging in their embraced cultures. In fact, it may be impossible to conform to the customs, practices, styles, and norms of the two distinct cultures at once, and this can remarkably, differ from one generation to another. If the immigrant preserves initial fidelity (in feeling and action) to the native culture, their offspring may be the ones who experience the *identity crisis*. They are raised by their parents on the basis of the values and patterns of the old culture, but their socialization in schools and other places succumbs to the new culture. As a result, these children commonly embrace the most profoundly sensed beliefs, yet they eventually feel obliged to quit the family and establish lives for themselves in the new culture (Baumeister 209-210).

As adolescence is such a fundamental stage in terms of career, marriage and so forth, the teenagers'-*identity conflict* may happen there just as the *identity deficit* does[66]. Baumeister argues that individuals who might then pass by adolescence with foreclosed identities might, consequently, have crises due to conflicting imperatives. During adolescence, the *identity conflict* may typically engage a young individual who recognizes wishes, nevertheless discovers that desire is unharmonious with other profoundly felt stimuli (210). However, it is possibly more typical for the *identity conflict* than the *identity deficit* to manifest itself at stages other than adolescence and mid-life since there is a huge possibility that a situation may stem at any moment that obliges people to select between incompatible prescriptions of dissimilar self-identification constituents (210-211). The casual role of situations appears much more fundamental for *conflict* than for *deficit crises*. Few individuals have sets of identity constituents that are always in conflict. The conflict rises as the individual gets in a situation in which the dissimilar constituents prescribe different, incompatible behaviors. Neither the situation nor the commitments alone are enough to bring about an *identity conflict* (212).

Identity conflict, in contrast to *identity deficit*, is not connected with any specific phase in life. It rises from an interaction between personal commitments and circumstances. Baumeister argues that:

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[66] It has already been proposed that this may be specifically amongst women (Baumeister 210).

> [c]ircumstances force one to make a choice that will involve betraying one or another commitment… The subjective experience of an *identity conflict* is of being in an impossible situation, or of being torn between two deeply felt values. One feels that one will be a traitor if one acts, so one is inclined not to act. No behavior is associated with identity conflicts, except possibly that of seeking advice and comfort from others who have made similar difficult choices. (232)

Identity conflicts are occasionally resolved by circumstances; the individual has no option but to accept the disloyalty or loss of one identity element or the person makes the choice between the conflicting constituents. Often the person will strive for maintaining the betrayed element in "some minor fashion via compromise and compartmentalization" (232).

There is some evidence that going through an *identity deficit* can be beneficial for individuals if they successfully resolve this crisis. This may not apply to females. Yet, potential value of *identity conflicts* is not clear (Baumeister 232). The frequent themes which have been investigated include: ambivalent commitment and doubt about values, sporadic sentiments of vagueness, feelings of hollowness, or "generalized malaise", preoccupation with great, apparently unanswerable questions, often with the outcome of an apparent separation from or loss of enthusiasm in the mundane issues and concerns of daily life, anxiety, self-consciousness, involving the study of action's meanings and implications, generate an "overexamined life", emotion of doubt, perplexity, and sporadic frustration and a tendency of people's dissatisfaction and hostility towards authority (like parents) (212-213). *Identity deficits* are concentrated on the three functional aspects of identity; *identity conflicts* are centered on the constituents of identity (232).

Identity conflict varies from the *identity deficit*[67] in that the conflict presents a gap to fill; for examination, experimentation, or new information are unnecessary. The dramatic performance patterns of the *identity deficit*, like finding a new interest and pastime, new lover, new employment, or new ideology, will not solve an *identity conflict*. And "new commitments could only make the problem worse by increasing the likelihood of conflicting loyalties and obligations!" (Baumeister 219). Persons with *identity conflicts* try to get advice or guidance about how the conflicting commitments can be reconciled. The individual might look for people affiliated with neither side of the conflict or people concomitant with both sides (219). Other than

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[67] "It is plausible for adolescents that the greatest danger in the identity conflict is the possibility of suicide, compared with the danger in identity deficit of being caught up in some religious cult or political terrorist group." (Baumeister 220).

questing for assistance in resolving conflicts, people enduring *identity conflict* crises may demonstrate performances intended to avoid or escape the issue if no option for consensus is evident if the conflict persists as impossible (220).

I.4. Anglo-Arab Literature and the Issue of Identity

In this part, investigation dealing with identity and identity issues are contextualized in the contemporary Anglo-Arab immigrant narratives. It first introduces the Anglophone Arab literature with a reference to immigrants' narrative as a minor literature. Second, a brief discussion of hybrid, hyphenated identities and homes in Anglo-Arab Literature is provided. Third, an emphasis is put on the Arab women writers in exile specifically Fadia Faqir and Leila Aboulela. Works generated by Deleuze and Guattari, Al Maleh, Hassan and Nash that deal with the Anglophone Arab literature are used in this part to help us understand well this kind of literature.

I.4.1. Anglophone Arab Literature

> It is important to stress that a variety of positions with respect to feminism, nation, religion and identity are to be found in Anglophone Arab[68] women's writings. (Nash, *Anglo-Arab* 35)

The past few years have witnessed a noteworthy growth of attention in literary works written in foreign languages by Arab male and female authors who outnumber males, and who are both labelled either as Anglophone or hybrid writers[69]. Female writers who are Arab British involve Ahdaf Soueif, Fadia Faqir, Layla Elalami, Betoul Elkhedir, Leila Aboulela and others. Arab American female authors are: Mohja Kahf, Diana Abujaber, Layla Al Maleh, Naomi Shehab Nye amongst others. Since these women's works generated particular cultural and literary ties between different spaces, culture, and individuals, their works of art have acquired literary acknowledgement. These writers are "either academics and/or intellectuals who migrated to

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[68] Geoffrey Nash claims that there is a "quantitave difference between Arabic literature, Arabic literature translated into English, and a literature conceived and executed in English by writers of Arab background. Here it may be relevant to note the profile of Arabic literature in the West, ties up as it is with issues of translation. Said argued that this was hampered by a prevailing prejudice against Arabic literature in America. Also, there is a widespread view that English translations of Arabic texts are often of poor quality" (*Anglo-Arab* 11).

[69] The notions of cultural hybridity and hybridization that were pioneered by Homi Bhabha in the 1990s are greatly utilized in anthropological and cultural research circles to refer to the process by which cultures universally embrace a specific degree of homogenized global culture and trying to preserve the notions of their own traditional culture. The product is an amalgamation, or hybrid. In addition, hyphenation is also a word employed to refer to the process whereby young generations of immigrants generate ethnic minorities whose hyphen connects two parts of their identities: as the Arab American second and third generations (Sarnou, *Narratives* 66).

Britain or USA and decided to write in English, or British/American writers who are daughters of the early twentieth century Arab immigrants who settled mainly in the US, and whose mother tongue is English" (Sarnou, "Narratives" 66). Fascinatingly, literary texts carved by Arab Anglophone female writers- mostly novels and short stories- have granted them more credit and discernibility while their identity is perceived by the Western audience as being distinct, peculiar, convoluted, and mixed because of her representation in the media and in the texts of early orientalists (66).

Literature written by females of Arabic origin in foreign languages, particularly English and French, have lately developed to be important for scholars and critics. These specialists noticed a significant original hybrid literary phenomenon in the texts of Arab Anglophone Female. In fact, these literatures present other scopes in the depiction of the Arab woman both in the West and in the Arab world back home. In addition, since these literary productions merge foreign linguistic experience with Arabic cultural background, they contribute to the remodeling of bonds of "cross-cultural and trans-cultural dialogue away from political, geopolitical and socio-economic arenas" (Sarnou, "Narratives" 71).

Undoubtedly, Anglophone Arabic[70] literature, that is, a literature perceived and performed in English by authors of Arabic context, "is qualitatively dissimilar from Arabic literature and Arabic literature translated into English" (Nash, *Anglo-Arab* 11). This fashion of Arabic literature is to be regarded as an influence on modern worldwide literatures, precisely on the postcolonial, with its "theorization of intercultural relations by reference to the impact of colonialism and imperialism on non-Western literatures" (Sarnou, "Narratives" 66) and their highlighting on the impact and the effects of globalization. In addition to being categorized as Anglophone or hybrid texts, narratives fashioned by these Arab female authors have often been designated as postcolonial, feminist, non-native literary discourse.

Paralleled with the literature in French written by North African authors (Algerian, Tunisian or Moroccan) or even Lebanese, the collection of literatures written by Arabs (principally from the Middle East) in English was, generally, assumed to be mediocre. Therefore, this conception has been defied by a growing number of English-language writings by Arab authors, written chiefly

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[70] Sarnou claims "We believe that a common commitment to their Arab-ness and cultural identity must be shared among most-if not all-Arab Anglophone women writers whether they are Arab Americans, Arab British or Anglicized Arab female intellectuals" ("Narratives" 67).

by women like Ahdaf Soueif, Leila Aboulela, Soraya Antonius, Fadia Faqir, and others. Freshly, there has been a momentous increasing attention to these texts. More courses are today dedicated to Arab Anglophone writings in Western universities, where countless books document and scrutinize this category of literature, beside to conferences which emphasize the exclusiveness of this discourse (Sarnou, "Narratives" 66-67).

In fact, the Anglophone Arab literature[71] did not attract or reach acknowledgement until the 9/11 events when the world started to question the identity of those 'Arabs'. In addition, Anglophone Arab writers are perhaps totally different from paradigmatic Arabs, since they are the offspring of cultural adoption, hybridity, and diasporic experience. Accidentally, their works have become important lately since they tend to meet the necessities of audiences who are enthusiastic to learn about Arab culture and intellectual production in the lingua franca of the contemporary era (Al Maleh, *Arab* 1). Though "multicoloured" and divergent, in subjects and literary discourse, literature by these writers contribute to the advent of an autonomous literature that is neither Arabic nor English, but is linguistically and culturally hybrid, discursively multidimensional and literarily heterogeneous (Sarnou, "Narratives" 70).

Bookstores in Western cities and towns started to exhibit on their shelves a variety of Anglophone Arab texts displayed next to Afghan, Pakistani, and Iranian ones. The identity and difference between the writers did not seem to matter, as long as the names and titles nourished the excitement of enticing the audience to a better understanding of the 'terrorist Other'. A more momentous and visible sign of the growing regard in Anglophone Arab literature was as well of world universities that commenced to add it to their curricula courses which involved the students in the study of the Arab/ Muslim thoughts and Islamic theology and found in Anglophone Arab writers a suitable door to reach an understanding of the Arab mind and culture. As a consequence, Arabs became 'visible'; regrettably that this "visibility was filtered through 'terror', rather than through the catharsis of Aristotelian 'pity and fear'" (Al Maleh, *Arab* 1-2).

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[71] Anglophone Arab literature dates back to the turn of the last century when the first Arab emigrants to the USA find it difficult to adopt the language and culture of the *hostland*. It was in America that writers recorded the first Anglophone Arab poetry collection; *Myrtle and Myrrh* (1905), the first play; *Wajdah* (1909), the first novel; *The Book of Khalid* (1911), and the first Arab-English autobiography; Abraham Mitrie Rihbany's *A Far Journey* (1914). Gibran Kahlil Gibran (1883–1931), was the bestseller with his *Prophet* (eight million copies were translated into fifty languages) and was an unprecedented successful Anglophone Arab writer. Very few others were recognized to the ordinary readers (Al Maleh, *Arab* 2).

Deciding to write in a foreign language like English is, for Anglophone female writers of Arabic origin, either willfully to fulfill their literary requirements or naturally as English is for some writers a mother tongue (Sarnou, *Narratives* 71). As for the former, numerous Arab Anglophone writers have also produced literature, essays, or academic studies in Arabic, demonstrating that writing in English is "not a repudiation, but a choice offered by the individual writer's background and sensibility, and reinforced by her study of the language and her familiarity with English literature (Ghazoul 302)[72]. Contemporary Anglophone writers utilize English rather than Arabic as the language of their auto fiction for a diversity of motives comprising individual preference, avoidance of cultural constraint and censorship, and exposure enhancement. However, for some ethnic Arab writers living within an English-speaking milieu either in their own country of origin or in Britain, English is essentially a native language and thus a natural one to write in. Others, particularly those for whom Arabic is their first language but who learnt English through education at a late stage, may choose English, acknowledging the losses and gains as results (Nash, *Anglo-Arab* 12). Ostracizing the quite minor audience, bilingual in Arabic and English, the writer must accept a readership principally Anglo-American or European with their cultural perceptions. Selecting to address such audience requires cultural translation. That is why all the issues lay in attempting to portray an alien culture to the universally leading one (12).

The impact of the French[73] colonialism was significantly different from the British one on the countries of the Arab Middle East over which they implemented informal control. The British colonizer did not utilize their system of education or focused on the widespread use of the English language during the colonial period[74]. The only contact with English was when "they may have been educated by colonial-style British institutions, for Arabs of either Egyptian-Sudanese origin or with links to the *mash-req,* this was when the governing British presence in their home country was either receding or had for some time been withdrawn" (Nash, *Anglo-Arab* 20). Therefore, they became Anglophone writers principally without force. They chose English more freely and

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[72] Ahdaf Soueif, for example, has written fiction and non-fiction books and essays both in English and in Arabic. *Aisha* (1983) is her first English collection of short stories. Also, Soueif writes political commentaries and articles in the Arabic newspaper Alahram (Sarnou, *Narratives* 71).

[73] Uncommonly, from writing in French, the Algerian writer Rachid Boudjedra turned back to Arabic because *"he recognized that much of Algerian experience was being lost in translation"* (Serrano 28).

[74] as was the case in the West Indies, Africa and the Indian subcontinent.

accordingly they became attached to it in "a far less intensely ambivalent manner than the Maghrebis were to French" (Nash, *Anglo-Arab* 20).

The choice between one Anglo-Arab writer and another to write in English may differ. However, it seems to be hard to sustain the suggestion that the choice is an insignificant one. A writer's choice of language generates a lot of difference, and a novel initially written in English or French has another aim, another agenda, nevertheless it surely provides a glimpse into its own cultural background (Al-Musawi 8) if one compares it to Arabic. Tayeb Salih comments on writers who embrace the course of writing about Arab themes in English by saying that:

> [i]t is a compromise ultimately. They have inevitably to lean towards the language they are writing, a language which has its rationale, its own logic. And their drawing of their characters, even the mode of expressing ideas, how much they are daring in their writing, is limited by this medium. (ctd. in Shaheen 82)

As Pakistani-British writer Rukhsana Ahmed, thinking of her decision to write in English and not her native Urdu, maintains that the use of another language as English may affect not only style but also the content of a writer's work. She is convinced that she would have approached matters in a different way and written much more about some experiences on which English enforces a silence (114). So, writing in English is a tool to unveil certain topics, issues and even realities that are silenced in another language.

In brief, since these females' productions created certain cultural and literary relations between different spaces, culture, and individuals, their writings have achieved literary recognition. Their literatures portray other scopes when representing the image of the Arab females both in the West and the East. In addition, since these literary writings mix foreign linguistic experiences with Arabic cultural backgrounds, they contribute to the remodeling of ties of cross-cultural and trans-cultural exchanges. As a result, this trend of Arabic literature mainly influences contemporary universal writings. As hybrid texts, and postcolonial, feminist, non-native literary discourse produced in English, they attempt to portray an alien culture to the universally leading one by excluding non- speakers of the English language. Indeed, Arab texts written in English are a way of avoiding cultural constraints and censorship and an exposure for a more open audience.

Arab women's[75] Anglophone literature is written by female writers who are commonly well-acquainted with formal Arabic and have other motives for using English in their narratives. Amongst these reasons is having been raised in spaces or studied in institutions controlled by English, or simply having migrated to English-speaking countries such as the Sudanese Leila Aboulela or the Jordanian Fadia Faqir[76] (Sarnou, "Narratives" 80). As members of the group of Arab British writers and as they are cultural translators who claim a privilege position to interpret the Arab world to British readers, this thesis focuses on Faqir and Aboulela's fictions. Leila Aboulela accentuates the translational nature of cultural trade with a narrative that belongs to a novel fashion that has been termed "Muslim immigrant literature" with an all-embracing concern, like Fadia Faqir, with describing the Islamic vision of the mounting Muslim minority in Britain. In the novels under study, both writers are ambassadors of the Arab culture and Arab females to the West.

I.4.2. Immigrant Narratives and Minor Literature

To understand immigrants' narrative, a definition of narrative must be provided first. In his "Introduction to the Structural Analysis of Narratives", Roland Barthes maintains that there exist various narratives in this world. Narrative for him is essentially an exceptional range of genres "distributed amongst different substances- as though any material were fit to receive man's stories" (3). He adds that a narrative is capable to be carried by spoken or written language, static or moving images, gestures, and the ordered assortment of all these elements "narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained-glass windows, cinema, comics, news items, conversation (3). Furthermore, under this almost unlimited range of forms, narrative exists in every age, in every place, in every society; it starts with the very history of man and with every single human being. All classes, all human groups, have their narratives. The latter is a pleasure that is often shared by individuals with dissimilar, even divergent, cultural backgrounds. Narrative is international, transhistorical, transcultural, it is simply there, like life itself, ignoring the different divisions between high- and low-quality literature (3).

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[75] Britain, because of a racist pretention that denies the possibility of the Arabs and other colonized peoples' affiliation to the British cultural structure, avoided such assimilation. In fact, Arab females' francophone literature is generally generated by female writers who only write in French, as they are less familiar with classical Arabic than with colloquial Arabic (Sarnou, *Narratives* 80).
[76] the Egyptian Ahdaf Soueif, the Palestinian Soraya Antonius.

Barthes expands the explanation of narrative[77] to embrace the cosmology of narrative, new perceptions linked to identity, self and culture in addition to internal and external dimensions related to culture, religion, psychology, and society. These dimensions are addressed as literary spaces in literature, spaces shaped to reveal stereotypes engaged in textual genres. Consequently, a portrayal of literary discourse cannot be detached from other disciplines; it decomposes the leading systems of diverse cultures and societies. Therefore, fiction embodies the assemblage of spaces to (re)produce independent self-definitions and selves and to define dislocated and relocated narrative voices. Accordingly, narrative voices are scrutinized in lieu of home, belonging, sameness, difference, forgiveness, fundamentalism, existentialism, and love (Aladylah 225).

Over three decades ago, Said claimed that because of Orientalism[78] the Orient was not and is not a free subject of thought and action. This is because "no one writing, thinking, or acting on the Orient could do so without taking account of the limitations on thought or action imposed by Orientalism" (*Orientalism* 3) and because a "whole network of interests [is] inevitably brought to bear on… any occasion when that peculiar entity… is in question" (Said, *Orientalism* 3). Following Said, postcolonial studies has inspected the universality of *Orientalism* and the innumerable ways in which limitless European and American critics have been marked by it. According to Said, no European or American writer could approach the Arab world from a point of view unblemished by *Orientalism* (3). Hassan maintains that Arab writers who writes in English, particularly if they live in "a country with a powerful tradition of Orientalist scholarship that serves imperial interests in the Arab world, could not ignore *Orientalism*, either" (3).

From the early nineteenth century, Arab modernity, politics, and the very sense of Arab identity have been intensely influenced by the history of European, and later U.S., imperialism in

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[77] Through producing noteworthy interpretations in the techniques of narration, the notions of identity and the self have been fully studied. Jerome Bruner (1987) maintains that *"we organize our experience and our memory of human happenings mainly in the form of narrative- stories, excuses myths, reasons for doing and not doing, and so on"* (4). As a result, narrative is not only presented in fictional and nonfictional works, but it organizes our memories, our and the others' experiences through narrative discourse as well (Aladylah 225).

[78] The term *Orientalism* was popularised by Edward Said's famous *Orientalism* (1978) and is employed "to examine all the processes by which the 'Orient' was, and continues to be, constructed in European thinking" (Ashcroft & al. *Key* 153). They add: "Orientalism is that mode of knowing the other. It was a supreme example of the construction of the other, a form of authority. The Orient is not an inert fact of nature, but a phenomenon constructed by generations of intellectuals, artists, commentators, writers, politicians, and, more importantly, constructed by the naturalizing of a wide range of Orientalist assumptions and stereotypes" (153).

the Arab world[79], in which *Orientalism* has played a principal part. Arab immigrant writers have not replied equally to the history or to the cultural, racial, religious, and political discourses that form their audience's opinion about Arabs. Each writer has discussed historical, ideological, and discursive conditions in distinct manners based on their "education, profession, gender, national origin, political ideology, and personal temperament, as well as family, class, and religious background" (Hassan 4). Hassan states that those writers are heterogeneous alike any other group: socioeconomically they comprise:

> members of the peasantry, working class, lower to upper middle class, and the aristocracy; politically they include conservatives, liberals, and leftists; religiously they are Maronites, Catholics, Protestants, Anglicans, Sunnis, Shiites, Druze, agnostics, and atheists; and they include bohemians, feminists, gay, and lesbians. They have ranged in their ideological beliefs from racialists and Orientalists to multiculturalists, from Islamophobes to Islamists, and from Zionists to anti-Zionists. (4)

Their array is mirrored in their broadly different approaches to the issues of Orientalism and Cultural translation. However, regardless of that multiplicity, Arab immigrant authors since the late nineteenth century have all had to agree with Orientalist stereotypes and prejudices that emerged with shifts in domestic climate and political developments abroad. Undeniably, all these authors share the existentialist fact of being immigrants[80] who write in English, whose connection to their audience is mediated by the governing discourse of Orientalism that describes them in their host and adoptive countries, and whose position forces restrictions on the nature of their narratives and the way they narrate them, however, also gives them an exclusive prospect to act as cultural translators (4).

Immigrant writing is a minor literature, or a subset of minor literature, as defined by Gilles Deleuze and Félix Guattari in *Kafka: Towards a Minor Literature*. The French theorists claim that "a minor literature does not come from minor language; it is rather that which a minority

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[79] British and French colonialism sketched the existing political map of the Middle East; even the designation of the region in 1903, indexes the Eurocentrism of geographical discourse (Hassan 4). People residing in these countries recognize themselves to be 'Middle Eastern' only when referring to the West; within the geopolitical discernment and orders of world power as a context of discussion. However, their own perception of identity would differ since they do not say: 'As a Middle Eastern, I …", while people would say, 'As an Arab', 'an Egyptian', 'a Muslim', in addition to 'as a woman', 'a physician', 'a Marxist'… etc. In fact, people of the 'East' have a tendency to employ 'peoples of the Third World' when they seek for a more embracing name that transcends national, linguistic, or religious categorization (Al-Nowaihi 283).

[80] Migration has allowed hundreds of Arabs to reproduce themselves, to practice their minds and to exercise their creativity far from the ordinary, social and confessional restrictions of the country of origin (Clark 74-75).

constructs within a major language" (16). Such a literature has three characteristics[81]: "the deterritorialization of language, the connection of the individual to a political immediacy, and the collective assembling of enunciation" (18). Firstly, a major language in the hands of a minority authors is defamiliarized by its mixture with words, expressions, rhetorical figures, speech patterns, ideological intentions, and the worldview of the author's minority group, which distinguishes the writer's language from that of the majority culture, producing all sorts of estranging effects.

Secondly, because of the marginal status of minor literatures, everything in them is political. It signifies that there is small space between individual concerns and the political status of the minority group. The limited space of the minor works compels each individual intrigue to link instantaneously to politics. The individual worry consequently increased and intensified because an entire other story of the minority group is "vibrating within it" (Deleuze and Guattari 17). Thirdly, in it all takes on a common value which denotes that there are no likelihoods for an "individuated enunciation…that could be separated from a collective enunciation…" (17). What each author expresses personally already represents a collective action, and what he or she does is essentially political, even if the others disagree (17). The personal is always shared and the concerns of the individual are collective by other participants of the minority, once more due to social compulsion from the mainstream (Hassan 4-5). Therefore, Deleuze and Guattari recommend that devotion is to be paid to "the function of language" (5)[82] and to "bilingualism or even multilingualism" (23) and stress the revolutionary potential of the minor (26).

Deleuze and Guattari's theory is greatly valuable to comprehend the dynamics at work in Arab immigrant literature. The three characteristics of minor literature are evident in English-language literatures of Arab and Arab-descended authors whose literature inspect the character of the immigrant who stands between the culture of origin and that of the host country, and who is equipped with first-hand understanding of both, adopts the title of mediator, interpreter, or cultural

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[81] In fact, these three features does not exist completely or precisely in Arab American and Arab British discourses all the time. Sometimes they are present in different amalgamations, and several accounts are often featured by unsolved tension rather than, seamless endurance between people and the community, the personal and the political (Hassan 6).
[82] For instance, kafka, Joyce, Beckett, and Céline as novelists who deterritorialized the language of the German, English, and French majority (qtd. in Hassan 5).

translator[83] (Hassan 5). Indeed, an understanding of these characteristics observed by Deleuze, Guattari and Hassan are crucial in our scrutiny.

Deleuze and Guattari suggest the minor as constantly being an ideological antagonist. Hassan says that some American and Arab British authors have, truly taken an oppositional position towards prevailing discourses, whereas others have been rather accommodating and have, in fact, supported political and cultural thoughts antagonistic to their countries and cultures of origin. These features of immigrant writing as the refutation or revolt against the homeland, the longing to be recognized by the mainstream, and what may be diplomatically known as 'ideological flexibility', go unseen in Deleuze and Guattari, as does the whole range of discursive discussions and ideological positions of immigrants (Hassan 6).

Hassan maintains that the fact that there are various authors who accepted the basic principles of *Orientalism* has diverse outcomes. Some agree with the hierarchical judgement constructed on the *East/West* dichotomy, whereas others refuted the implications of superiority and inferiority, striving as a substitute for a dichotomy of equals. Writers who accepted the idea of Oriental inferiority attempt to distance themselves from the homeland, with expressing opposition and resistance toward it, and announcing an exclusive allegation to Americaness or Britishness; such authors seem to reject being perceived as "representatives of an Arab American or Arab British collectivity, embracing instead the collectivity of the majority (American or British), or the ideology of individualism" (6).

Other immigrants who refused the stigma of Orientalness had chosen to be as white and to accept the eventual form of literary silence. Other forms of denunciation of the hallmark of Oriental inferiority are more dogmatic. It is the fact of categorizing with and supporting an immigrant and a comprehensive Arab collectivity and fantasizing itself in several and occasionally opposing ways (e.g., Khalil Gibran, Fawaz Turki, Edward Said, Ahdaf Soueif, Leila Aboulela) and accepting the second and third characteristic of Deleuze and Guattari that differentiate them from others (Hassan 6). In addition, there exist other authors who dismiss the Orientalist dichotomy completely, and some of them adopt the representational encumbrance of the second

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[83] However, this is not the case with non-immigrant Arab minorities. Descendants of Arab immigrants and the children of other immigrants share an identical dilemma. They are exposed to various and dissimilar degrees of their parents' culture and language while raised American or British. Immigrants bring with them their own cultural background and perspectives of the world, and their movement into the U.S. or Britain comprise a sort of negotiation and conversion that is different from cultural plight of their children (Hassan 5).

and the third characteristic of minor literature with the compulsion of committed activism. In the literature of other authors who are more troubled with individual self-expression, there is an apparent strain between "the demands of the personal and the political, the private and the collective" (Hassan 6). In similar circumstances, although the author agrees to take the load of being a representative of the collectivity, he or she struggles with and attempts to modify the terms of cultural discourse.

All of this has had dissimilar implications for the first feature, with some authors consciously *deterritorializing* English through Arabic, others "forging linguistic and stylistic *deterritorialization* in favor of formal experimentation" (Hassan 6), another group composing in a fluent and idiomatic English preordained to demonstrate and prove that they are worthy of American or British citizenship, and still others coalescing formal and linguistic experimentation (7).

Deleuze and Guattari's theory of minor literature (1986) is moreover suitable as it advocates that Kafka's literature- and therefore the non-natives or immigrants' ones- is a "rhizome". With the metaphor of "rhizome" and the propagation of diverse lines of progression, the writers denote to a linguistic, a cultural and an ideological mutual range by most minority accounts and literatures. Linguistically, the amalgamation of languages or the *code switching* through which writers depict their linguistic exclusiveness of mastering diverse mother tongues exist and is exercised as English and Arabic for Arab Americans and Arab British authors. Culturally multiple, immigrant texts often display divergent cultures, particularly the home-country's culture and the adoptive country's one. Ideologically specific, minor accounts do not support an individual or collective ideology, or the home culture, instead they advocate their perceptions from the margin. They only side with their insight of the world which is double-voiced like the American Palestinians who discard both the policy of the US and that of the Palestinian rule, for they perceive it then both as a disloyalty for the Palestinian Cause (Sarnou, "Narratives" 68). Grounded on this standpoint, it is argued that Arab Anglophone literatures and the texts of female writers precisely, may be classified as minor and/or minority literature. While modern Arab female's narratives are different, as their writers belong to dissimilar communities, and the different commitment *vis-à-vis* the nation, the home, culture, religion and, above all, gender, literary texts

fashioned by *hybrid* and *hyphenated* Arab Anglophone female writers converge (69) and share mutual anguish and concern.

Audience, Sarnou adds, is another concern of this trend. When excluding the comparatively minor bilingual audience who is capable to read in English and Arabic, this category of authors is obliged to admit an audience principally Anglo-American or European in their cultural viewpoint, which will result in a more thematic divergence. Deciding to write for this kind of audience requires a cultural translation that itself results an inherent challenge portraying an alien culture to the worldwide dominant one; the Arabic culture to the Western one (Sarnou, "Narratives" 71).

Certainly, Anglophone Arab literary productions, principally the one written by females, is a promising area of literary, cultural, and discursive investigation, not only because it is a minority literature but because it embodies an essential bridge of communication between the West and the Arab/Muslim world in a period of mounting pressure and tension between the two. Owing to their cultural amalgamation and linguistic mixture, these literatures provide the Western audience an authentic depiction of the Arab world, and the Arab Muslim female, to clear the fallacies diffused to them through manipulated media channels[84] (Sarnou, "Narratives" 77) or even confirm them, an image depicted, particularly by Both Fadia Faqir and Leila Aboulela in the novels under investigation.

I.4.3. Anglophone Arab Literature in Britain: Late twentieth Century-Present

While a considerable range of books have observed Anglophone texts around the world, they tend to insufficiently refer to the contribution of Arab authors. The literary productions of the Caribbean, the West Africans, the Indians, for instance, have been presented to the globe, have been explored and examined. Names like Chinua Achebe, Derek Walcott, Ngũgĩ wa Thiong'o, Bharati Mukherjee, and Anita Desai, amongst others, nowadays shape what is called a 'parallel canon' crucial to academic departments universally. Still, "anthologies and critical scholarship

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[84] The Arab American Mohja Kahf has written novels and poetry that presents to her American audiences her Muslim identity. *The Girl in the Tangerine Scarf* draws the spiritual and social landscape of Muslims in middle America. The book is contesting to both the mainstream American community and the Arab American Muslim community. It discusses main problems that preoccupy these communities like racism and hijab, abortion, art and music (Sarnou, "Narratives" 77-78).

approaching Anglophone Arab writing remained scanty, except for a doctoral dissertation here and an M.A. thesis there" (Al Maleh, *Arab* x).

In fact, Arabs have been utilizing English as a tool of literary manifestation since the end of the twentieth century. A notable Anglophone Arab literary rebirth expecting full acknowledgement has been noticed recently. Hyphenated Arab-American, Arab-British, and Arab-Australian writers have been voicing themselves with novelty and confidence. They attempt to create a place for themselves amongst other emerging literary texts written in English. Whereas they were all classified under labels like 'emigrant', 'ethnic', and 'postcolonial', "the term 'Anglophone', coined after the model of 'francophone', has been found to be convenient enough to lodge them within the larger multicultural family" (Al Maleh, *Arab* x).

Al Maleh argues in her book *Arab Voices in Diaspora: Critical Perspectives on Anglophone Arab Literature* that the descriptive term 'Anglophone' does not merely offer a linguistic 'shelter' for the Arab writer in English. What the term additionally attains is a much wider umbrella under which particular topics and apprehensions can be shared. "Born away from the homeland, Anglo-Arab literature is haunted by the same 'hybrid', 'exilic', and 'diasporic' questions that have dogged fellow postcolonialists" (x); a mutual and collective concern and anguish is shared by them.

Indeed, the label means both the literature written in the Lingua Franca of the world and a gathering of specific themes and problems explored and depicted by this category of writers. All of them share mutual concerns of hybridity, displacement, exile and diaspora, the tension between the center and the periphery, the 'homeland' and the *hostland* increases, and ordinary problems of belonging, commitment, and affinity. Apprehensions relevant to cultural and relational identification, and the tension between assimilation and preservation are the core of these texts. Some critics perceive migration and hybridity as inspiring and stimulating elements. Others strive for conceptualizing a '*third space'*, as Homi Bhabha termed it, or an *in-betweenness,* which contests ideas of essentialism and root-oriented identity politics (Al Maleh, *Arab* x).

Anglophone Arab texts has lately attracted the worldwide readership to gain intellectuals' recognition and spiritual make-up of Arabs, besides literary values, cultural affinities, and thematic apprehensions. In fact, literary texts available in an accustomed language can provide reasonable understanding and humanization of Arabs "better than journalism, historical reports or

political memoirs" (Al Maleh, *Arab* x). Written in English, works by Fadia Faqir, Leila Aboulela, and the others[85], function as cultural mediators. These authors project the Arabs through themes that negotiate between dissimilar cultures. They portray "not the exotic or alien but the comprehensible and acceptable" (x). Moving beyond an internal readership, Anglophone Arab authors have the aptitude to crucially propagate universally their images of hyphenated Arabs and of the Arab individuals in general, thus "fostering acceptance through understanding" (x).

What characterized Anglophone Arab literature in Britain in the past thirty years or more is that these writers are mostly females, feminists, diasporic in consciousness, and political in character. Definitely, the existence of women authors is greatly noticeable, vivid and indelible (Al Maleh, *Arab* 13). The literary corpus comprises names like Fadia Faqir, author of *Nisanit* (1989), *Pillars of Salt* (1996), and *The Cry of the Dove* (2007) which appeared in the UK under the title *My Name is Salma*, and Leila Aboulela, who wrote *The Translator* (1999), *Minaret* (2005), and *The Kindness of Enemies* (2015)[86] and Bird Summons (2019).

Originally, most of the authors who belong to this group did not immigrate to Britain, they moved there for studies and for acquiring higher degrees; eventually, their stay extended to citizenship. Distance from homeland offered them "breathing-space to reclaim their own narratives after they found freedom in hybridity and choice in acculturation" (Al Maleh, *Arab* 14). Literary and political activism was mainly appealing to them, possibly because they could find in the diaspora a shelter of complete liberty, a "free political and intellectual community that could accommodate the non-conformity of their views" (14) and could allow the freedom of representing the silenced themes back home.

Diaspora has, in particular, fascinated both the Anglophone Arab author and the Arab-speaking expatriate living in the West, who either escaped dictatorships[87], or limited liberty of speech, as in the most of Arab world. Al Maleh argues that diasporic space, regardless of its unavoidably concomitant agony, requests as it grants the Arab scholar, despite of the linguistic devices at his disposal, "an open forum for raising his voice in protest or clarification" (14).

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[85] Ahdaf Soueif, Hisham Matar, Rabih Alameddine, Suheir Hamad, or Mohja Kahf.

[86] In addition to Ahdaf Soueif, author of *Aisha, In the Eye of the Sun*, and *The Map of Love*; Zeina Ghandour, writer of *The Honey* (1999) and *Omega* (2006); Ghada Karmi, writer of *In Search of Fatima* (2002), *Married to Another Man* (2007), beside to two male authors as Jamal Mahjoub and Hisham Matar, all are novelists but most of them have tried political writing too (Al Maleh, Arab 13).

[87] as in Lebanon, Iraq, and the occupied Palestinian territories (Al Maleh, Arab 14).

Nowadays, most literary, political, and cultural activity is happening outside Arab borders, the more important Arab dailies are published in London and the more outstanding Arab writers, politicians, opposition leaders live in and produce from their diasporic locations- or, rather, "dislocations; some even die in exile"[88] (Al Maleh, *Arab* 14).

For Faqir[89] and Abulela[90], diaspora offered them a place from where they could discuss topics considered taboos in their home country. Yet, that distance does not always liberate them from 'back home' critics, who are always faced by vociferous attacks, criticizing both their choice of the language and the disaffection or lack of national feeling. The authors, however, "find the attack but a small price to pay in return for their salvaged selves" (Al Maleh, *Arab* 14). In addition, they constantly have to resist the other violations on their individual liberties like the prevalent political and institutional preconception they confront in the West, however, this issue is easier to manage than national or domestic tyranny (14).

In Fadia Faqir's text under scrutiny, political and gender subjects coiled, the one resulting in the other. The novel opens with images of tyranny at home and covers the crueler realities of immigration and the hard pursuit for a position on foreign territory. Indeed, diasporic experience surely affects this literature, and the writers utilize it as a medium to present their own reformulations of culture and subjectivity. No longer obliged "to the dictates of the 'home' community, they benefit from their positions as 'outsiders'/ 'insiders' and enter into a dialogue with past and present, the distant and the near" (14).

Faqir, and Aboulela got published and were read often as part of a universal feminist tradition. Faqir's narratives were welcomed for their "powerful and distinctive […] writing," (Al Maleh, *Arab* 16) which addresses the constant individual and political oppression of Arab women[91] (16). Similarly, Aboulela's novels were enthusiastically received for they present sharp visions into the status of women in the Muslim world. Yet, the stress of gender apprehensions and

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[88] Nizar Qabbani, Jabra Ibrahim Jabra and many others.
[89] Faqir's similarly, produced a number of essays and monographs: *Engendering Democracy and Islam* (1997), *Intra-family Femicide in Defence of Honour: The Case of Jordan* (2001), a short monologue, "Salma ya Salma" as part of A *Thousand and One Nights*, an essay, *Where is the "W" Factor: Women and the War on Afghanistan* (2001). Additionally, she edited and co-translated a collection of autobiographical texts by thirteen Arab female writers, *In the House of Silence* (1998). Her texts have been an endless approach to detect and comprehend her home country's issues as women's rights, human rights, democracy, and reform (Al Maleh, *Arab* 18).
[90] Ghandour and Soueif.
[91] *The Map of Love* (2000) has been translated into sixteen languages, including Arabic. It has sold more than half a million copies in English alone (al Maleh, *Arab* 16).

political concerns in their novels stimulated a minor move from fiction to non-fiction. Not that they surrendered the 'creative for the factual', but the burden of political condition in their back-home countries made the alteration reasonable (16-17).

In analyzing the controversy that arises from the dissimilarities prevailing between Arab British and Arab American female authors, Awad argues that there is an inclination amongst Arab British female writers to foreground and support "trans-cultural discussion and cross-ethnic identification strategies in a more pronounced approach than their Arab American counterparts" (*Cartographies* 6). The latter have a tendency to employ literary techniques to struggle against stereotypes and misconceptions about Arab communities in American popular culture. He, moreover, claims that these dissimilarities are produced from "the various racialized Arab immigration and settlement patterns on both sides of the Atlantic" (6).

Several Arab women writers generate new voices and discourses in modern literary fiction. This latter is characterized by going beyond authorities, breaking the rules to portray avant-garde thoughts and impressions, experiences, and identifications. These novel depictions address matters of identity, self, culture, sex, religion, emancipation, and pursuit for freedom, proposing visions into Females' subjectivity and contest or reformulate cultural, familial, and societal perceptions.

I.4.4. Hybrid, Hyphenated Identities and Homes in Anglo-Arab Literature

Another prominent work that adds a significant explanation in regard to the meaning of the notion "hyphenated identity" utilized to refer to Arab American authors and "*hybrid identity*" to point rather to Arab British authors within the context of our investigation, is a book entitled *Contemporary Arab American Women Writers: Hyphenated Identities and Border Crossings* by Abdelrazek. Abdelrazak explores what a *hyphenated* identity of an Arab American female is. As a result, we understand that a conceptual distinction is granted to diverse groups belonging to the main trend of Anglophone Arab writers: *hyphenated* to Arab American authors, and *hybrid* to Arab British ones. This divergence emphasizes the manner through which each group portray his/their identity by writing differently and/or similarly. Until then, an essential dimension for the labelling of Anglophone Arab female's literary productions belonging to these two subgroups is made. Furthermore, it is maintained that the diverse identities not only powerfully affect the thematic of the literatures of Anglophone Arab Female authors, but their notion of their "*home*" or "*home-country*," and the diasporic experience as well (Sarnou, "Narratives" 73-74).

The tenuous, however dissimilar, status Arabs inhabit in ethnic and racial discourses in Britain and the US impact Arab Anglophone Female authors residing in the same context[92]. They recognize and re-identify their *home* and *home-country,* identify themselves differently. The image of *home* particular to these diasporic authors is imbedded in the specificity of their *hybrid* and/or *hyphenated identity*. As Arab females writing fiction, Fadia Faqir, Leila Aboulela and others[93] devoted a space in their writings to explore their own portrayal of *home*. Either they re-construct the *home* they left behind as adults with a critical perception as in the circumstance of most British Arab woman authors, or if born in the West, they evoke *home*, repeatedly with nostalgia, at their late adulthood as in the case of Arab female writers (Sarnou, *Arab* 74).

Countless works of literature- either poetry, novels, short stories or drama- written by Arab Anglophone females, consist of various notions of *home*. The perception of home in the works of these authors depend on their understanding and recognition of their *home*- homeland, home-country or the nation and the place to where they supposedly belong- and is twofold as it moves along two main axes. The axis of the *home* they have freely or reluctantly been displaced from, and then strive for changing and seeing it differently. The axis of the *home* to which they are assumed to originally belong to, and then imaginarily recalled with nostalgia. All this is because the word "*home*" instantaneously evokes the notion of "the private sphere of patriarchal hierarchy, gendered self-identity, shelter and comfort" (Sarnou, "Narratives" 47). As far as *home* as a notion is concerned, a more detailed description of it is provided in the next chapter.

I.4.5. Arab Women Writers in Exile
I.4.5.1. Fadia Faqir

When dealing with the experience of an Anglo-Arab author like Fadia Faqir the question of identity, alienation and the theme of exile appear powerfully. The thesis will inspect the depiction of native culture and, more significantly, into the way in which Faqir's text highlights the alienation and exile of her main character and her identity problems. This thesis will additionally

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[92] In fact, heterogeneity of the literature written by Arab female authors in Diaspora stems from the different politics of location of two different ethnic communities- Arab British and Arab American- since their immigration and settlement patterns in Britain and the US are historically divergent. Actually, texts written by Arab British authors seems to be of a distinct cultural expression than those of the Arab American ones. Al- Maleh argues that Arab British texts are mostly female, feminist, diasporic in consciousness, and political in character (13), whereas Steven Salaita (2007) maintains that Anglophone Arabs written by Arab American authors are no less Arabs than anybody else as they hold distinct cultural values due to their different social circumstances (Sarnou, "Narratives" 74-75).

[93] Ahdaf Soueif, Diana Abu Jaber, Naomi Shehab Nye, and others.

try to address numerous concerns such as the powers that drive Arab women authors into 'diaspora' and the dilemmas they confronted in the home country that induce them to leave their *terre natale* and go to the West. All these are inferred after a thorough analysis of their narratives is achieved. It also attempts to discover the main reasons and purposes behind the use of the language of the 'Other' and how this mirrors the writer's exilic experience and self-definition.

Anglophone Arab female writers carry a particular vision of their *home*, the adoptive culture, their cultural self-definition and the task of gathering the two cultures. This vision, however, rests on their politics of location[94]. For example, in Faqir's[95] *My Name is Salma*, the narrative is positioned between the Middle East and Britain. It investigates immigration to a Western country and the concern about the future of Arabs who live in Britain. Salma is detached from her homeland and leaves for Britain for a long-lasting stay. Therefore, the novel exposes the struggle of involuntary dislocation, integration, assimilation, racism, and the settlement journey. Along the novel, Salma is continuously "dislocated to a new place, that is, a new home, but now it is for a permanent stay in England, a completely different country that seems to be different in culture and religion" (Sarnou, "Narratives" 75).

Fadia Faqir[96] was born in Jordan where she gained a BA in English. She also holds two postgraduate degrees in creative writing from the universities of Lancaster and East Anglia respectively. She has taught creative writing at the University of Exeter and was lecturer in Arabic at the University of Durham, England, where she now holds a research fellowship. She is dynamically engaged in Middle East Women's Studies, an acknowledged Arab feminist and advocator of Arab women's writing. Faqir is now a fulltime writer.

Faqir has written four novels in English, instituting herself as a prominent Arab and Muslim fiction writer. Her first novel *Nisanit* (1988) is an account of the Palestinian revolution that narrates the life of characters as prisoners in their own world, victims of history, geography and

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[94] More details about the politics of culture are provided in the section entitled "Postcoloniality and Modernity".

[95] Jordanian writer and feminist, Fadia Faqir, struggles with the Arab females against colonialism and indigenous patriarchy in her two strongly original novels, *Nisanit* (1987), and *Pillars of Salt* (1994). In the first decade of the twenty-first century, a new stage in Faqir's fiction has emerged. Her experimental and contesting texts present the migrant experience within the British context, while it focuses on the traditional patriarchal norms and their effect on Arab females on display in her earlier fiction (Nash, *Anglo-Arab* 14).

[96] In her contribution to a collection of autobiographical texts by thirteen Arab female authors, Faqir adopts the persona of Shahrazad, an admired character in Middle East women's feminist writings, and she puts her within an allegory of late twentieth century global politics in which she has sought exile in the West from the sultan's court in Baghdad (Nash, Anglo-Arab 113).

politic. Faqir's texts are acknowledged for their stylistic originality and the mingling of problems related to Third World Females' lives, migration, and cultural *in-betweenness*. Her first novel *Nisanit* (1990) is currently translated into Arabic. Her second novel *Pillars of Salt* (1996) was translated into German, Dutch, and Danish. Her third novel *My Name is Salma* (the title in US and Canada is *The Cry of the Dove*) was published in 2007. Her books are published in sixteen countries and translated into thirteen languages. In addition, Faqir has written a number of short stories and plays. She is similarly well-known as an independent scholar and activist in human rights (Ida Rosida 42).

Paralleled with other writers of the Anglo-Arab encounter, her writing is unique, both in its conscious association to Arabic narrative forms, which she "co-opts in an innovative manner into her English fiction, and for her contextualization of that encounter alongside a gendering of the Arab nation" (Nash, *Anglo-Arab* 113). Faqir's representation of the Anglo-Arab encounter may be described as a course that starts and finishes in "self-enunciation and dissent" (113). The experience begins with estrangement from the Arab society established on tradition and patriarchy, and the compromise that deprived women from their voice (Faqir, "Stories" 52). Refusing to 'let her song be silenced or distorted', she compels herself to a life in exile (Nash, *Anglo-Arab* 113). She argues that

> in exile, you quickly develop a double vision, where images of the streets of Basra merge with those of Kentish Town. You begin looking forward at the country of adoption while always looking back at the country of origin […] You keep examining and re-examining your loyalties to both the still picture in the mind and the present living landscape […] You become a hybrid, forever assessing, evaluating, accommodating. ("Stories" 53)

As herself is an exile, she confirms the feelings of in-betweenness, non-belonging, homelessness, and hybridity.

Faqir is possibly distinguished amidst the Arab Anglophone authors in that her familiarity with Arabic literature, and her late induction into English culture, has granted her with the opportunity of writing in Arabic. Again, her mindful articulation of the problem of choosing a language to write with, distinguishes her from the other Anglophone Arab authors. Nash argues that "the implication that her choice of English has been well thought through and constitutes more a decision of the head than the heart, is born out on the dual alienation of opposing at the same time both the repressive country of origin and the imperialistic country of reception" (*Anglo-*

Arab 113-114). Born out of repression Faqir found solace in crafting a literature of in-betweenness.

I.4.5.2. Leila Aboulela

The other Muslim writer who is universally acknowledged and recognized by Western readers is Leila Aboulela[97] whose fiction represents the experience of practising Muslims in Britain, principally in the cosmopolitan city of London. This portrayal is fundamentally from an Islamic perspective that is molded by the immigrant and minority status of British Muslims. Since the fiction inspired by Islam may seem strange and often rejected by Westerners, Aboulela's texts have faced both the Islamophobic English literary tradition and the predominantly secular contemporary Arabic literature[98]. In fact, particularly minor within a minor literature, Aboulela's Muslim fiction embodies a minor tradition in connection to Arabic, American and British literatures as it "develops new dimensions to global Muslim discourse that is a major religious discourse" (Sarnou, "Narratives" 78).

Leila Aboulela was born in 1964 and was raised in Khartoum where she joined two English-medium schools, an American primary school and the Sisters' School, run by Catholics. She studied Economics at the University of Khartoum, then moved to Britain in 1990, where she gained a M.Sc. and an MPhil in Statistics from the London School of Economics. Later, she taught the subject briefly at the University of Aberdeen. It was until Aboulela came to Britain that she discovered her talent as a writer. However, her initial acquaintance with English[99] in her native Sudan and her later residence in Scotland have determined her choice of which language to write in, and what themes and concerns to discuss (Nash *Anglo-Arab* 135). Aboulela justifies her choice of English as she was taught in it in both the Khartoum American school and university. She used to read English fiction and try to find the meaning of the difficult words in the dictionary to

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[97] Leila Aboulela and some other authors as Ahdaf Soueif, Leila Ahmed, Tony Hamania, each come from pro-British elites rather than poor immigrant families. "Far from being migrants who would prefer to leave the ghetto and join the Anglophone cosmopolis, they sometimes seem to be asserting membership by right, and have impressive connections with Britain through education, or hybrid race, and visible cultural expertise to support their claim" (Nash, *Anglo-Arab* 21).

[98] Like most famous Arab authors: Naguib Mahfouz, Nizar Qabani, Mahmoud Darwish, Houda Barakat, Ahlam Mostaghanemi and others (Sarnou, "Narratives" 78).

[99] "The list is revealing that the books are all by women is probably not a surprise; however, they imply an interesting absorption of a specific substratum of American culture: feminine (in Showalter's usage) and wholesome. Juxtaposed alongside what Aboulela would readily accept as the key shaping factor of her writing-her writing- her Muslim faith-they set the seal on a combination that is not so much remarkable as a symptomatic feature of the age of globalization" (Nash, *Anglo-Arab* 135).

discover the quality of writing herself. She describes that her love for reading started at school like *Little House in the Prairie, A Wrinkle in Time, Harriet the Spy, Little Women* and it was after reading American books like Goldberg's *Wild Wind*, Lamott's *Bird by Bird* and the classic *Becoming a Writer* by Brande she started writing ("Moving" 203-4).

Aboulela's stay in Britain provided her with a theme; a place where she could establish a new identity of Muslim Arab African woman in exile. Aboulela's texts are, in fact, culturally extremely delicate and reveal more than a shallow conversance with postcolonial concerns. However, the crossing of Western codes and forms and her preference of "an unswerving Islamic point of reference locate her work in a terrain quite different to Faqir's" (Nash, *Anglo-Arab* 136). In aesthetic terms, the dissimilarity- which is obviously realized in their particular depictions of migrant characters- might be traced in Faqir's choice for the performative in contrast to Aboulela's for the pedagogic (136).

Aboulela started publishing fiction at the start of the new century mixing migrant conditions with altering neo-Muslim identity. Her first novel, *The Translator* (2000), employs Scottish and Sudanese contexts to portray an Arab-Muslim females' choice to form a cross-cultural connection with a Scottish intellectual on her spiritual territory. Her second work is a collection of short stories, *Coloured Lights* (2001), which once more combines Sudanese and Scottish locations and an investigation of cross-cultural relations within a contemporary Islamic milieu. Aboulela's third novel, *Minaret* (2005), is groundbreaking in its depiction of migrants striving to construct a Muslim identity in London (Nash, *Anglo-Arab* 14). Her fourth novel *Lyrics Alley* (2010) is an account of a wealthy, influential Sudanese family shaken by the unstable powers in their country and the close calamity that jeopardizes the legacy they have constructed for years. Her fifth novel *The Kindness of Enemies* (2015) moves from present day Scotland to the court of the Tsar narrating an interesting story of a challenging period in history and a significant examination of Muslim identity in a post 9/11 world. Her sixth novel *Elsewhere Home* (2018) is intimate accounts of longing and exile by one of the best modern writers. Her seventh novel *Bird Summons* (2020) is a captivating, profoundly sensed picture of three women searching for liberty.

Conclusion

This chapter has dealt with the nature of identity, its history, how it was seen and studied, its functions, its components, the effect of globalization and modernity on it, identity problems, its

crisis, and the diverse causes of identity issues. The history of identity, identity perception and investigations has been pursued from the ancient times till the modern times with an emphasis on Beaumeister, Hall and his colleagues' texts. Then, identities' analysis has been contextualized in the modern Anglo-Arab immigrant accounts. The latter has been introduced with a reference to immigrants' narrative as a minor literature. A comprehensive debate of hybrid, hyphenated identities and homes in Anglo-Arab Literature has been provided. An emphasis is put on the Arab women writers in exile precisely Fadia Faqir and Leila Aboulela. Texts produced by Deleuze and Guattari, Al Maleh, Hassan and Nash that deal with the Anglophone Arab discourses has also been employed to help us understand well this kind of literature.

Chapter II

Alienation and Exile: From Postcolonial and Diaspora Studies' Perspectives

Introduction

> Man suffers not only from war, persecution, famine and ruin, but from inner problems …. a conviction of isolation, randomness, (and) meaninglessness in his way of existence.
>
> Edmund Fuller

> I might still not have reached home or settled where I belonged, but I was confident that there was a home…
>
> Leila Aboulela

> Strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.
>
> Edward Said

This chapter is divided into two parts. Part one deals with alienation and exile as the vital aspects that effect identity formation. Section one of this part offers a detailed explanation of alienation. It also proposes the existence of numerous forms of alienation such as: powerlessness, meaninglessness, normlessness, social alienation, political alienation, cultural alienation, self-alienation, loneliness, estrangement, alienation from others and from work and dissociation. Section two of this part deals with the nature of exile and presents a summary about the significance of exile as a notion from Shahidian, Barbour, Habib and Said's viewpoint.

Part two of this chapter deals with postcolonial and diaspora studies that discuss central notions which are suitable for the study of identity. Diaspora studies address problems that are fundamental in the process of identity construction and some issues like the negotiation of home, belonging, the past and transculturality (Langwald 12) and others. Section one of this chapter deals with postcolonial notions as *East* versus *West*, *Orient* versus *Occident*, the politics of location, hybridity, *third space*, *in-betweenness*, *mimicry* and *ambivalence*, *Other* and *Otherness*, marginality, and Othering. Said, Bhabha, Frye, Ashroft, Griffiths, and Tiffin, Fanon and Spivak's opinions about these diverse notions are provided in this section with reference to their famous works. Section two deals with diaspora as it is another appropriate tool for the

investigation of identity. A brief overview of the relationship between diaspora and identity is provided while an exhaustive definition of diaspora and diaspora studies are brought forth. Notions of diaspora such as exile and immigrants, hybridity, migrants, and diasporic identities are discussed. The notion of diaspora highlights the features that result pressures with individual identities mainly alienation and exile, in addition to other pressures like place and space, dispersal, home, homelessness and belonging, memory and nostalgia, return, *in-betweenness*, borders, and difference. These notions are indispensable in the examination of the powers that contribute to the pursuit of identity and identity crisis. References to Dufoix, Ashcroft and his colleagues, Gilroy, Safran, Clifford, Hall, Cho, Brah, Tonnies and Buschmann, Kamboureli and Rushdie are introduced in this section.

II.1. Defining Alienation

Alienation is the basic form of the loss of identity. As a term, alienation forms the subject of many psychological, sociological, literary, and philosophical studies. Alienation appears as a normal outcome of existential dilemma both in the inner and external struggles of human beings. Alienation is a prominent subject and issue of human status in the modern world. The theme of alienation has been extensively and differently undertaken in contemporary texts. The alienated character is a persistent individual in much of the twentieth century American and European literature in general and diasporic literature in particular. Indeed, Anglo-Arab literature's themes are also inspired by the theme of alienation. In fact, alienation is the result of a long journey in search of identity. Individuals in the modern world are unable to recognize the essence and meaning of their existence in an antagonistic world. Based on the importance of this theme in our investigation of the characters' identity, this section provides a detailed discussion of the meaning of alienation and its various forms.

People around the world and along centuries suffered and struggled against alienation, whether it is from a patriarchal society, or a colonizer, or a party or a state. Both in ancient and modern times Man has been suffering from an isolation because of his developing attitudes towards his mate, society, religion, politics, government and ideologies be it within his home borders or across the world's ones. As a result, he becomes totally alienated from every existing creature and thing in addition to himself. Mohseni-Tabrizi argues that "whenever man feels […] how small and powerless he is in the world, how insensitive nature is to his fate, there is […]

alienation. Whenever man realizes […] or feels […] that truth is unattainable to the human mind, there is […] alienation" (11).

Alienation is a fundamental notion in modern belief about the human being and his place and position in the world. After the works of Hegel and Marx[93], the idea of alienation has filled a momentous place in theology, sociology, philosophy, literature, and psychology. Various literatures, such as novels, poetry, drama, art, theology, and philosophy are centrally concerned with alienation. As to its significance in the different fields of criticism, numerous critical interpretations discussed alienation's efficiency and existence from the old times[94] and others as a phenomenon of the postindustrial societies[95].

Alienation as a contemporary and postindustrial phenomenon was synonymous with the concepts of estrangement, powerlessness, and isolation from society. In particular, in 1971, Touraine claimed that they were engaging in a "postindustrial society of alienation" (61). Etzioni announces "the industrial society is the archetype of the alienating society" (618) and alienation is a critical issue of the period in which people live. In addition, Wright Mills maintains that alienation is a "major theme of the human condition in the contemporary epoch" (171). In the contemporary atmosphere of increasing antagonism, mechanization, development, fluctuating values, depersonalization, chaos, self-qualm, misconception, rootlessness, discontent and frustration, mental and other disorders; self and social estrangement has developed to be a part of being. Paul Brunton highlights "never before were so many people plunged in so much uncertainty, so much perplexity and unsettlement" (7). That epoch has witnessed the dissolution of early beliefs and dogmas.

Alienation as a sense has a linguistic and intellectual background. According to Oxford Learners' Thesaurus Dictionary, alienation is "a situation in which somebody feels that they do not belong in a particular group" ("alienation.") and the word can be used synonymously in

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[93] The theme of alienation is also found in theology (Eric Fromm, Paul Tillich), psychology (Karen Horney, Franz Fanon), and existential literature (Albert Camus, Jean-Paul Sartre). Marx gave his conception of alienation more than 150 years ago, but it still one of the most definitive and compelling accounts of alienation in the contemporary epoch. Alienation can be regarded as "*the plight of modern man*" (Schacht 1).

[94] For example, Feuer (1962), Lichtheim (1968), Fromm (1968), Meszaros (1970), Neumann (1966), Kaufmann (1973), Thoreau (1962), Weissopf (1971), Hauser (1965), Hoffer (1971), Kahler (1961), Josephson (1962), Pappenheim (1959), Marcuse (1960), Nisbet (1970), Feuerlicht (1978), Johnson (1973), Urick (1970).

[95] Such as Murchland, (1971), Sykes (1964), Adorno (1969), Touraine (1971), Glazer (1947), Etzioni (1968), Lukacs (1971), Domenach (1965), Mills (1957).

dissimilar settings with separation, rupture, disaffection, isolation, remoteness, withdrawal, turning away, indifference, breaking off, diversion, estrangement, disunity and distance. The Colombia Electronic Encyclopedia expresses alienation as "an individual's feelings of estrangement from a situation, group or culture" ("alienation."). Encyclopedia Britannica describes alienation as "the state of feeling estranged or separated from one's milieu, work, and products of work or self" ("alienation."). Nevertheless, Dictionary definitions afford cautionary vision into how alienation is experienced. In French Language alienate and alienation, are used in the same sense as the English words alienate and alienation. In English 'Alienation' is derived from the Latin word *'Alienato'*; a noun which earns sense from the verb '*alienare'* which means to make a thing for others, to seize, to avoid, to eliminate (Bani-ata 285). As a word originating from such a multiplicity of fields, alienation has been studied in a variety of ways, as a phenomenon of several kinds and dimensions.

The term 'alienation' has developed to be a divine word and many writers enjoy its various and different uses. Hegel, for instance, considered the term useful and examined it in his *Phenomenology*. Karl Marx reckoned that Hegel's utilization of it was interesting and used it broadly in his *Early Writings*. Afterwards, several critics have reformed Hegel's and Marx's usages of this term to satisfy their personal requirements and regards.

II.1.1. Forms of Alienation

II.1.1.1. Powerlessness

Some sociologists use the concept alienation in association with the sensation of *powerlessness vis-à-vis* the prevailing economic and social structure. This kind of alienation is to be perceived in regard to the failure to govern and sway social, political and economic structures. Alienation is the consequence of *powerlessness* which is generated from individuals' consciousness of their failure in life, the distrust of personal skills, the belief of the external factors as the main monitors of their life, and the inability of choosing and making decisions (Seeman, "Meaning" 784).

Alienation in the sense of a deficiency of power has been precisely described by Seeman as "the expectancy or probability held by the individual that his own behavior cannot determine the occurrence of the outcomes, or reinforcements, he seeks" (Seeman, "Meaning" 784). Seeman

claims that this is the concept of alienation based on Marxian vision of the employee's status in a capitalist society. "The worker is alienated to the extent that the prerogative and means of decision are expropriated by the ruling entrepreneurs" (784). Individuals feel that they are unable to achieve and reach their expectations as a result they will feel alienated. Put more succinctly, an individual suffers from alienation in the form of 'powerlessness' when he is aware of the gap between his desires and his capacities (Geyer 97). Individuals become powerless when they recognize their interests, objectives, and capacities as unachievable.

In debating the aspect of *powerlessness*, Seeman also integrates the psychoanalytical perceptions[96]. There is a distinction between inner control and external locus of control. This refers to the existence of *differences* (among persons or situations) in the point to which victory or failure is attributed to external factors, like luck, chance, or powerful others, against triumph or failure that is perceived as the product of one's personal skills or characteristics. *Powerlessness*, then, is seen as the perception that the person lacks the means to attain his objectives ("Meaning" 784). For the individual of that epoch, personal capacities, and skills with the rise of the capitalist society became associated and determined by the external factors and not the internal skills.

lately, Geyer (1996) notes that a fresh form of *powerlessness* has appeared. Being unfree is no longer an issue, but rather the inability to choose from amongst a wide range of choices of substitutes for action, whose outcomes one is unable to understand is becoming problematic. Geyer adjusts cybernetics to alienation theory, and writes that *powerlessness* is the result of postponed response. "The more complex one's environment, the later one is confronted with the latent, and often unintended, consequences of one's actions" (xxiv). Thus, in regard of "this causality-obscuring time lag, both the 'rewards' and 'punishments'" (xxiv) for one's behaviors gradually tend to be regarded as random often with apathy and alienation as a consequence (xxiv).

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[96] The distinction of the psychanalyst Julian Rotter.

II.1.1.2. Meaninglessness

Meaninglessness is another type of alienation. Seeman explains it as "a low expectancy that satisfactory predictions about future outcomes of behavior can be made" (786). The individual cannot understand the very events upon which his life and happiness are identified to rest on. Seeman, in addition, has provided a sense of 'meaning' as "the individual's sense of understanding events in which he is engaged" (786). Seeman writes that *meaninglessness* is identified by a low anticipation that acceptable prophecies about the future outcomes of behavior can be realized. While *powerlessness* denotes the recognized aptitude to control results, *meaninglessness* denotes the sensed ability to foresee them. Indeed, *meaninglessness* is closely related to *powerlessness*. He also claims that the fact that people live in an understandable sphere, necessitates the expectancies for control; and the unclearness of certain difficult affairs is apparently encouraging the growth of high expectancies for external control; that is, great *powerlessness* ("Meaning" 786). Geyer thinks *meaninglessness* should be reinterpreted for postmodern eras. With the hasty production of information, *meaningless* is no longer a problem of whether one can unify sense to its incoming information. Yet, individuals' ability of generating adequate new scanning mechanisms to gather the needed information, and the efficient selection procedures to prevent being overburdened by superfluous information, is more of a concern (xxiii)[97].

II.1.1.3. Normlessness

Normlessness, or Durkheim's anomie, is the state of demise and ineffectiveness of the social norms controlling peoples. Social values and norms changed to be incapable of generating rules that control individuals' actions and performances. This characteristic refers to the failure to identify with the prevailing standards of society or with what are perceived to be the governing ideals of society[98] (Seeman, "Meaning" 788).

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[97] "Information overload" or the so-called "data tsunami" are famous information issues facing modern man, and Geyer thus argues that "*meaninglessness* is turned on its head" (xxiii).

[98] Seeman (1959) adds that this notion can operate in a specifically negative way, "The anomic situation [...] may be defined as one in which there is a high expectancy that socially unapproved behaviours are required to achieve given goals" ("Meaning" 788). This negative manifestation is discussed in detail by Catherine Ross and John Mirowski in a series of publications on mistrust, powerlessness, normlessness and crime (788).

Neal & Collas argue, *normlessness* stems partly from conditions of complexity and conflict in which people cannot understand the structure and implication of social norms. Unexpected and sudden changes happen in life circumstances, and the standards that habitually function may no longer appear suitable as guidelines for behavior (122). This is a specific concern after the collapse of the Soviet Union, mass migrations moved from developing to developed countries, and the common sense of disillusionment of the late twentieth century was widespread. Old values that had already been an issue to be debated, were accentuated with more doubt and this led people to trust more often on their personal judgement than on institutions of authority. People became more independent since they divorced from the churches and from other social institutions as well. Individuals became self-contained and autonomous and could make their own selections in various life situations than before.

II.1.1.4. Social Isolation

Social isolation refers to the feeling of the individuals' isolation and segregation from their community. Neal and Collas (2000) stress the importance of social isolation in the contemporary world. They argue that while social isolation is usually witnessed as a form of individual anxiety, its causes are profoundly implanted in the social institutions of the contemporary world. With augmented isolation, much of the individuals' everyday interactions are with those who are aliens to others and with whom they lack any constant social connections (114).

Ever since the collapse of the Soviet Union and the end of the Cold War, migrants from developing nations moved to developed countries like Europe in pursuit of a decent and better living standard. As a result, many communities were becoming uprooted, deracinated, and displaced. Individuals no longer felt part of their homelands, nor could they integrate into their adopted communities or what we refer to as *hostland*s. Diaspora literature, in particular, portrays the dilemmas of these migrants. Anglo-Arab texts are one of the examples that deal with the issue of the social isolation and the plight of the characters in their fictional stories between the homeland and the *hostland*.

II.1.1.5. Political Alienation

The notion of political alienation is most frequently used in current literature[99]. The idea of political alienation as *powerlessness* was coined in the Marxian theory. The worker is alienated to the degree that the privilege and means of decision and choice are taken by the dominant entrepreneurs. Seeman argues that Marx's concentration in the *powerlessness* of the worker was founded on the interest of alienation consequences in the workplace ("Meaning" 784). In fact, it was Melvin Seeman (1959) who generated a more structured meaning of political alienation. He defined *political powerlessness* "as the expectancy or probability held by the individual that his own behavior cannot determine the occurrence of the outcomes or reinforcements he seeks" (784). This form of alienation is termed by Fromm as the "feeling of fate" (784). Seeman thinks that feeling of *political powerlessness* is not linked to the real power which the people hold. Feelings of alienation have no compulsory connection to "objective reality". An individual may feel powerless while he is strong (12).

II.1.1.6. Sociological and Cultural Alienation

Ferdinand Tönnies sociological texts often mark a massive consciousness of the issue of alienation in contemporary culture. That is why his distinction between 'Gemeinschaft' ('community'), and 'Gesellschaft' ('society') is so essential. In *Gemeinschaft und Gesellschaft* (1957) Tönnies juxtaposes the healthy, vital, and organic elder community with the unhealthy, arbitrary, sophisticated and artificial contemporary society. The community was an *'economic-communistic arrangement'* but the society is grounded solely on money and rational exchange (31-39-44)[100]. Everything and every person in society is abridged to a predictable system of intentions, means, and objectives (93). The contemporary society is an alienated society; every individual is detached and alienated from one another. Tönnies argues that the great metropolis is the place of capital, money, and artificial society, but the country village is the home for family and friends (212). The village is the place for closeness, fellowship, and togetherness; the enormous city is the place for alienation (215-217). The village is the place of the *'security*

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[99] e.g., Seeman (1958), Goldner (1962), C. Wright Mills (1959), Coser (1971), Campbell (1964), McDill and Ridly (1962), Thompson and Horton (1960), Cohen and Hale (1966), Dean (1961), Ransford (1968), Parkin (1968), Flacks (1970), Long (1969), Russopoulos (1970).

[100] Tönnies quotes Marx' s argument that in the capitalistic system everyone must possess an encyclopedic knowledge of goods; but he also quotes Adam Smith' s observation that a merchant "is not necessarily a citizen of any particular country" (Tönnies, 48).

blanket' on the one hand, but it is deprived of the exactness that can possibly create progress. It is not as peaceful as Tönnies makes it appear**;** its 'conformity and uniformity' could be just as oppressing, suffocating, and alienating as the contemporary city (Seligman 43-47).

Simmel specifically considered alienation by the end of *The Philosophy of Money*. In his section *Soziologie* dedicated to the stranger**,** it is the stranger's responsibility to be physically detached from others. Due to distance, the stranger does not share the others' roots, and by implication he also does not share the others' values. In short, the stranger is not one of others (Simmel 145). Furthermore, while the city is full of people, each agonizes from isolation and alienation as a 'mutual strangeness and revulsion' because of the limitless perplexity of city life (331). This persistent conflict with individuals is engrained in the relentless quest for money; one becomes a mere 'cog' (326-327-337)[101].

In the twenty-first century, the alienation from the world notion had changed. With new cultural and social alterations and the positive energy in man's atmosphere, a common feeling of pessimism and melancholy emerged. Escorted with "extravagant language" (TenHouten11), people were preoccupied with the belief that worldly existence is unbalanced and momentary where its pleasures are useless and disillusioning**;** therefore, he is fallen, with unscrupulous nature, and fragile figure (Howard 53). As a result, pessimism accompanied with scorn for worldly things generated world-alienation. The latter expresses the medieval and Renaissance attitudes, and Arendt (248) employed it to label the "loss of the common world," and a feeling of *otherness vis-a-vis* man-made objects, or a sentiment of the senselessness and uselessness of the world. World-alienation existed not only as an ideology but as a complex of senses (TenHouten 11)[102].

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[101] Above all, the concept of distance was significant in Simmel's discussion of alienation in the *Philosophie des Geldes*. Simmel argues that calculation is the defining feature of contemporary culture. Everything is measured, weighed, and firmly considered which results an increasing difference between person and object. The rising separation between worker and the means of production is echoed in the growing distance between the 'creating personality' and the 'created artifact' (Simmel et al 472, 478, 486). Simmel views this focus on 'form, function, and the quantitative' as part of the increasing objectification of culture, with the resulting decline in the importance of the person (Simmel et al 505).

[102] It was the feeling that, in order to lower man's alienation from 'God', he must alienate himself from the world (TenHouten 11).

II.1.1.7. Self- Alienation

According to Erich Fromm, alienation is the outcome of a capitalist society which interrupts the emotional state of individuals. The evolution of the personality of an individual and aspects guilty for alienation, are susceptible to the effect of social-conditions on human existence. For Fromm, amongst all categories of alienation, self-alienation is the most essential. Self-alienation is the nonexistence of self-awareness or a complete loss of it. In his *Sane Society,* he argues that "the meaning of alienation is that process of feeling in which anyone feels alienation from self" (10). An Alienated individual automatically comes to be alienated from society since the identity of self-alienation and the condition of the absence of or loss of self-awareness unavoidably alienate him from society. Erich Fromm prominently propagated the term alienation (10). He was greatly swayed by Marx's "Early Manuscripts" and incorporated them in his book *Marx's Concept of Man*. The issue of alienation has been a constant theme in his writings, and the notion of alienation has been essential in his analysis of the contemporary social character.

Fromm expresses alienation as if it were a particular phenomenon and utilizes it to describe specific possible relationships of a person to nature, other men, his society and himself. With reference to man's relations to nature, Fromm never explains exactly what he implies by "nature" which could sometimes denote the purely physical life, or other times to individual's natural environment. This refers to the fact that individuals exist in unity with nature when they are an integral functioning part within it. This ambiguity makes it difficult for us to understand what it precisely is that man is alienated from (25).

According to Fromm, the principle of the notion of alienation is that others have become alien to man. An alienated man is "out of touch with any other person" (25). He refers to this type in relation with the absence of "harmony". For him, an individual who is incompetent to relate himself to others is an alienated person. Relations between men possess the character of alienation. Instead of relations between people, they assume the character of connections between things; people "are experienced as things are experienced" (25). Fromm often considers our society and culture as alienated. He talks about alienation in contemporary society rather than from it. With reference to the fact that society is alienated, Fromm means that society has a tendency to generate alienated people from their work, their product, from themselves and from

nature[103]. Fromm is intensely opposed to unity with society. Fromm argues that the contemporary individual "suffers from a defect of spontaneity and individuality which may seem incurable" (27) and can recognize his "self" only if he leaves subjugation to society and recuperates his individuality. The separations of the person from himself/herself was also a concern for Fromm. When Fromm argues that the alienated individual is "out of touch with himself" he suggests that "alienation from one-self" contains the absence of individuality or spontaneity. "By alienation is meant a mode of experience in which the person experiences himself as alien [to himself]" (28).

The term 'alienation from self' or 'self-alienation' is a craze in the literatures of a group of psychoanalysts, predominantly those influenced by Karen Horney who, in her *New Ways in Psychoanalysis,* states her interpretations about 'self-alienation'. According to her, an individual whose "spontaneous individual self (has been) stunted, warped or choked, is said to be in a condition of alienation from himself (or) alienated from self" (11) is self-alienated. In another book, *Our Inner Conflicts*, Horney again explains the notion of 'self-alienation' with a different attitude. In her opinion, the condition of 'self-alienation' is such as the "person simply becomes oblivious to what he really feels, likes, rejects, believes in short to what he really is" (12).

After distinguishing between two types or dimensions of "self", as the "actual self" and the real self"[104], Horney presents two types of "alienation from self": "alienation from the actual self" and "alienation from the real self". "Alienation from the actual self" is believed to contain the "dimming of all of what a person actually is or has, including even his connection of his present life with his past" (31). The self-alienated individual, Horney argues in *Neurosis and Human Growth: The Struggle toward Self-realization:*

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[103] Fromm follows Marx in locating the provenance of man's alienation to the modern socioeconomic structure but disagrees with what Hegel believes; it is exactly the individual who is wholly at unity with society (Fromm 27).

[104] Horney differentiates between two kinds or dimensions of the "self", the "actual self" and the "real self". She argues: "I would distinguish the actual or empirical self from the idealized self on the one hand, and the real self on the other. The actual self is an all-inclusive term for everything that a person is at a given time ... The real self ... is the 'original' force toward individual growth and fulfilment, with which we may again achieve full identification when freed of the crippling shackles of neurosis" (2). The "actual self" encompasses everything in the life of an individual in a certain time. The "actual self" is supplementary described in regard to the individual's "feelings, wishes, beliefs, and energies" (30) and also his past. The "real self", on the other hand, is to be perceived as "that most alive centre of ourselves", which "engenders the spontaneity of feelings" and "is the source of spontaneous interest and energies" (30).

talks about his most intimate personal life experiences. Yet they have lost their personal meaning and just as he may talk about himself without 'being in it', so he may work, be with friends, take a walk without being in it. His relation to himself has become impersonal; so has his relation to his whole life." (31)

Alienation from the "real self" includes stopping to be controlled and guided by the energies coming from his "real self" which is considered as "that most alive centre of ourselves ... the source of spontaneity of feelings ... the original force toward individual growth and fulfilment" (31). To be alienated from the 'real self' is to be detached or stripped of entree to this basis of energy. The dissimilarity between the two types of "alienation from the self" is trivial. The failure to be "an active determining force in one's own life seems to differ very slightly from the failure to develop a spontaneous individual self which is characteristic of "alienation from the real self"" (31).

Furthermore, man's reality is his 'real self' and the sense of 'self-alienation' is the alienation from this 'real-self'. Horney reasons that the condition of 'self-alienation' emerges and generates when an individual makes an, 'ideal-image' of himself in his mind that is other than his 'real-self'. Consequently, a "gap between his idealized image and his real-self" will exist (*Inner* 13). Even the pride in individuals' respectability alienates themselves from their unpleasant past (*Inner* 14). The individual is self-alienated from all his desires, his beliefs and to his nature and his 'real self'.

II.1.1.8. Alienation from Others

Jan Hajda describes alienation from others in terms of the sensation of a nonexistence of community with others. For him, to be alienated is to feel "uncomfortably different in the presence of [others] because of one's views ... interests ... personal tastes…" (37). Alienation, as Hajda perceives it, is a consciousness of non-belonging or non-sharing which mirrors people's exclusion and marginalization or self-exclusion from social and cultural involvement. Aiken and J. Hage illustrate alienation from others in terms of "dissatisfaction in social relations" (39).

II.1.1.9. Alienation from Work

Aiken and Hage perceive "alienation from work" in terms of the presence of a feeling of disappointment *vis-à-vis* people's position of employment (40). Seeman considers the "alienated work" as a "work which is not intrinsically satisfying" ("Personal" 41). Likewise, Middleton

believes that the individual will be "alienated" from his work if he would approve to that he does not really appreciate most of the work that he does, but he feels obliged to do it in order to get what he needs and wants (42). Miller clearly differentiates between work satisfaction and satisfaction sensed in the work exercised on the job and observes that an individual is seen alienated from his work if he fails to find it "self-rewarding" (43)[105].

II.1.1.10. Loneliness

Sociologists perceive loneliness as a type of alienation, which is generated from the lack of closeness with others. Individuals feel lonely when they are detached and disconnected from others or their connections with others and meeting them will not lead them to overcome loneliness. McClosky argues that "the feeling of loneliness and yearning for supportive primary relationships" (15) are the two sides of a coin. For him, the meaning of this sensation is the loss of important connection with others, and as a result, this generates alienation. The consciousness of this loneliness is sociological in nature; it is called social-isolation. The significance of social-alienation is the decline of creative and significant connections between an individual and another and between an individual and his environment, between man or the prevalent veracity. Individuals discover themselves deprived from the true and faithful bases that award sense and directions to their life; alienation, consequently, happens from unauthentic existence (15).

II.1.1.11. Estrangement

Paul Tillich has used the word 'Estrangement' for alienation. Tillich has suggested the distinction between the actual condition of man's existence and his basic nature; a difference that he termed as alienation. According to him, "existence is estranged from essence… Man's estrangement from his essential being is the universal character of existence" (16). Tillich declares that estrangement frustrates the development of self-realisation; it, in fact, functions as an aggressive and antagonistic power extremely malicious to the fundamental self. He states: "Each expression of the estranged state contradicts man's essential being, his potency for goodness" (17).

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[105] The notion that work is to be regarded alienated if it is not sensed to be intrinsically rewarding refers to Marx's characterization of "alienated labour" as labour which is not performed for its own sake as an end in itself (Miller 20).

II.1.1.12. Dissociation

In sociology, alienation as a term is always described in association with the detachment from some aspects of the social or cultural life of individual's society. Some sociologists[106] interpret alienation in terms of separation from popular cultural standards. Nettler describes the alienated individual as "one who has been estranged from, made unfriendly toward his society and the culture it carries" (48). If an individual refutes the common culture or has an attitude of indifference to or feels detached from it, he is, consequently, alienated from it.

To sum up, Alienation comprises some kind of *powerlessnes*s, *meaninglessness*, *normlessness*, social and political isolation, sociological and political alienation, self-alienation, loneliness, estrangement, alienation from others and from work and dissociation. As a term, alienation forms the subject of many psychological, sociological, literary and philosophical studies. Alienation was a normal outcome of existential dilemma both in inner and external struggles of human beings. Alienation is a prominent subject and issue of human status in the modern world. The theme of alienation has been extensively and differently undertaken in contemporary texts. As its significance in the different fields of criticism, numerous critical interpretations discussed alienation's efficiency and existence from the old times and others as a phenomenon of the postindustrial societies. The alienated character is a persistent individual in much of the twentieth century American and European literature in general and diasporic literature in particular. Indeed, Anglo-Arab literature's themes are also inspired by the theme of alienation. In fact, alienation is the result of a long journey of the search for identity. Individuals in the modern world are unable to recognize the essence and meaning of their existence in the antagonistic world.

II.2. Defining Exile

The purpose of this section is to provide an overview on the significance of the term exile. Etymologically, exile originates from the Latin word "exilium", where the prefix "ex" signifies "out" and the root "solum" means "ground, land or soil". The Latin word "exilium" is also linked to the Latin verb "salire", which refers to "to leap or spring" (McClennen14). The word involves both a painful separation and progress (14).

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[106] Like Hegel used the term in connection with the separation of the individual from the social substance.

Michael Seidel maintains in his book *Exile and the Narrative Imagination* (1986) that "an exile is someone who inhabits one place and remembers or projects the reality of another" (ix). For Seidel[107], exile only necessitates the individual presence in a place different from the one of origin. Likewise, David Morley acknowledges that exile comprises being detached temporally and geographically from a location of habit (49).

Since the ancient times the notion of exile has been linked with the physical relegation, deportation or separation from one's county or society, either willingly or involuntarily. In a conventional sense, exile is a form of political retribution where the exiled people were obliged to depart and be away from their home city or state. Their coming back was severely rejected, and they were susceptible with incarceration or death (Singh 2). The Encyclopedia Britanica describes exile as:

> A prolonged absence from one's country imposed by the vested authority as a punitive measure. Exile and banishment probably originated among early people as a means of punishment. The offender was made an outcast and deprived of the comfort and protection of his group. Exile was practiced by the Greeks chiefly in case of homicide, although ostracism was a form of exile imposed for political reasons. (Abbott 631)

In contemporary views, the concept has been described as separation, banishment, withdrawal, expatriation, and displacement, which produce the emotional expression of loss exhibited as grief and nostalgia. The notion of exile is universally utilized to refer to a person's situation in society; it similarly refers to a group, companies, and even government. In particular, diaspora, refugees, and immigrant exile are considered as group exile (Singh 2).

In modern and sociological approaches, exile is a multidimensional and bi-lateral phenomenon. In the contemporary characteristic of twentieth-century philosophy and literature, the studies of exile are entirely different. The notion is considered as "a result of the experience of economic modernization, mass migration, extended warfare, and the breakdown of traditional notions of individual belonging and social order" (Nordin et al 9). While, in the poststructuralist philosophical perspectives, ontologically, exile is inspected as a vital state of being, the product of the essential human condition (Singh 2). Said marks "the achievement of exile" as that of being "permanently under-mined by the loss of something left behind forever" (*Reflections* 173), which is a chronic condition of complete 'estrangement'. Exile, in a sense, is that *third space*

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[107] His definition does not include the motives and drives that lead to the migrant's presence in the location of exile.

between home and the self. It is positioned nowhere and everywhere, which is to him a productive basis of creativity.

Said's early debate on exile in his "Reflections on Exile" offers an abridged and flawless meaning of 'physical exile'. Exile, he remarks, is "strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (Reflections 173). In doing so, Said marks exile as a situation of pain and loss. In this particular essay, he limits the notion exile to people who long to but are incapable of returning to their home countries[108].

The definition of contemporary exile, conversely, comprises the nonexistence of such a rift. In the introduction to the collection entitled *Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances*, Suleiman describes exile, "in its narrow sense" as a "political banishment," while "exile in its broad sense designates every kind of estrangement or displacement, from the physical and geographical to the spiritual" (2).

Hammid Shahidian, John D. Barbour, Nejmeh Khalil Habib and numerous other writers have defined exile similarly as Said. For them, exile is an endless state of loss. They see the exiled individuals as one endlessly questing for return. Shahidian argues that exile refers to

> a mind torn asunder, pieces missing, pieces extra, memories convoluted. At times, the four walls of one's host land house becomes home, at others, not even one's legal entitlement to citizenry suffices. At times, a short poem, a collected volume of essays, an old newspaper from home in the mother tongue become home; at other not even the solid ground of the host land under your feet suffices. Exile means the painful realization that where you live is and is not home, and that you do not live where home is. (76)

Barbour defines it as a continuous consciousness that one is not at home. The exile is guided to a faraway place and believes that he does not belong where he lives. Exile is likewise "an orientation to time, a plotting of one's life story" (293) around a momentous experience of departure and a present state of absence from one's native country (293). Habib states that regardless of the reason for exile, "the dream of returning home stays alive in the mind of the

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[108] To embrace Said's definition of 'exile' is to admit that there is an unchallenged element of force preventing the exile from returning home. This definition may be inapplicable in this thesis. Although all of the two authors whose novels are under scrutiny struggle against exile, they could return to their home countries if they wanted to. They willingly choose to live away from their countries, and many have succeeded in attaining a degree of homecoming in their new destinations.

exiled person. It flares or fades from person to person and from one circumstance to another" (88).

Since Said's essay, more contrasting arguments of the term exile has allowed the appearance of the multiple experiences of exile in modern world. Some critics do not insist on a single definition of exile but rather on multiple ones to consider the diverse means in which exile could be used to evoke its social, cultural, psychological, and historical senses (Naguib 43). Naficy argues that exile "consists of multiple and variegated exiles, big and small, external and internal, fixed and voluntary" (9). These attitudes warn against restricting the experience of exile by characterizing it as a voluntary or involuntary journey, controlled by a loss of home or an adaptation to a life in a new context. Recognizing the oneself by an individual to be an exile is sufficient, even if this insight is not permanent. Exile no longer denotes merely an eternal political expulsion from the home country or the impossibility of returning to it, it turns to refer to cultural displacement (Naguib 43).

Said's "Reflections on Exile" provides a depiction of the sorrowful 'exile'. Said himself witnesses the experience and the personality of the 'exile'. His 'exile' is haunted by a struggle against sentiments of homelessness and loss. Feeling detached from his homeland makes him even more attached to it. To be deprived of return to the place of belonging is to be denied a culture, a language, and a sense of solidarity and unity with your people and not only to be deprived of the return to a land (Naguib 75).

The exile knows that in a secular and contingent world, homes are always temporary. Borders and barriers, which enclose people within the shelter of familiar land, can also become

> prisons, and are often defended beyond reason or need. Exiles cross borders, break barriers of thought and experience. Exile is predicated on the existence of, love for, and bond with, one's native place; what is true of all exile is not that home and love of home are lost, but that loss is inherent in the very existence of both." (Said, *Reflections* 149)

Said's arguments then, is that exiles are always conscious about the temporality of their homes and the existence of a shelter between barriers. Exiles suffers from both home loss and home

longing. They never reach the state of being satisfied or secured. For him, whenever exiles get used to the unbalanced and chaotic life of the exile, another force will erupt it again (149-150)[109].

Moreover, exile can be studied as a self-imposed withdrawal from one's homeland, race, and milieu, and be coined 'self-exile'. The latter is frequently labeled as a form of revolt against the social and political conditions which individuals regard as unsuitable for their life. 'Self-exile' is a sensation of 'estrangement' from the society where people feel incapable to adjust to new places and situations, and intentionally retain a space or a distance from other people (their fellows, friends, family, and others) and the society. Progressively, such acknowledged alienation develops to be a fact of exile, and eventually the 'self-imposed exile' becomes one's lifestyle. Individuals' personal detachment from the social, cultural, and collective history makes them isolated from the society (Singh 2-3).

Salhi maintains that all exiles maintain a perfect image of home as a paradise they were compelled to escape, and never handle to completely embrace their new homes. As such, they share sentiments of loneliness, estrangement, loss, and longing (3). Salhi's statement, nonetheless, helps to focus on one key feature of exile culture[110]: the memory of the idealized

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[109] Said says: "[e]xile is never the state of being satisfied, placid, or secure. Exile, in the words of Wallace Stevens, is "a mind of winter" in which the pathos of summer and autumn as much as the potential of spring are nearby but unobtainable. Perhaps this is another way of saying that a life of exile moves according to a different calendar, and is less seasonal and settled than life at home. Exile is life led outside habitual order. It is nomadic, decentered, contrapuntal; but no sooner does one get accustomed to it than its unsettling force erupts anew." (Said, *Reflections* 151*).

[110] Distinguishing between exiles, refugees, immigrants and expatriates is compulsory when analyzing the culture of exile. Academics have stressed the discrepancies between these groups of individuals who live away from their home countries. Said explains that, while a defined force is a chief characteristic of exile, some other divergences exist between these groups: "Exile originated in the age-old practice of banishment. Once banished, the exile lives an anomalous and miserable life, with the stigma of being an outsider. Refugees, on the other hand, are a creation of the twentieth century state. The word "refugee" has become a political one, suggesting large herds of innocent and bewildered people requiring urgent international assistance, whereas "exile" carried with it, I think, a touch of solitude and spirituality. Expatriates voluntarily live in an alien country, usually for personal or social reasons" (181). The significances of the terms refugee, exile and expatriate are very dissimilar. Refugees leave their home countries and migrate to endeavor for the protection of a new *hostland*; if they do not cross the country's border of a new host country, they are considered as displaced people (Hein 44). Certainly, refugees have created an international concern since the 1970s, when they began to form a considerable number of international migrants (43). While refugees and exiles share a failure to return to the home states, the *"defining feature of exile is the focus on the individual figure"* (Israel 2). Amongst refugees, there exist exiles, however, not all exiles are refugees since contrasting the word refugee, which "refers to a necessary territorial displacement", exile does not constitute a legal category (McClennen 15). Equally, McClennen offers a distinction between the exile and the expatriate in arguing that "'exile' typically refers to one who has been forced to leave one's country, while 'expatriate' suggests that the separation is voluntary" (15). Expatriates and immigrants, dissimilar from 'exiles', are understood to be more disposed to to adapt and form homes in their new *hostand* and less prone to live on nostalgic memories (Naguib 44).

image of home. In particular, in narrative texts, such depictions of the past are rarely perfect reproductions of reality since the memories are "always flawed, always tainted by the distortions of the exile's imagination and desire" (McClennen 56). Exile narratives are therefore inevitably disfigured by two leading themes: those lamenting the parting from the home country and those idealizing that lost home of the past (Altoma 38).

In brief, in ancient times exile has been defined as a political banishment from the home country that punishes the exiled by death in case of return. Exile requires the people's presence in a place different from the one of origin and involves being detached temporally and geographically from a habitual location. Moreover, exile is a physical relegation, deportation or separation from one's county or society, either willingly or unwillingly. In modern interpretations, the notion has been defined as separation, banishment, withdrawal, expatriation, and displacement, which generate the emotional expression of loss presented as grief and nostalgia. According to Said, exile, in a sense, is that *third space* between home and the self. Exile in its broad meaning designates every kind of estrangement or displacement, from the physical and geographical to the spiritual. The dream of return stays alive in the mind of the exiled individual. It flares or fades from individual to another and from one circumstance to another. Exile no longer symbolizes simply an eternal political expulsion from the home country or the impossibility of returning to it, it turns to refer to cultural displacement enveloped by a struggle against feelings of homelessness and loss. In addition, feeling detached from one's homeland, culture, language, and a sense of solidarity and unity his people with being deprived from the return to a land make individuals even more attached to home of origin. Exiles suffers from both home lost and home longing.

The notion of exile is universally utilized to refer to a person's situation in society, or to group, companies, and even government, because of the experience of economic modernization, mass migration, extended warfare and the breakdown of traditional notions of individual belonging and social order. In particular, diaspora, refugees, and immigrant exile are considered as group exile. Therefore, to serve the purpose of this thesis of investigating identity, alienation and exile in the two novels under scrutiny, the second part of the first chapter is devoted to a thorough analysis of migrant literature, Anglo-Arab writers in particular, and the second part of this chapter is a discussion of postcolonial studies and the diasporic identities.

II.3. Postcoloniality and Modernity

Our approach in this thesis is not to employ one theoretical perspective as a strategy to revealing the significances of the two novels and reach answers to our questions. The author of the novel under this scrutiny are two and referring to one school or one theory is not obligatory; however, the length of the thesis is limiting. As a result, in this part, two approaches, namely Postcolonial and Diaspora, are discussed since they seem appropriate to serve the purpose of the thesis. Important and significant notions are also fully discussed in this section and will reappear as tools of analysis in the third and fourth chapters devoted to each novel and its writer.

Firstly, Nash argues that one if the manners of viewing the Anglophone Arab writers is to concentrate on their depiction of Arab cultures and problems pertaining to Arab histories (*Anglo-Arab* 21). He advocates that Anglophone Arab literary productions "lack a contestation of the values of the colonizer's language: that it is perhaps too easily recuperated into the dominant culture the English language encodes" (192). Anglophone Arab texts of the preceding twenty years are dissimilar to North African Francophone ones since they were not framed by the burn of cultural and political resistance to a colonizer. Away from being perceived as a product of the harsh material conditions of colonialism resistance and struggle, Anglo-Arab authors are better classified as products of last twentieth century globalization and modernity. In fact, the postcolonialism that relates to this epoch "is imbricated less in notions of resistance" (192) to a specific colonial condition, and further the market situations in which former writers from the national Third World have already generated a taste amongst metropolitan readers for "literature and criticism 'from the margins'" (192-192).

Secondly, Graham Huggan argues that a postcolonial literary/critical industry, focus on, and mostly catering to, the West. English is, almost solely, the language of this critical production, strengthening the belief that postcolonialism is "a discourse of translation" (4), redirecting cultural products considered as originating from the fringe for readers who perceive themselves as coming from the centre (4). Huggan connects postcolonialism to 'translation of the exotic' by joining what he calls 'the postcolonial exotic' with the commodification of postcolonialism both with respect to the marketing of writings and the establishment of a domain of intellectual specialization. "Implicit in both is the 'commodification of cultural difference' which acquires 'an aesthetic value […] often measured explicitly or implicitly in terms of the

exotic'" (12-13). Both the postcolonial author and the postcolonial critic texts are acknowledged and valued based on its exotic features, while they endure "a critique of exoticism in their work" (xi)[111].

Thirdly, diaspora is a suitable tool for the examination of identity. The concept of diaspora focuses on the features that result in pressures with individual identities like alienation and exile, in addition to pressures between various characters and their affection and connection to the homeland or relationship to the host society (Langwald 34). Senses of alienation and the issues of belonging are still perceived as indispensable characteristics of diasporas and have gained more relevance, as they are regarded as the essence of many psychological problems amongst diasporic individuals (57).

II.3.1. Postcolonial Approach and Modernity: A Theoretical Framework

Postcolonial theory is a comprehensive theoretical approach as it covers nearly all the spheres of human life and comes out to break up and decode several formed discourses (Mahmoud and Noureen 2). At the same time, it attempts to deconstruct numerous texts of power and authority with its faithfulness to postmodernist and deconstructionist school of thought to divulge repressed realities and complexities by revealing the polyphony of voices to offer a voice to the unvoiced/voiceless (2). This thesis aims to understand and explore the alienation and identity crisis which are investigated by the postcolonial theory, while understanding all the aspects of contemporary postcolonial, globalized, multicultural and hybrid world.

Postcolonial literature has been variously debated and discussed by several critics. It is these texts which are today a significant quality of literature that is boasting audiences on both sides of the Atlantic. It is not limited to one 'country' or one 'nation' and consequently, it may be termed transnational literature. Dharwadker argues that the 'empire of the English language' that covers both colonial and post-colonial periods, the discourses of 'the settlement colonies', which are controlled by writers of European descendance, vary meaningfully from the discourses of the 'non-settlement colonies', which are ruled by writers of indigenous roots. The

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[111] Huggan claims that while it may be true that 'the terms in which many postcolonial studies are currently being conducted- "resistance", "authenticity", "marginality" and so on- circulate as reifies objects in a late-capitalist currency of exchange' (29), Similarly, 'postcolonial literatures in English are read by many people in many different places'. Indeed, there is no 'monumentalisation of a metropolitan' audience for postcolonial discourses. That is why, by implication, it is impossible 'to promote the cultural margins without ministering to the mainstream' (30-31).

internalization of the British canon between the late eighteenth and early twentieth centuries has been contested by the widespread of the new marginal and oppositional texts in English since the Second World War. In the post-colonial tension between canonical and non-canonical literature, the new writers have embraced a series of attitude towards the previous "British Empire and its linguistic, literary, cultural and political legacies" (61)

The dealings between colonialism and postcolonialsm resulted in the import and export of culture in the period of globalization. Notions like 'mimicry', 'hybridity', 'marginality', 'subaltern', 'diasporic identity', 'alienation', 'resistance', 'in-betweenness', 'Third space', 'exile' etc. are common vocabulary in both cultural studies, diaspora studies and postcolonialism. Since the second half of the twentieth century, there existed a burden of reviewing and rewriting the history and culture of colonial and postcolonial females on the part of Female writers and scholars. These texts are mainly depicting the lives of those who have been traditionally discriminated by taking them to the fore (Ruiz 2).

One of the main characteristics of the postcolonial writings is their concern with the sense of belonging and displacement, inconstancy of location and the resultant "crisis of identity into being*"* (Ashcroft et al., *Empire* 9), which are very important to mention at this stage of the thesis. Because of its discerning critical approaches, its wide applications to culture and society, its global impact, its deep textual examination, and its pursuit for answers to principal questions about culture, representation, and identity, Postcolonialism has been considered as an academic means for inquiries and academic criticism[112]. Undeniably, the usage of this theory as a methodology to explore problems related to the nature of cultural identity, gender, race, social class, ethnicity, and nationality in postcolonial societies, and to deconstruct the core layers, structure, and forms that are rooted in the colonial past and postcolonial present is growing (Burney 41-42).

Burney argues that applying postcolonial theory as an approach for academic critique in several or all the variegated intellectual areas is limitless and restricted only by the imagination. Theories evolving from postcolonialism have been applied creatively to study the *Orient* or the

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[112] This is why postcolonialism is an appropriate approach for our analysis of the theme of alienation and identity in the two novels under scrutiny.

East and to decompose the structures, processes and means of *othering*[113]. The crucial social and cultural problems connected to the depiction of the *Other-* woman, native, ethnic minority, the *Orient*, identity issues, alienation and marginalization, and hybridity- have all been critiqued through the postcolonial agenda. It has been employed in decomposing how identity is politicized and how the postcolonial subject is produced through hegemonic Western viewpoints. It has been utilized to comprehend how sense is made through difference, and it has been practical to the issue of the silencing of the *subaltern* or to the denial of the marginal voice. This extensive variety and multiplicity of research applications has made postcolonial theory a necessary device of intellectual criticism nowadays (Burney 42). As the notions mentioned above are vital for our investigation, a brief examination of *East/ West, Orientalism, hybridity, third space, in-betweenness, mimicry, ambivalence, other* and *otherness, marginality* and *othering* are present in the next section.

II.3.1.1. *East*, *West* and the Notion of *Orientalism*

The term '*Orientalism*' has developed to be part of academic discourse and is a crucial notion in postcolonial theory. Said's resourceful argument that the *Orient* was a hegemonic "European invention", a "European representation" as "a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (*Orientalism* 1) that differed from its reality, greatly influenced the shattering of the predominant texts of empire and conquest. Indeed, *Orientalism* has been called "the source book in our [postcolonial] discipline" (Spivak, *Outside* 56). Above all, Said's monumental work has changed the focus of academic attention from the dominant, logo centric, and mainstream Western narrative to the emerging intercultural discourse of the Other, helping to build what Burney called the 'pedagogy of the Other' (Burney 41).

In *Orientalism* (2003), Said (1935-2003), a Palestinian-American theorist and critic, inspects culture and identity between *East* and *West*[114]. He remarks that Orientalist intellectuals spread an image of the *East* as "irrational, depraved, childlike, and different" (40) while characterizing the *West*, in contrast, as "rational, virtuous, mature, and normal, the antithesis of

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[113] a term coined by Gayatri Spivak.

[114] The link between the *East* and the *West* is not plain. The visible invincible *West* relies on the *East* for the fulfillment of its identity as leading power. Bhabha dismantles the understanding of simple binary link between the *powerful* and the *powerless* and argues that it is 'ambivalent', It exhibits that there is a continuous oscillation between 'complicity and resistance' within the colonial texts. (Ashcroft et al., *Post* 10).

all that is Oriental" (40). He develops the concept of *Orientalism* which is the stereotypical perception that is used by the colonizer to justify territorial conquest and accuse the so-called Orientals as being indolent, thoughtless, sexually immoral, unreliable and wild. For him, however, this is only a revelation of the colonizer's desire for power and not the reality about the colonized (40).

The *Orientalist* discourse fashioned the *East* and Islam as the antithesis of the *West* and Western civilization. The Muslim/Eastern postcolonial subjects like Salma and Natasha, main protagonists of the two novels, live in the *West* and attempt to establish an identity grounded on a hybrid conception of home and origins, while tolerating Orientalist perspectives that impact their views. *Orientalism* is appropriate to this study given that Salma and Natasha, in addition to other characters, Muslim Oriental living in West, is the interest of Western prejudices as Said asserts.

The Post-colonial approach endeavors to transcend the superficial and known binaries between the *Orient* and the *Occident* by looking beyond the evident body of binary oppositions, suggested by the colonial discourse. The West's identity as superior and civilized cannot preserve its currency without the Other (*East*). Bhabha states as quoted by Huddart (2006) that the *East* is the *West*'s 'double' and it compels the *West* to "explain its own identity and to justify its own rationale" (2). This ambivalence portrays that the relation amongst the *Orient* and the *Occident* is a complex amalgam of direct love and hate.

Moreover, postcolonial theory analyses the mutual love-hate connection between the *East* and the *West*, the colonizer and the colonized. This connection is ambivalent, not simple but complex, alternating from esteem to scorn, love to hate, and praise to the demonization of the *Other*. This approach is manifested in Orientalist writing and discourse from the time of colonialism to contemporary postcolonial times. While Said does not explore more this feature in his texts, critics such as Bhabha have discussed it in depth (Burney 46). In fact, the colonizer wishes to distance himself from the colonized and to oppress him, yet, at the same time, he depends on the colonized for the attainment of his icon as the colonizer and to form his identity as a leading power. People who have had witnessed colonization are haunted by postcolonial plights; they are trapped between two cultures and two identities. These people are fascinated with the superior and advantaged civilization of the West/colonizer and hate it because of their love and attachment with the native culture and identity (Mahmoud and Noureen 2).

In *Culture and Imperialism* (1993), Said insists on the abolishment of the binary opposition of the *West*/ the *Other*. He also calls for the "narrative" view that portrays differences and human experiences objectively and refuses the panoramic representation of the *Orient*. Further, he proposes the firsthand depiction of realities by writers living and writing in those regions and not secondhand representations.

II.3.1.2. The Politics of Location

Said has highlighted the role that geography plays in the building of colonial discourse. One of his sections in *Culture and Imperialism* is a debate about "Empire, Geography, and Culture" (3, 14). Geography and place are imperative notions connected to both culture and identity construction. Northrop Frye (1971), a prominent Canadian literary critic whose structuralist ideas of archetypal literary criticism emphasizes the importance of "identity of place" rather than an "identity of self" in the Canadian imagination, proposes that the crucial question is not "who am I?" but "where is here?" (ctd. in Burney 45).

The identity construction of postcolonial and diasporic individuals through an understanding of place and location are fundamental in *discovering* oneself. Undeniably, empire, geography, and culture were vital concerns with the colonial dominance of the globe and now are significant notions in postcolonial theory. Geographic location or the "politics of location", is important to postcolonial theory, whose principle is that culture and geopolitics are inherently interrelated. Location, or where you are and where you come from, matters. Location and place define the individuals' position and personality (Burney 44).

Said criticized the Western/European views of superiority and the European prejudice against the non-western cultures, especially African and Indian cultures. In his well-known *Orientalism* (1978), Said discusses the westerner's culturally inaccurate depictions of the *Orientals*. He thinks that *West* perceives both the countries and people belonging to the Middle East through a lens that falsifies their actual reality. He questions the prejudiced concept of the *West* about the *East* without knowing and meeting them. Indeed, the supremacy of one culture over the other produce social disharmony, disturbance, and friction. The pain of being treated as an outsider overpowers the immigrants, the diasporas, and the exiles and the shock of cultural relocation leads to alienation.

II.3.1.3. Hybridity

A consciousness of the notion of *hybridity* is essential to any investigation of postcolonial identity. *Hybridity* challenges the nationalist rhetoric and ideology in the way that it deconstructs the concept of "pure" identity. *Hybridity* tries to recognize the modeling of subjectivity *vis-à-vis* experiences which may vary from the impact of imperialism to incitements from active cultures or the effects of globalization (Sumner 65).

Based on the concepts of Said's *Other* and *Orientalism*, Homi Bhabha (1949-) has become the prominent postcolonial theorist and critic. In *The Location of Culture* (1994) Bhabha presents the notion of *unhomeliness* or *double consciousness* which focuses on the colonized perception of the colonizer and himself being colonized and his sense of *homelessness* in the clash between cultures which generates *hybridity*. *Hybridity* is a significant notion both in culture and postcolonialism. Hybridity is relevant to several areas of research as linguistic, cultural, political, and racial studies. Bhabha is acknowledged for developing the concept of *hybridity*. Bhabha considers that *hybridity* challenges colonial discourse and essentialism by contesting the main knowledge and stereotypical depiction of the *Other*. *Hybridity* signifies the making of mixed transcultural forms because of colonization.

Bhabha claims that all cultural ethos is formed in a "third space of enunciation" (*Location* 37). This space is liminal or lies in between two spaces. From this ambivalent liminality comes the idea of *hybrid identity*, instead of the exotic variety of cultures. *Hybridity* relocates the history that produces it and establishes new orders of authority, creating new political initiatives. *Hybridity* then is a site of struggle and a reversal of the process of control (Burney 59). The notion of *hybridity* has often been employed in postcolonial theory to indicate cross-cultural exchange, referring to identities that are formed from blended cultural bases.

In relation to diaspora, *hybridity* is observed as a process of cultural mingling in which the diasporic people change diverse features of the host culture and reform them in the 'shape' of a novel hybrid culture or "*hybrid identities*" on the one hand. On the other hand, "*hybrid identities*" too, involve the existence of non-hybridity: "[...] the idea of hybridity, of intermixture, presupposes two anterior purities... [Gilroy] think[s] there isn't any purity; there isn't any anterior purity... that's why [he] tr[ies] not to use the word hybrid ... Cultural production is not like mixing cocktails" (Gilroy, *Small Acts* 54-55).

Hybridity generally denotes the establishment of new transcultural forms within the contact zone generated by colonization (Ashcroft et al., *Postcolonial* 118). Hybridization exhibits various forms involving cultural, political, and linguistic ones. Furthermore, Ashcroft et al. sustain how hybridity and the power it issues may well be perceived as the distinguishing characteristic and contribution of the postcolonial, permitting a means of "evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth" (Ashcroft et al., *Postcolonial* 138).

II.3.1.4. *Third Space* and *In-betweenness*

Bhabha contends that all cultural statements and systems are built in a space that he terms the "*Third space of enunciation*" (Bhabha, *Location* 37). Bhabha argues that it is important that the productive abilities of the *Third Space* have a colonial or postcolonial origin. For an eagerness to fall into that alien land may open the road to conceptualizing "an internal culture, based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's hybridity" (38). Furthermore, Aschcroft et al. in their *Post-Colonial Studies: The Key Concepts* clarify the notion of *hybridity* by arguing that "it is in the *'in-between'* space that carried the burden and meaning of culture" (118-119) and this is that makes the concept of hybridity very crucial (118-119).

In *the Location of Culture* (1994), Bhabha offers an all-encompassing examination of the concept of *hybridity*, which he relates to the act of interpretation:

> The pact of interpretation is never simply an act of communication between the I and You designated in the statement. The production of meaning requires that these two places be mobilized in the passage through a *Third Space*, which represents both the conditions of language and the specific implication of the utterance in a performative and institutional strategy of which it cannot 'in itself' be conscious. (53)

Bhabha's identification of a "*third space*" created during the performance of interpretation has substantial suggestions for his investigation of *hybridity*. There is, he claims, no chance of a direct channel of communication between communicator and receiver, between "I and You". As a substitute, the communication of sense goes across an intrinsically unbalanced platform which is informed by linguistic and cultural contexts. Eventually, he sees this *third space* as a ground from which a complete reconsideration of culture can be visualized. The postcolonial highlighting on the quest for identity has more lately been superseded by his notion of culture

being "less about a pre-given identity... and more about the activity of negotiating ... often conflicting demands for collective self-expression" ("Manifesto" 38–43). He sees individuals in cultures nowadays as living in an '*in-between state'*, in a state of suspension of time, space and identity (Grace 30).

II.3.1.5. Mimicry and Ambivalence

Bhabha spread the notions of *ambivalence*, *mimicry,* and *hybridity* (Sawant 123). *Ambivalence* refers to the complex amalgam of attraction and repulsion that characterizes the relation between the colonized and the colonizer. *Mimicry* is the imitation of the behavior of the colonizer, which he terms "a discourse at the crossroads" as well as "the representation of difference" (Bhabha, *Location* 89) that later aids the oppressed distinguish themselves and resist. *Mimicry*, Sawant states is an essential notion in the postcolonial theory since it defines the ambivalent relationship between the colonizer and colonized. When colonial literature urges the colonial subject to mimic the colonizer, by embracing the colonizers' cultural behaviors, beliefs, institutions and principles, the effect is never a plain imitation of these characteristics. Instead, it generates a 'blurred copy' of the colonizer that can be relatively hostile (123).

Bhabha claims that *mimicry* is the means by which the colonized subject is reproduced as "almost the same but not quite" (*Location* 86). He further states that *mimicry* is "at one resemblance and menace" (id). *Mimicry* clarifies the 'ambivalent' relationship between the colonizer and the colonized. When the colonizer stimulated the colonized to 'mimic' the colonizer's institutions, values and culture, the consequences are complex. In *Post-Colonial Studies: The Key Concepts*, Ashroft, Griffiths, and Tiffin mention two instances from history and literature to clarify the meaning of the term *mimicry*. The latter has often been an apparent target of imperial policy. For example, Lord Macaulay's 1835 Minute to Parliament ridiculed Oriental learning and encouraged the reproduction of English art and learning in India through the teaching of English literature. Nevertheless, the approach by which the mimicry was to be attained suggested the fundamental weakness of imperialism[115]. Not only was the mimicry of European education to be hybridized and consequently ambivalent, but Macaulay appears to suggest "the imperial discourse is compelled to make it so in order for it to work" (Ashcroft et al.

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[115] "For Macaulay suggested that the riches of European learning should be imparted by 'a class of interpreters between us and the millions whom we govern- a class of persons Indian in blood and colour, but English in tastes, opinions, in morals, and in intellect' (Macaulay 1835)." (Ashcroft et al. *Keys* 139-140).

Keys 139-140). The colonized subject repeatedly mimics the colonizer, keen to take on the superior identity of the colonizer. However, very often this mimicry can be ironic, nearly becoming a mockery. Unavoidably, the colonial subject is made as almost similar, yet not quite or "Not White/Not Quite" (Bhabha, *Location* 86). Therefore, copying the behaviors and standards of the colonizer discloses *ambivalence* and places boundaries on the authority of colonial discourse.

Bhabha advocates that *ambivalence* describes this relationship between the colonizer and colonized, who sway between the extremes of affection and abhorrence, attraction and repulsion, respect and scorn. *Ambivalence* is a term coined in psychoanalysis to signify a struggle between desiring something besides to simultaneously not desiring it or desiring its opposite. In Bhabha's theory, *ambivalence* distracts the equilibrium between the colonizer and the colonized- by disrupting the clear power of colonial control. The colonizer is fascinated by the colonized for specific cultural, economic, political, and historical features, which are motives of the colonial mission. Building on Said's *Orientalism*, Bhabha further uses this aspect to illustrate that the colonizer is always ambivalent about his view about the colonized. He proposes that this persistent *ambivalence* is part of the condition of postcoloniality itself, and so the notion *ambivalence* has been integrated "into the critical terminology of postcolonialism theory" (Burney 58).

II.3.1.6. *Other* and *Otherness*

In the Western conception, the *Other* is viewed as a threat, alter-ego or a mystery of the self. Oxford English Dictionary defines alterity as "[t]he state of being other or different; diversity, 'otherness'" (78). Cultural alterity, in particular, is a way of seeing those outside a group, whatever that group might be, as inferior to another group. They are those who do not fit, who are excluded, as a result they are regarded as making the *Other*. All groups tend to develop some hopes, and when one fails to meet those expectations, he/she becomes the *Other*. Furthermore, whenever an In-group defines itself, an Out-group inevitably generates itself as the *Other*[116]. The necessity for 'belongingness' can result in the conviction that if individuals reach an agreement amongst themselves, thus, they have realized something valued as a social group.

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[116] W.E.B. Du Bois discusses the anguish of such marginalization constructed on his racial identification and 'double consciousness'.

This consensus then becomes normal and equal expectations are created. When these expectations are not met, individuals consider the others who do not meet them 'deviant', or not like them, namely the *Other* (Voicu 32).

Firstly, this phenomenon, in which *otherness* intervenes, is linked to Lacanian conception of seeing *others* based on three categories. The latter comprise the *other* seen through a screen, the *other* seen as a screen, and the *other* as a medium for exchange. In the first category, the screen denotes a borderline, which signifies a space of exclusion or limitation between the *self* and the *other*, or individuals and their unconscious. In the second category, the screen identifies with the *others*. The screen, therefore, turns into a surface for projection. What one recognizes are the stereotypes of the *others*; projection in this circumstance confuses the *other*'s identity with a dynamic connection between reality and imagination. The third category refers to the metaphor of the screen as being the place for communication "when the self refers to the individual, one must wonder to what extent a person can actually know one's own mind" (Voicu 32). Therefore, the identity of the person is established by being borrowed from the *Other*. In this way, "the unconscious provides an example of an-other in the tension between the subject and the ego" (32)

In *Black Skin, White Masks*, Frantz Fanon provides a discussion of the colonial milieu intrinsically engendering inferiority complexes for the colonized as "the black is a black man; that is as the result of a series of aberrations of affect, he is rooted at the core of a universe from which he must be extricated" (Fanon 10). Fanon terms his mission in his account to be the freeing of the man of colour from himself due to the preconception and stereotyping ascending from the cultural distinction. The excluded and marginalized strives for proving his humanity, his sameness, to the included and find solidarity with the white man. The *Other* as a screen stresses that the power differences can transform the *other* into a blank screen. The process of negotiating the marginalized identities implicates the question of defining the individuals. Fanon refers to an enthusiastic exploration targeted to the secret wish of finding beyond the despair of today, beyond self-disgust, "resignation and abjuration, some beautiful and splendid area whose existence rehabilitates us both in regard to ourselves and others" (Fanon, "On National" 67).

II.3.1.7. *Marginality* and *Othering*

Marginality is associated with patriarchy, ethnocentrism and imperialism. In postcoloniality, the colonizer is the 'centre' and the colonized the 'margin'. 'Centre', 'periphery' and 'margin' are binaries. In patriarchy, females are marginalized and in colonialism the colonized are marginalized. The 'marginalized' resist the centre and pursue a self-definition of their own. In race and culture, the leading group marginalizes the subalterns who are the inferior in rank. Wolfreys argues that the term is borrowed from Antonio Gramsci and utilized primarily to describe "proletarian and other working-class groups, subaltern is employed in postcolonial studies, after Gayatri Spivak, to address dominated and marginalized groups" (308). Gramsci's idea of the subaltern has been spread and used in postcolonial studies by Indian scholars who made the Subaltern Studies[117] group of historians.

In her 1983 essay "Can the Subaltern Speak?" Spivak questions whether the subaltern possess a voice that can be heard by other individuals around the world, or whether that voice has been interpreted and appropriated by Western scholarship. Spivak claims that for them to be heard, they are obliged to embrace Western manners of knowing; the subaltern can by no means explain their real manner of knowing because of Westernization; however, they must subvert their expression of their non-Western knowledge to Western ones. As a result, the subaltern lacks a voice and cannot therefore speak[118]. In her examination of 'subaltern identity', Spivak discusses the impossibility of females of the 'Third World' of having agency or a voice. The history of females, she claims, can be rebuilt but not regained. Spivak refers to the situation of the *satis[119]* in India whose voices will persist endlessly unreachable. She maintains that the figure of 'Third World Woman' vanishes into a "pristine nothingness" since her displaced figure is "caught between tradition and modernization" (306).

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[117] Gayatri Spivak Chakravorty in her essay "Can the Subaltern Speak?" the term 'subaltern' is used "...as a name for the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office in any other way" (qtd. in Guha 1982, vii). The group-formed by Renaiit Guha and initially including Shahid Amin, David Arnold, Parthe Chatterjee, David Hardiman and Gyan Pandey has written five volumes of *Subaltern Studies*; essays about the history, politics, economics and sociology of subalternity "as well as the attitudes, ideologies and belief systems-in short, the culture informing that condition" (vii).

[118] Spivak's theory will be used to examine why the characters of the two novels lack agency in England.

[119] females who have sacrificed themselves on their husbands' funeral pyres.

II.4. Identity and Diaspora

The purpose of selecting the concept diaspora and the diasporic studies as a tool of analysis is due to the choice of the writers and their works that belong to a group of contemporary immigrant and minority writers. The term diaspora as it is crucial for our study requires some contextual definitions to preclude any ambiguity. Historically, diaspora which originates from the Greek meaning "dispersion", refers to a communal experience of displacement and relocation as an ethnic collective (Mishra, "Diasporic" 423, Clifford, *Roots* 247-50).

The diaspora paradigm is examined in Clifford's *Routes: Travels and Translation in the Late Twentieth Century* (1997), where he defines the term as expressing the movement of migration and then relocation in a new country with preserving cultural, religious, and even political attachments with the country of origin across the boundaries of nation states. However, Clifford argues that, in a contemporary epoch that paradigm of collectivity is transformed to be more individualized. As a result, he records, diasporic language "appears to be replacing, or at least supplementing, minority discourse" in order to describe "a predicament of multiple locations" (255-266). These writings share what Smaro Kamboureli has labeled as "the nostalgic replay of other geographies" (*Difference* 1), besides to the shared longing to encourage the audience to further think of the psychological and cultural results of migration. Yet, they insist on the necessity for audience' imaginative attention to the diasporic individuals' state of liminality (Howells 2).

Diaspora is a suitable tool for the examination of identity. The concept of diaspora emphasizes the features that cause pressures with individual identities like alienation and exile in addition to pressures between various characters and their affection and connection to the homeland or relationship to the host society (Langwald 34). Vertovec and Cohen argues that:

> Diaspora" is the term often used today to describe practically any population which is considered "reterritorialized" or "transnational" that is, which has originated in a land other than which is currently resides, and whose social, economic and political networks cross borders of nation-state or, indeed, span the globe. ("Migration" xvi-xvii)

So, diaspora refers to the displaced individuals. The rebirth of the notion of diaspora has originated from researchers applying it to characterize "transnational ethnic groups from

intellectuals and activists from these populations who have found in the expression a positive way of constituting a 'hybrid' cultural and political identity" ("Migration" xvi-xvii)[120].

II.4.1. Diasporic Studies

The growth of transnational migrations, multicultural diversity, globalization, and intercultural interaction of multicultural societies has produced diasporas of metropolitan culture that are profoundly characterized by relationships of authority, discrimination, racism, and orders of cultural worth. The cultural alterations were one of the consequences of "wars, starvations, immigration, and settlement in new continents, the movement toward the Western model of industrialized metropolises, and the forces of globalization" (Burney 43). All these have produced new diasporas with developing hybrid identities established on the home culture and the new embraced styles learned from the *'hostland'*. These diasporas have generated "complex social structures; innovative and mixed cultural practices; hybrid art, music, literature, representation, and education" (43), to fashion new hybrid formations of identity[121].

Researchers highlight that diasporas have become a more common phenomenon in the period of globalization, in the twentieth and twenty-first centuries. However, Quayson maintains that diasporas have possibly existed ever since the beginning of human history (587). Still, diasporas are often regarded as a modern phenomenon (Vertovec and Cohen "Migration" 429). Hall also argues that "the classic postmodern experience turns out to be diasporic experience" ("the Formation" 490). Mishra perceives diaspora as "a defining feature of the late modern world" ("Diasporic Imaginary" 439) and Dufoix characterizes diaspora as "a global word that fits the global world" (108).

Numerous accounts in many fields of research such as sociology, anthropology, literary and cultural studies inspect problems of diaspora, which designates a growing intellectual consciousness (Langwald 35). The Canadian literary critic Lily Cho stressed that diaspora studies are more than just an intellectual fashion, but "diaspora is undeniably here to stay*"* ("The Turn" 13). In fact, the considerable concern in diaspora particularly in the fields of literary and

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[120] Scholars acknowledge the centrality of transnational movements like migration, crossing borders and new settlement (McLeold "Beginning" 236).
[121] These and other problems can be analyzed through the critical strategies of postcolonial theory. Indeed, postcolonial theory develops approaches to analyzing diversity, hybridity, and diasporic subjects that have become compressing apprehension recently (Burney 43).

cultural studies is due to an increased public consciousness of migration, globalization and transnational, and transcultural relationships between individuals. Davis claims that views that are constructed by experiences of migration and diaspora have a significant effect on the construction of identities today (180). Scholars nowadays try to understand the way formations and negotiations within diasporic contexts are made. Critics' answers vary from enthusiastic festivity of *hybridity* and *in-betweenness* to pessimistic thoughts about a crisis of identity and trauma of *dislocation*. The countless characterizations and notions of diaspora from a multiplicity of disciplines show that diasporic experiences are "complex and ambivalent" (Langwald 36).

Living in a diaspora turns to be a common and experienced condition to a growing number of individuals and refers to a situation which is not easily clarified or understood. Canadian novelists Dionne Brand describes diaspora as a complex situation of *in-betweenness*; in her opinion, belonging to a diaspora is to live in an "*inexplicable space*" (*Map* 20) where these individuals find it difficult to explain the experience of diaspora to others and the issues of understanding it by themselves. Brand, a member of the African-Caribbean diaspora, defines the diasporic experience as one of sense of disconnectedness from the lands on both sides of the ocean (*Map* 20). He maintains that

> There is the sense in the mind of not being here or there, of no way out or in. […] Caught between the two, we live in the Diaspora, in the sea in between. Imagining our ancestors stepping through these portals one senses people stepping out into nothing; one senses a surreal space, an inexplicable space. One imagines people so stunned by their circumstances, so heart-broken as to refuse reality. Our inheritance in the Diaspora is to live in this inexplicable space… We are always in the middle of the journey. (*Map* 20)

Indeed, Diasporas live *in-between* their homeland and the host society, always trapped in the middle without being able to locate themselves.

Focusing on origins and the changes in the significance of the notion and its evolvement is vital to this at this stage of our research. In the early stage, scholars concentrated on the classical or prototypical diasporas while initially employed it to refer to the Jewish diaspora, which, until now, is seen as the archetypal diaspora (Safran "The Jewish" 39). Nowadays, researchers differentiate between ancient and new diasporas. In the context of the Indian diasporas, Mishra distinguishes between ancient 'exclusive' diasporas as communities that persisted as self-contained in the host society, and the new 'border' diasporas which are marked by hyphenation

(422, 431). This denotes that there is not a single diasporic experience, but many. Based on the observations of Mishra and Spivak, Cho argues that ancient diasporas are the result of indenture and slavery, while the new ones are "products of transnational cosmopolitanism" ("The Turn" 22).

In early periods, between the 1960s and 1970s, the notion was extended to embrace the African, American, Irish, and Palestinian diasporas (Cohen, "Global" 1). These classical or "*victim diasporas*"; which are characterized by fundamental dissimilarities between them (39); were observed *vis-à-vis* their traumatic displacement from the homeland and its meaning for collective memory (Cohen, "Global" 4). In the second stage, between the 1970s and the 1990s supplementary enlargements of the notion of diaspora were proposed. Critics incorporated a larger number of individuals from all over the world, such as Chinese and Caribbeans (Dufoix 1; Quayson 587) beside other groups such as refugees and racial minorities (Cohen "Global" 1).

In the third stage, which started in the middle of the 1990s, outdated features of the notion as the role of trauma and the homeland were debated (Cohen, "Global" 9). Social constructionist scholars introduced a postmodern conception of identities as fluid and no longer place-bound, which defied the significance of homeland, home, and ethnic community within the notion of diaspora (Cohen, "Global" 1-2). Brah challenges the role of the homeland to substitute it with a "homing desire", whereas Soysal claims that the notion of diaspora is no longer suitable in an era of transnationalism or postnationalism (ctd. in Cohen, "Global" 9-10). During this stage, the study of diaspora was a trend in academia[122].

In the fourth stage, the notion of the diaspora experienced consolidation (Cohen, "Global" 11). While critiques expressed in the former stage have been evaluated and partially fused into the concept of diaspora, Tölölyan argues that amongst critics there is still a debate concerning some important conceptions as dispersal, mobility and the relationship between the local and the global (654). Being uncertain about the consequence of the social constructionist criticisms of the third stage, Cohen maintains that the concept of diaspora is not preordained to combine all immigrant experiences. Thus, the all-encompassing expansion which was promoted in the third stage risks that the concept of diaspora is deprived "of its analytical and descriptive power"

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[122] Several critics worked with expanded concepts of diaspora which involved, for example, gay diasporas (Cohen "Global" 9; Dufoix 108).

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("Global" 2). Yet, he highlights that social constructionist assessments led to "a requisitioning and more sophisticated understanding of shifts in the homeland-diaspora relationship" (Global 12).

According to the Canadian literary critic David Chariandy, the term diaspora is applied today "to a wide array of migrations, voluntary as well as involuntary" ("Migration" 246). He defines this comprehensive employment of the term as "new diaspora theory" (id). The history of diaspora studies and the growing motion of contemporary globalization accentuate the significance of diaspora studies and exhibit that diaspora unquestionably is "here to stay" (Langwald 38).

II.4.2. Defining Diaspora

Diaspora studies have appeared as an interdisciplinary field which fuses a diversity of approaches and definitions. It is beneficial to differentiate between dissimilar contexts of the term to explore diaspora. Diaspora is employed to refer to the lived experiences of individuals, fictional experiences of imaginary characters as well as the theories academics create from real life and literature (Peepre 221). Peepre argues that "our critics and our theories need to listen to more closely to the voices of the diaspora" (230). She advocates that theories should be created from the variety of experiences and their depictions in order to mirror that mixture which is the only way towards an appropriate diaspora theory (230).

Scholars have presented numerous characterizations of diaspora which stress diverse features. Safran, for instance, powerfully emphasize on the role of the homeland, while loss and trauma are essential for Cho's and Mishra's concept of diaspora, and Cohen attempts to "balance positive and negative effect of diasporic experiences" (qtd. in Langwald 49). Clifford argues that nowadays "all or most communities have diasporic dimensions (moments, tactics, practices, articulations)" (130), though "it is possible to receive a loosely coherent, adaptive constellation of responses to dwelling-in-displacement" ("Diasporas" 130).

Vertovec and Cohen contrast three dissimilar concepts of diaspora. Firstly, they refer to "'diaspora' as social form", that defines the connection between ethnic group, its country of origin and the country of sojourn (Vertovec and Cohen xvii, Vertovec 278-79). Secondly, is "'diaspora' as type of consciousness", which refers to "a variety of experience, a state of mind

and a sense of identity" (xvii), to a consciousness that is often featured by transnationalism, duality and paradox. Thirdly, is "'diaspora' as made of cultural production" of the youth (Vertovec and Cohen xvii). Today, there is a diversity of approaches and meanings of diaspora. The existence of several approaches points out that a clear and a single definition of diaspora is not possible (Langwald 39). Furthermore, Dufoix differentiates between three kinds of explanations. Open descriptions which work with an extensive and descriptive concept of diaspora. Categorical ones which provide ranges of criteria that determine the decision of whether communities qualify as diasporas. Opposed descriptions which concentrate on paradox, "doubt, fragmentation, the end of great narratives of truth and science, racial mixing, and fluid identities" as for Hall, Gilroy, and Clifford (23,21-24).

Regardless of the diversity of views on diaspora, there are few fundamental features which are acknowledged by most scholars. A principal characteristic is *dislocation*, which is revealed in the etymology of the term. *Diaspora* stems from the Greek *diaspein. Dia* means 'across' and -*sperein* means 'to spread' and 'to disperse', to sow or scatter seeds' (Braziel and Mannur "Nation" 1; Cohen "Diaspora" 507, "Global" 21). The word diaspora was not utilized in other languages than Greek until the nineteenth century (Dufoix). It was utilized to denote "the colonization of Asia Minor and the Mediterranean in the Arabic period (800-600 BC)" (Cohen, "Diasporas" 507), and it was found in the Greek translation of the Bible of around 250 BC (Cohen "Diaspora" 507; Ropero 10; Tölölyan 648).

Cohen affirms that initially the word diaspora did not have a negative connotation ("Diaspora" 507), yet, throughout the centuries, according to Dufoix, its significance became progressively negative and then changed from a pejorative to a more positive connotation (29). In the 1960s, it was comprehended in negative terms, linked with trauma and anguish. Today, however, several scholars view diaspora as a positive space for transnational links, whereas others attempt to settle its negative qualities with the influence and authority of transnational bounds (Langwald 41). These alterations in significance and the range of approaches have resulted a critical discussion on the scope of the diaspora notion. Today, several scholars, for example, Dufoix, Cohen, Clifford and Tölölyan urge for a broad consideration and comprehension of diaspora, while others, such as Safran, Braziel and Mannur, see the broad

significance of the term with concern and favor narrow definitions[123] (qtd. in Cho "The Turn" 12, 24).

Advocators of the extended definitions, like Dufoix (2) and Cohen ("Disporas" 514, Global 35,141), claim that a flexible notion of diaspora reveals the variety of communities and experiences. Dufoix maintains that diaspora "refers to any phenomenon of dispersion from a place; the organization of an ethnic, national, or religious community in one or more countries; a population spread over more than one territory; the places of dispersion; any nonterritorial space where exchanges take place, and so on" (2). Clifford reasons that diaspora does not require the features of homeland or center (*Routes* 269). Dufoix contends that criticism necessitates both narrow and broad definitions since both of them reflect the progress of diaspora (2). This means that there is not a single, yet a range of diasporic experiences, which can only be approached through flexible definitions[124].

Various accounts which focus on the problems of diaspora stresses that researchers and their publishers view it as an imperative matter and subject to deal with (Langwald 47-48). These critics employ the concept of diaspora as an instrument of investigation for migration problems (Dufoix 1). Diaspora is a suitable notion for comparative approaches since it exhibits the opportunity to contrast dissimilarities and resemblances and to observe connections between communities (Gilroy "Small Acts" 54, Cho "The Turn" 13).

In the relationship between diaspora and identity, Jain argues that "the diaspora, through its travels, through its mobility and rootlessness has begun to raise doubts about the traditional concepts of identity and individualism and tradition and inheritance" (9). Diaspora provides new

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[123] Narrow definitions of diaspora are precise and more concrete than broad ones, yet communities that are greatly perceived as diaspora are excluded (Cho "The Turn" 14). Narrow definitions are an uncritical application of diaspora to all kinds of universal mobility, for supporters of narrow ones, loss of significance and analytical authority of the notion is resulted (Braziel and Mannur "Nation" 3, Safran "Deconstructing" 9-10). Safran criticizes general concepts that involve all types of minorities, individual migrants, outsiders of society or those who with multiple attachments to different cultures since they ignore the conditions of and purposes for migration ("the Jewish" 50-51).
[124] Tölölyan says: "it may be best to think of diaspora not as the name of a fixed concept and social formation but a process of collective identification and form of identity, marked by ever-changing differences that chart the shifting boundaries of certain communities hierarchically embedded as enclaves with porous boundaries within other, larger communities." (650).

viewpoint on identities and difference and on inter-and transcultural phenomenon by contesting fixed concepts of identity in general and concepts of rooted identities precisely[125].

A diasporic approach similarly permits to express and assimilate the outsiders' viewpoints that diaspora bring to the host society (Cohen "Global" 148). It offers potential for resistance, for example, to marginalization and stereotyping (Cohen "Global" 15, Hall "Cultural Identity" 223) and contests both nationalism and globalization (Braziel and Mannur "Nation" 7). For that reason, perceiving identities as diasporic can be a positive approach to identity- also in the future (Ashcroft et al. 62, Vertovec and Cohen 282, Hall "Negotiating" 37-38). Conceiving identity and community through the notion of diaspora involves the possibility to re-conceptualize them for the whole population grounded on the consciousness of people's different origins and contexts (McLeod "Beginning 264, Mishra, *The Literature* 133).

Diaspora stresses that individuals have various affiliations. Cohen argues that the system generates communities of interest based on common views, beliefs, tastes, ethnicities, religion, cuisine, the consumption of medicines, lifestyles, fashion, music, etc ("Diasporas" 517). The transnational and transcultural relationships that diaspora facilitates is the ability to generate empathy across margins of ethnicity and nationality (Fludernik "The Diasporic" xv).

II.4.3. Parallel Concepts of Postcolonialim in Diaspora

II.4.3.1. Exile and Immigrants

Postcolonial criticism employs the term diaspora with other terms that are related to it, have parallel significance or refer to the same phenomena from a dissimilar viewpoint, such as exile, immigrant, transmigrant[126], transnationalism[127] and hybridity[128]. Exile was exchanged by

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[125] Still, Gilroy maintains that this does not provide a linear way to identity as diasporic subjectivities are more complex and work in unpredictable manners ("Diaspora" 296-97).

[126] Transmigrants are defined as "translocal actors" and border crossers whose transnational links comprise both the host society and the homeland and contest the difference between settler and migrant (Quayson 588). Keupp argues that transmigrants are postmodern nomads, who produce different and fluid identities outside the complex social network (qtd in. Langwald 44). Identities nowadays generate an endless negotiation and renegotiation of belonging (Langwald 45). The concept of transmigrant goes beyond of the immigrant which is related to 'uprootendness', 'difference' or 'acculturation' (Damböck 74), while transmigration puts emphasis on opportunities and worldwide motion and emphasizes on people rather than communities (76-77). Transmigration overlaps with the notion of diaspora in its focus on complex transnational networks and the conception of fluid identities, yet, differs in class due to high degree of movement that is mainly available to social intellectuals. Phenomena of transmigration can be regarded as part of the larger framework of diaspora, which provides more space for a range of experiences (Langwald 45).

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diaspora in scholarly discourse (Dufoix 30). Exile is the state of displaced or detached individual from his/her homeland or ethnic origin (Ashcroft et al. 85). Exile which denotes an involuntary dispersion, with expatriate, "connotes voluntary movement" (85). Immigrants, as a synonym often utilized for diaspora, are not necessary part of diaspora as their relations to homeland and host society can be different as some can integrate and not all individuals with diasporic awareness are essentially immigrants as the second and later generations (Gilroy "Diaspora" 517)[129]. The significance of diaspora goes beyond immigrant which highlights the instant of arrival. In addition, the term immigrant does not regard the role of the homeland, the past, the pain of migration and the changes that impact people as the notion of diaspora does (Selvadurai 5, Safran "Deconstructing" 16, Tölölyan 649)[130].

II.4.3.2. Hybridity

Hybridity as additional notion that is linked to diaspora. *Hybridity* and diaspora share an emphasis on the dealings and communications of different cultural impacts. Hall stresses that *hybridity* does not refer to fully-formed hybrid people yet to "a process of cultural translation" which is uncertain and never accomplished and that this development is at work in diaspora (ctd. in Weeden 226). *Hybridity* is also perceived as an appropriate feature of diasporic individuals (Nyman 22, Kamboureli "Scandalous" 23). Diaspora is an exceptional and practical notion which grants the opportunity to scrutinize a convoluted set of different experiences, issues, and viewpoints.

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[127] Transnationalism as a notion is commonly known in critical discourse. Various Scholars refer to diasporas as "transnational communities" (Dufoix 30, Nyman 22) because of their mobility across the borders of nation-states and preservation of several kinds of relations to their original home country. These terms have a tendency to be synonymous when debating the transnational mobility and the connections to both the homeland and the '*hostland*' at the same time (Langwald 45). Cho claims that diaspora does not automatically rest on the crossing of geographical margins, but it is about the psychological effect of dislocation ("The Turn" 19). She argues that contrary to diaspora, transnationalism is marked by a higher degree of material security ("The Turn 19). Transnationalism is a wider term than diaspora. Transationalism can denote all types of phenomena of migration, business or even tourism (Langwald 45). Diaspora is rather "a human phenomenon" which transnationalism "speaks to larger, more impersonal forces-specifically, those of globalization and global capitalism" (Braziel and Mannur "Nation" 8).

[128] These notions cannot generally be seen as ideas that conflict with the notion of diaspora, such as hybridity and transationalism, since they are sometimes used as alternatives to diaspora (Langwald 43).

[129] Though a definite distinction between diaspora and immigrant is impossible because transnational mobility is part of both, diaspora and immigrant, they are not identical (Gilroy "Diaspora" 517).

[130] lately the concept of immigrants has been complemented by transmigrate which is often established with the notion of diaspora (Langwald 44).

Diasporas consists of historically and geographically positioned communities, who profit from and are restricted by means of particular localities in their economic, cultural and social scopes. This expresses the requisite estimate the milieu in which these communities are constructed and changed, since the real shapes they take are made by settlements in and resistance to local settings (Clifford, *Routes* 251). Therefore, diasporas can reveal the importance of locality in the investigation of transnational constructions (Smith and Guarnizo 11).

Participants of diasporas comprise of transnational social links and some level of affiliation to the homeland, with accommodation in a local setting. They participate in transnational politics, cultural and social exchanges with the home country, and national affairs in the *'hostland'*. They are acquainted with more than one cultural and social localities, while they infrequently totally feel at home anywhere. The social, political, and cultural dealings they involve implicate communities and institutions that stretch beyond the margins of a nation-state. These phenomena are often referred to in celebratory terms in the literary accounts as confirmations of the subversion of local attachments by transnational flows (Appadurai 43).

The discourse on diasporas and transnational social establishments has become the discourse of mobility, hybridity, and border crossing (Hall "*Cultural*"; Gilroy *Atlantic*; Bhabha *Location*; Appadurai *Modernity*). A terminology based on the concepts of *hybridity*, *third space* (Bhabha *Location*), *in-betweenness* (Gilroy *Atlantic*), strive to consider the fluidity and unboundedness of identity. Without a doubt, diasporas are distinguished as the new forms of these *deterritorialized, hyphenated* identities, where relationship to space location is dislocated, and self-definition is in endless movement (Loddo 3).

II.4.3.3. Migrant and Diasporic Identities

At the opening of the new epoch a new period of mobility of individuals forming new diasporas, border(land)s, transcultural and transnational identities have been appearing universally. These new dislocations and new border crossings have visibly produced original diasporic discourses. In fact, living in a diasporic space nowadays fundamentally indicates the shaping of a new self-definition and a new diasporic, *hybrid* subjectivity. Diasporic space is a "category which encompasses not only those people who have migrated and their descendants, but also those who are constructed and represented as indigenous to a geographical location" (Maver ix). Additionally, all diasporas are distinguished between themselves in these challenged

in-between spaces and are part of the course of the building of *Us* versus the *Others*. The issue lies on how to recognize *Us* and the *Others*, since binary structures no longer function. Maver adds:

> identify oneself with what? With "home" which holds a mythic place of desire in the diasporic imagination and subjectivity and is, paradoxically, a place of no return? Even if it is actually possible to visit the actual geographical territory which is seen as the place of "origin", the lived experience of the locality of home is very different from that of an imaginary or imagined homeland.[131] (ix-x)

The contemporary discussion on migrant[132] and diasporic identities is determined by the notion of identity as being in state of crisis due to globalization[133] that causes important changes which have disturbing impacts on personal and cultural identities (Hall "The Question", "Modernity" 277-79). Kamboureli argues that diaspora provokes identity crises, and that diasporic individuals have unstable identities before their mobility and migration (*Scandalous* 139) and whenever migrated, migration rises this unsteadiness. Hall highlights that the "crises of identity" is not only important in the contexts of migration and diaspora, but that it fashions a general condition of modernity ("the Question" 274-77).[134]

In "The Question of Cultural Identity", Hall views the general 'crisis of identity' as a result of globalization and that these vital alterations cause new forms of identity (279). He terms *hybrid identities* as an instance of a condition that grants great creative potential (310). McLeod views *hybridity* as a chance to transform the manner identity construction functions for all residents of a place (*Beginning* 260), it can stretch beyond diasporic communities and ultimately links between minority and majority. These viewpoints on identities in crisis and the positive potential of *hybridity* demonstrate the different impacts of migration and diasporic experiences.

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[131] Hassan has discussed the "changeling effect" in post-colonial New Literature, as a type of inner change or fictional mutation that is forming traditions mainly everywhere, and literatures "as metaphors of identity" and "tropes troping older tropes" in a continuous post-colonial "chutnification process" (163).

[132] The migrant has been represented via several avatars, both in critical theory and in creative writing, visual arts and performances, amongst others, it has been examined by means of the rhetoric of the marginalized, the nostalgic and the ghettoized. While the migrant has been regularly expressed though these ways, their wholeness does not exhaust the complex and challenging identities of immigrant populations (Menon and Preziuso xi).

[133] Hall (1992) draws possible impacts of globalisation on identity: national identities might be renounced, and, at the same time, national and cultural identities might become powerful and new forms might arise ("The Question" 300).

[134] This state was due to the loss of security and completeness by "old" conceptions of stable identity which have been substituted by postmodern notions ("the Question" 274-77).

Diasporic identity which results from 'diaspora' has universally been embraced by many critics, affirming their *hybridity*. Aschroft et al (2007) argue that colonialism itself was a totally diasporic movement, which has led to the "temporary permanent dispersion and settlement of millions of Europeans over the entire world" (*Post-colonial* 69). As a result, "ecological imperialism" continues, on a global scale, as the widespread effects of these migrations. They add that "[m]any such 'settled' regions foodstuffs for the metropolitan populations, and thus a large-scale demand for labour was created in many regions where the local population could not supply the need." (69). In discussing the effect of colonialism and postcolonialism on diasporic movements they argue that the descendants of the diasporic movements engendered by colonialism have established their own unique cultures which both secure and often extend and develop their culture of origin. Creolized varieties of their own practices progressed, adjusting (and being changed by original cultures with which they consequently came into contact. The newest and most socially noteworthy diasporic movements have been those of colonized individuals back to the metropolitan in countries such as Britain and France. The population now has considerable minorities of diasporic ex-colonial individuals. In recent times, the notion of a 'diasporic identity' has been adopted by many writers as a positive affirmation of their hybridity (70).

II.4.5. Fundamental Issues in Diaspora

While we previously discussed what is diaspora and diasporic identities, in this section an overview of the key concept and central issues related to Diaspora studies which are relevant in this study is provided. As a result, the following is a discussion of the difference between place and space, a focus on the notions of home, dispersal, belonging, memory, return, *in-betweenness* and borders and difference.

II.4.5.1. *Place* and *Space*

The connection between two imaginary places and spaces that are often marked by struggle and tension is defined by the concept of diaspora. Many scholars distinguished between the two in their works and their distinction differed from one to another. In the second decade of the twenty-first century, the spatial role was not a stimulating newness. In the 1999s, the key principles which determined the examinations of space as an abstract unit and the analysis of concrete spaces and their utilizations are currently more or less self-understood; spaces not only

have a 'real', material side but consist of an entire variety of cultural senses linked with social and personal productions of identity. Michel de Certeau distinguished between concrete geographical *'place'* and its established counterpart; a perception of *'space'* utilized by many individuals in dissimilar manners (117)[135].

The texts of place and space within the notion of diaspora comprise real and fictional places, the feelings linked to the original homeland and the *'hostland'*, senses of *in-betweenness*, of living on a margin or in exile and displacement. Foner states that the place where immigrants grow up effects their self-image and their attitude towards others ("Black" 251, 265). While immigrants are emotionally affiliated to specific places which effect the building of their self-definitions, these attachments can likely change during their lives (Langwald 50).

Various scholars view place "the more experienced, lived form of our encounter with our environment", while "space is the more mathematical, abstract imposed view of this" (Elden 263). Others refer to it as something localized, while "space is larger and less personal" (id). Space is abstract and empty, full of concrete and particular places (Barker 376). Gross refers to cultural and human geographers who differentiate between "space [as] something that goes beyond place" and place as "space made human, lived-in, and humanly significant" (206)[136].

The formed feature of space noticeably foregrounds the problem of representation. "In Introduction: Space in and Beyond Literature" Tönnies and Buschmann question how far do different depictions of a specific space effect its cultural significances and vice versa. They also question the manners in which spaces can be used within cultural depictions to express specific wanted significances and identities (7). Henri Lefevbre already distinguished between 'spatial practice', 'spatial representation' and 'representational space' (38-46). These concerns have been dealt with in more recent studies as well[137].

Literary representations of space acquire an important role. As Jones argued, the realization of the supposed New Cultural geography that spaces can come to be an active power

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[135] It should be noted that the two terms have also been applied with different significances by other cultural theorists (Tonnies and Buschmann, "Introduction" 15).

[136] In this study will be used to refer to physical concrete location and space to an abstract idea of location and an emphasis will be on the emotions and feeling felt in both.

[137] Günzel maintains that with its focus to the manners in which space is made and read, the more precise 'topographical turn' automatically alters the attention to the shared communication between 'real' places and their depictions and the identities that are linked to them (220-230).

in society and can carry ideological and political sense, progressively directed geographers to cease their traditional vigilance about literature (222, 229). As maps, too, become viewed as just one option of building space, literary texts were not the opposite of the 'reality', anymore, that geographers desired to analyze, yet they were progressively more recognized with a constitutive and mimetic power with regard to space (227).

Literary research begun to delve further away from the traditional descriptive approach of considering the 'setting' as a passive 'container' of the action, shifting to a more dynamic conception of space and permitting it to play an active role in the course of literary meaning-making (qtd in. Tönnies and Buschmann 8). This comprises transcending a mimetic recognition of the link between literary spaces and their actual life parallels. In addition, Hallet argues that text 'translates' experiences and buildings of space into another medium, it then works as a second-order semiotic system that constructs on current understandings and interpretations of the space concerned and then produce a new space itself (qtd in. Tönnies and Buschmann 8).

As Space and identity construction are closely connected, spaces in literary writings offer a perception into the characters' identity, while the characters permit the audience to engage in their journey of space directly. Hallet and Neumann argue that the characters' motion in space produces links between diverse spaces and can therefore create entire spatial webs in the text, like in real life, it is motion that permits people to a direct experience of space (qtd in. Tönnies and Buschmann 8).

Form of transition between diverse types of spaces and the manner in which they are classified in connection to each other is very important, therefore, spatial boundaries and their interpretations in terms of self and other often is a central topic in academia[138]. When concentrating on the reception process, this denotes that literary spaces continually express an image of the globe in an ideological sense as well. The spaces, their interconnections and the identities linked to them put the audience into a complex network of significances which motivate them to share a certain view on events by identifying with the characters (Tönnies and Buschmann 8-9).

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[138] This is by no means restricted to studies with a postcolonial focus, as in Hartmut Böhme's edited volume *Topographien der Literatur* (qtd. in Tonnies and Buschmann 8).

The role of space in literary texts has been discussed by a many critic, both from a theoretical viewpoint and with a concrete examination of literature especially novels. In particular, our aim is also to investigate the contemporary impacts of growing mobility of immigrants and characters in the novels under scrutiny, by concentrating on ways of establishing their identity in the multicultural spaces. Specifically, we trace the manner in which the experiences of the unfortunate Anglo Arab women immigrants are embodied in the two novels and disclose their dilemma of space and belonging (Tonnies and Buschmann 14).

II.4.5.2. Dispersal

Dispersal, as an involuntary or voluntary displacement from the country of origin to settle in a new land or place, is fundamental to several meanings of diaspora (Safran "Diasporas" 83-84). However, it is not the most central element of diaspora and not the only cause for the disrupting impacts on identities. Recently, analysts have challenged the role of dispersal for diasporic identities and regarded it in different manners (Kamboureli "Scandalous" 135). Cho, for example, insists on the impact of displacement ("The Turn" 13). The concept of dispersal as synonymous to exile is essential to be understood because it comprises emotions of dislocation in and alienation from both home and the 'host' society.

II.4.5.3. Home and Belonging

Dispersal contests the characters' senses of belonging and 'being at home'. The notion of home and its implications for belonging are vital to the critical discussion about diasporas. There is an increasing number of texts on home within geography[139]. In their recent analysis of this literature as it links to migration, Ralph and Staeheli (2011) recommended that *'home'* should be perceived in combination with *'belonging'*, because they both yoke identity and place together with home, with home "located in the complex relationships through which migrants and others build and interpret lives" (522).

George claims that while *home* is essentially related to "the private sphere of patriarchal hierarchy, gendered self-identity, shelter, comfort, nurture and protection" (1), as a notion, *'home'* goes beyond the domestic sphere and involves community and nation (3). The notion of home can be perceived in three ways: 'home as origin', 'home as place of sojourn', and 'home as

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[139] (see Blunt and Dowling 2006; Skey 2011).

a place of belonging'. 'Home as origin' can mean an individual's place of birth or to his or her ancestral homeland(s). While 'home as place of sojourn' seems to be an uncomplicated idea at the beginning, in a globalized area in which mobility is vital, individuals often live and work in numerous locations (yet this applies to social elites). Several places can also be an element of individuals' feeling of belonging. 'Home as a place of belonging' refers to an emotional link which is shaped through processes like cultural identification and senses of security (Langwald 51-52).

'Home' in diaspora can be an uncomfortable location. George claims one unique characteristic of places named home is that they are constructed on select inclusions. The inclusions are based on a learned or taught sense of relationships and links that even includes those who are seen as sharing the same blood, race, class, gender, or religion. Belonging and membership is sustained by bounds of affection, fear, authority, longing and control. He adds that Homes are manifest on geographical, psychological, and physical levels. They are places that are seen as such by those inside and those outside. They are places of hostility and nurturing. A place that is flexible, that establishes itself in numerous forms and "yet whose very reinvention seems to follow the basis pattern of inclusions/exclusions". Home is a place to flee to and a place to get away from. Its significance rests in the fact that it is not evenly accessible to all. Home is the coveted place that is struggled for and formed as the established as the exclusive domain of a few. It is not "a neutral place, … it is community. Communities are not counter-constructions but extensions of home providing the same comforts and terrors on a large scale." (9). Both home and community offer such substantial satisfaction that have been so utterly assumed as "natural that it may seem unproductive to point to the exclusions that found such abodes" (9). Negotiating the feature of home and belonging may vary from one person to another and even from one generation to another. Living in the diaspora contests the sense of home; while individuals are unable to change their origin, they find it easy to change their place of sojourn, thus, their senses of belonging can change as well, as Brah[140] argues, diaspora is multi-locational (197).

Many critics consider homeland significant while other contest the role of homeland as an element of diaspora. Some diasporas accept looser forms of affiliation and connection to the homeland and rather concentrate on contingency, motion, memory, webs and the host society

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[140] Brah's notion of diaspora space (1996) draws on Clifford's traveling culture (Clifford 1992) where boundaries and the position of the native are contested (Brah 209).

(Gilroy "Between Campus" 128-129, Cohen "Global" 103). In addition, Cohen distinguishes between "feminine and masculine versions of homeland" ("Global" 103). Several scholars accept real as well as "a spiritual, emotional, and/or cultural home that is outside of the hostland", yet they do not approve whether home has to refer to the original homeland (Safran "Deconstructing" 13). Homelands do not automatically have to be real, physical places, as Salman Rushdie shows in his essay "Imaginary Homelands", in which he claims that members of the Indian diaspora "create fictions, not actual cities or villages, but invisible one, imaginary homelands, Indias of the mind" (10).

Rutherford argues that modern life ascribes to people a variety of subject positions and potential self-definitions which

> hold the prospects for historically unparalleled human growth, but they also represent a predicament that threatens fragmentation and psychosis-terrifying in the lack of personal, collective, and moral boundaries. In this postmodern, 'wide-open' world our bodies are bereft of those spatial and temporal co-ordinates essential for historicity, for a consciousness of our own collective and personal past. 'Not belonging', a sense of unreality, isolation and being fundamentally 'out of touch' with the world become endemic in such a culture. The rent in our relation to ourselves. Our struggles for identity and a sense of personal coherence and intelligibility are centered on this threshold between interior and exterior, between self and other. (24)

If individuals are unable to construct that feeling of selfhood, only withdrawal and entrenchment are possible options to a schizophrenic and troubled being. It is only when individuals attain a sense of individual and personal integrity, they can represent themselves and be recognized- this is home, this is belonging (24).

For diasporic individuals, the characteristic of home, identity, and belonging are not always consistent. While an individuals' current home may be British or American, and while their nominal identity may develop to be hyphenated to accommodate their new, naturalized status, "if [they] do not feel welcome in a place, [they] will not feel as if they belong there" (Abdurraqib 450). The connection between these three matters is one that is unsettled as the concept of home and place are in an endless instability due to individuals' persistent mobility. People always believe that home is a source of roots and rootedness, but the real problems of citizenship and daily life make this statement open to doubt (450).

In thinking about diaspora and identity questions like: if individuals left their country of origin when they were kids, how can they continue to claim their homeland as their home, the

place where they belong, if they have been living in another country for many years? Are asked (Abdurraqib 450-451). Other questions are also important like: how can an individual be both one thing and 'something other'? If a person is hyphenated, which one is he/she truly? How do numerous selves coexist? What is the connection between these selves and national identity (which is not necessarily the nation one occupies)? These series of questions, as has determined, persist to be complex and unanswered (Radhakrishnan 204).

Home, in its most basic translation, can be an answer to these kinds of concerns. Home, essentially, "is a place where we fit, a place where we are accepted, and a place where we belong" (Aberraqip 451). Home is inherently related to place, "roots are in a certain place. Home is (in) a place" (Sarup 96). However, home is not only a place, but also a community; it is the connections that people generate and sustain in these places. Sarup claims that "we are born into relationships that are always based in a place" (96); these relations shape our affiliation to places and vice versa. Having a community does not completely concretize the relationship between home and belonging, since it is too effortlessly abridged to binaries: individuals either belongs to a place or not. A community starts to permit diasporic people to sense as if they belong to both places- they have two communities hat identify them as belonging to each, one in the past homeland and another in the present home (Abdurraqib 452).

Yet, if the nation/community in which the diasporic individuals presently live is not as they expect it, as a welcoming and comfortable home, they may be tempted to desire their homeland for security, comfort and belonging. In literary accounts, the process of narrative of immigration, marginalization, and nostalgia has been presented in immigration novels and memoirs, and it has been theorized about extensively. This nostalgia differs depending on the motive for leaving the homeland which, for example, can be either fleeing persecution, or escaping to make a better life for oneself. The writer of such kind of narratives may produce and reinforce bonds to the homeland to make her/himself feel less nomadic. In reconsideration, the homeland develops to be the place of primary community, where networks began (Abdurraqib 452).

This 'looking backwards' to the homeland is not limited to first-generation immigrants who feel displaced and exiled but often transcends immigration generations. This is due to displacement markers such as physical difference like skin colour, evident cultural differences, etc. In fact, children of immigrants live in a dilemma between the present and past home much

like their parents. The fact that they often cannot escape being "marked as different by virtue of their skin colour, their family background, and other ethnic unassimilated traits" (Radhakrishnan 206) the present home is never like home to them. As a result, these children often do not sense the possibilities of success that motivated their parents to become American or British for example, this success is for those who 'look' American or British. Consequently, instead of focusing on the American or British feature of their identity, children of immigrants may feel a "strong sense of being exclusively" Other (206). The children imagine a community in which they can feel perfectly in place where they are themselves accepted by others, their beliefs, and their customs are tolerated. These bonds of allegiance to the new community are damaged as that community has, for them, deceived them (Abdurraqib 452-453).

Immigrants and their children who are born in the host country often form the homeland and the present land differently since their connections to both places are different. The two places experience a course of interpretation. The places are intact in the abstract, yet in order to embody the place to themselves and to others, diasporic people must generate or interpret an image of the place for themselves in imagination. Scholars try to know the manner in which these places are interpreted, the difference between the dissimilar interpretations and check their validity. Radhakrishnan marks that home, to the diasporic individuals, "becomes a mode of interpretive *in-betweenness,* a form of accountability to more than one location" (xiii–iv). The hyphenated person plays a harmonizing act between representing the past homeland and the present homeland. This act of representation becomes fraught with issues of intention, accuracy, and honour [141] (Abdurraqib 453).

Salman Rushdie claims that the worlds of the fancy and representation are unavoidably faulty. However, despite this faultiness, diasporic people must continue to re-produce homelands of the past. He marks that "exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt" (20)[142]. The reclamation happens in the re-production of landscapes and connections. Nevertheless, these representations are inevitably fallible; peoples' physical alienation from their homeland almost

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[141] How does an immigrant, a diasporic individual, portrays their homeland (past land)? In case of non-belonging to the homeland, how does she represent the hostland (present land)? How, as Sarup questions, are these places "imagined and represented" by individuals with split identities? How do these places impact people's identities? "How do the worlds of imagination and representation come together?" (Sarup 98).

unavoidably denotes that they are incapable of reclaiming exactly the thing that was vanished. Writers will produce fictions, not real places, yet indiscernible ones, imaginary homelands (10). By this argument, Rushdie means that these individuals try to re-produce, in their minds, the homeland because of their sense of not belonging to the present home, yet the homeland they visualize can never be real.

Certainly, when an individual of the diaspora returns to his homeland after an absence, he will find a place dissimilar to the one he imagined. Even if he this person felt that he belonged to the place of imagination, he eventually will feel displaced. Therefore, the worlds of the imagination and representation do not precisely fit together, and that this deficiency of coherence has a damaging impact on senses of belonging. Both Rushdie and Sarup identify this inability to belong as being in constant exile (Abdurraqib 454). These errors in depicting the homeland are not a problem for Rushdie. Radhakrishnan also proposes that there is not *one* interpretation of the homeland; they are different and are all accurate in their own specific manners and. The core of representation is all about *how* one goes about envisioning things in order to create these representations (Abdulrraqib 454-455). For second-generation immigrants, it becomes hard to evoke an image of the homeland that is anything other than imagined (Abdurraqib 454-455).

It is important to try to understand the way in which this imagined community can sustain a sense of identity when it is intangible. When both the present and past homelands are unreachable, diasporic individuals find themselves in a challenge when they seek to make sense of the past and present home. If their identity is not welcomed in their new community, the one they visualize and try to produce will not resist the actual conditions of discrimination and hate. When individuals' sense of belonging is tenuous, their sense of identity is tenuous too. However, they cannot invest themselves completely in their past homeland, either. In addition, the more time people spend away from their past homeland, the less detailed their memories become. Time continues in the homeland, but memories stay fixed; so, there will be an incoherence between the two communities. Abdelrraqib argues that the diasporic individual who left home at a younger age (or a second-generation immigrant) finds himself in a to some extent in a dissimilar dilemma when trying to remember the past home. His cultural and physical indicators relegate him to the role of 'Other' in the current home, hitherto he does not have his personal

memories of the past home. He must depend on on the memories of others (parents, elders, etc.) to form an unreal community; nevertheless, how can he make this community his? (454).

In brief, the lived experience of home is fundamentally one of refuge. A home is experienced as the only place that provides shelter, safety, and security freedom for the alienated other from the oppressive and dominant majority. Homelessness can be temporary forgotten within the borders of home. Home is a place of origin; a place of destination and it is what defines people's identity; a place of belonging (Hamblet 135). In addition, home is in essence a refuge to people who live between its walls. A home must be a safe place that protects his inhabitants from the enemies, aliens, and any type of menace. Boundaries must be unmistakably marked so that intrusion upon the home zone can be acknowledged as such. The home must preserve itself in a high state of order, unified and solidified, armed for protective performances, if it is to sustain self-identity in the middle of the disorder of otherness[143] (135-136).

II.4.5.4. Memory and Nostalgia

Rushdie's concept of 'imaginary homelands' also shows that memory is a major aspect of diaspora. The importance of memory is also highlighted by Selvadurai when he argued that "diaspora acknowledges that the history and culture from which we have come is not an illusion" (5). Memory has a key role since it aids individuals feel less alienated by recreating a familiar frame of reference (Dufoix 70). Yet, memories can transform and be untrustworthy (Safran "The Jewish" 41, Kamboureli "Diasporized Body" 21). Therefore, individuals in the diaspora often have a dissimilar image of their home than those who have remained there (Mishra, "Diasporic Imaginary" 424). As a result, the memories of diasporic individuals have different potentials, they can be nostalgic and idealize the homeland (Safran "Diasporas" 83) or be characterized by trauma and pain (Safran "The Jewish" 37, Cho "The Turn" 11) separately, or they can implicate both. Memories change in the mind of both the person who experienced an event and in their communication over generations. For Safran, diaspora comprises not only collective memory but similarly a "vision, or myth about their original homeland" ("Diasporas" 83).

Memory is the place where information is stocked and retrieved. Some scholars compared memory to history or to psychology. Holtzman states that "memory ties anthropology

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[143] Differing parts, accordingly, must be resolved and the whole wisely organized and integrated into a well "defined" space (Hamblet 135-136).

to history, and in a different sense psychology" (362). Individuals evoke past events and those have become history. In addition, in relation to the views of Neuroscience, memory "is not a literal reproduction of the past, but instead an ongoing constructive process. Memories are modified and reconstructed repeatedly" (Ofengenden 34). Memories are continuing process and it can be reformed and reconstructed. Usually, memory is the ability to utilize or recall the past. It is the "present conscious awareness of an event that has happened in the rememberer's own past" (Tulving 3). Therefore, memory is being a conscious awareness, a pleasing or a painful one, through which individuals return to their past and evoke the happenings.

Jie Zhang categorized memory into three types based on depending duration of a memory: Sensory memory, short-term memory, and long-term memory. Sensory memory is the shortest memory that persists only milliseconds and it exists for each sensory channel. Short-term memory is when data lasts from milliseconds to several seconds or few minutes. When the memory continues from an hour to lifetime it is named long-term memory (1). Zhang described memory within the situation of sleep and dream, therefore, in our research we focus on memory as a metaphor and only long-term memory and dreams are emphasized. The selected diasporic novels in this thesis discuss characters, who evoke their happy and painful past that fall under long-term memory.

II.4.5.5. Return

Desire for the homeland is triggered by alienation and the sensation of rejection in the *hostland* in the novels under study in this thesis. In fact, diasporic individuals have powerful emotional relations to the homeland which produce a longing for return (Safran, "Diasporas" 83) and consequently this is a motivation for diasporic writings. The problem of return has been challenged in academia. Scholars try to investigate whether return is a describing feature of diasporas, and in what forms is return practiced? Safran regards return as factual, physical return of migrants, or their descendants, to the homeland ("Diasporas" 83-84; "The Jewish" 37), while Cohen distinguishes dissimilar forms of return as "return movement" or even as a more remote connection to the homeland ("Diasporas" 515-16). Hall suggests abandoning the notion of return completely, claiming that "migration is a one-way street. Diaspora communities 'cannot go home again'. The scattering, the dissemination, is permanent" ("Creolization" 191). Hall also says:

So, I want to urge on you a notion of the diasporic which lives with the notion of dissemination, of the scattering. The seed has gone out. It is not going to come back to its original ecology. It now has to learn to live in new climates in other soils. It has to learn to resist pests that it never resisted before. The one thing you do not get in nature is a clone. It's not given to repeat itself as it was, because to repeat itself would be to die. It's going to use its new ecology to construct a culture of a different kind. It is going to live with dissemination. It knows that unless we have made the return to our symbolic home in our hearts and minds we will never know who we are, but it knows at the same time that you can't go home again. ("Caribbean" 33)

Return for him is not possible for the diasporas. All what they can do is to adapt the new life in the host society and resist the hardships of existence within it.

For most persons in the diaspora, return is impossible frequently due to a lack of financial causes or physical danger (Gilroy, "Diaspora" 294; Between Campus" 124). For numerous migrants the issue of return is never definite since they may have impermanent residence authorizations and do not tell whether they desire to or are able to settle forever in the *hostland* (Sheffer, "Emergence" 409-410). However, it is never easy for those who think of return, as they have changed their real homeland might not live up to their perception of it (McLeod "beginning" 243-244). In art, symbolic return to an imaginary homeland is from time to time easier to practice, yet it does not fulfil the longing for home completely. Though return often rests a myth, it can have the significantly grant orientation and refuge and strengthen unity or ethnic consciousness, still, it can produce anguish and confusion (Langwald 55).

Safran and Cohen remark two supplementary manners in which diasporas relate to their origin. First, they claim that countless persons in the diaspora are "committed to the maintenance or restoration of their original homeland and to its safety and prosperity" (Safran "Diasporas" 84; "The Jewish" 37; Cohen "Diasporas" 515). Safran argues that not all diasporas are devoted to re-establishment or formation of the homeland ("The Jewish" 52). Secondly, Safran considers the idea that diasporic individuals "wish to survive as a distinct community-in most instances as a minority- by maintaining and transmitting a cultural and/or religious heritage derived from their ancestral home and the symbols based on it" ("The Jewish" 37). Indeed, they try to maintain their heritage and transmit it to the host society and recreate the atmosphere they lived in the past instead of adapting and conforming to the culture and heritage of the *hostland*.

II.4.5.6. *In-Betweenness* and Borders

Diasporic experience either founded on involuntary or voluntary migration- are often considered as a challenging condition of *in-betweenness* (Safran "Diasporas" 83-84, 92-93; Brand 20). Senses of *in-betweenness* are triggered by the tensions that occur between the homeland and the *hostland* (Gilroy "Between Campus" 124). *In-betweenness* is about not being entirely accepted as a member either of the homeland or the *hostland*; it is about residing in one place and thinking of another (Safran "Deconstructing" 12; Clifford "Diasporas" 311; Cho "The Turn" 13). Hall refers to his own feelings of *in-betweenness* as having the puzzling perception of a "familiar stranger" or being "not wholly of either place" ("The formation" 490). The sense of being between two or more cultures is a spatial and cultural conflict.

Borders as social and cultural lines are forms of demarcation. They are places of fear and worry. Brah employs the notion of border in her monograph on diasporas. She perceives borders as

> [a]rbitrary dividing lines that are simultaneously social, cultural and psychic, territories to be patrolled against those whom they construct as outsiders, aliens, the Others; forms of demarcation where the very act of prohibition inscribes transgression; zones where the fear of the Other is the fear of the self; places where claims to ownership-claims to 'mine', 'your' and 'theirs'-are staked out, contested, defended, and fought over. (198)

Indeed, borders are places where one fears the Other and fears the self, and where belongings, ownership and possessions are debated. Furthermore, borders can be both physical places and mental spaces. They can be the spot of cultural conflict, yet they can also be spaces in which differences are met and contested. Brah writes powerfully about border experience and what she calls border textualities. Brah notes "[e]ach border embodies a unique narrative, even while it resonates with common themes with other borders" (203). Nicholson, Marquis and Szamosi argues that identity, in this case, is essentially cultural or ethnic, before being a personal problem for individual narrators. Accordingly, the border is no longer cultural, however noticeably transforms into a geographical limit, to determine location but guarantee no sense of a collective identity. Thus, it requests 'singular initiatives' targeted at negotiating a suitable meaning of self (xxii).

While *in-betweenness* has often been regarded as a negative term, more lately, scholars recognize that it can also be productive and innovative and their view about it vary. Some see it

as a state of being "neither the one nor the other" (Bhabha "Location" 37), while others hope to transcend a binary perception of home and host society and think about it in a more pluralistic perspective (Kamboureli "Diasporized Body" 35). Gilroy emphasizes the significance of this perception as forms of "bounded belonging" ("Diaspora and the Detours" 303), as tradition and national belonging, become powerless in globalization. McLeod claims that a pluralistic perception can generate substituent models of belonging that transcend the notion of roots (*Beginning* 245, 249). Langwald considers that both tendencies exist, in some circumstances, national belonging loses significance. Diasporic individuals who classify with numerous laces and national discourses are crucial in conflicts between individuals of different cultural contexts. Both aspects are significant, still, *in-betweenness* is an ambivalent experience: it can be positive and negative, an agonizing state and a source of inspiration and creativity (57).

The feeling of *in-betweenness* and the longing for the homeland that are felt by diasporic individuals is linked to homesickness, nostalgia[144], and to their feelings of alienation in the *hostland*. Safran's argues that these individuals repeatedly recognize that they are not, and maybe cannot be fully acknowledged by their host society and consequently feel somewhat alienated and insulated from it ("Diasporas" 83). His argument comprises the diasporic individuals' complex and often difficult connection with the governing part of the *hostland* ("The Jewish" 37). Senses of alienation and the issues of belonging are still perceived as indispensable characteristics of diasporas and have gained more relevance, as they are regarded as the essence of many psychological problems amongst diasporic individuals (Langwald 57).

Cohen, who, in contrast to Safran, emphasizes on the importance of the host society, defines the diaspora's link to the host society as a disturbed relationship that suggests a lack of tolerance at the least or the opportunity that another "calamity might befall the group" ("Diasporas" 515). He states that members of noticeable minorities are exposed to racism and discrimination more than other minority groups since skin colour is evident as an indicator of dissimilarity for more than one generation ("Global" 130). In fact, many academics discuss the visibility, invisibility or even hypervisibility of black individuals. Invisibility denotes that members of visible minorities are marginalized in society, whereas hypervisibility refers to situations in which black individuals are only seen in terms of their 'race'. Vertovec and Cohen

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[144] More details about nostalgia will be provided in the analytical chapters 3 and 4.

argue that "diasporic consciousness is further considered to be the source of resistance through engagement with, and consequent visibility in, public space" ("Introduction" xix). In Cohen's definition, the challenging connection between diasporic individuals and their host societies is perceived in a more negative manner[145].

II.4.5.7. Difference

Difference, raised to *otherness*, necessitates that one value the other and recognize, where one instantly stands. Bhabha well differentiates cultural difference from cultural diversity. For him a "cultural difference is a process of significance through which statements of culture, or on culture, differentiate, discriminate, or authorize the production of fields of force, reference, applicability and capacity" ("Cultural" 201-21). At the basis of personal and textual agency, cultural difference both challenges and impacts identity (Nicholson et al. xii-xiii).

The predicament of difference emerged by the publication of, and response to, Rushdie's *The Satanic Verses*. The latter was written by an immigrant and about immigrants, and is as Malise Ruthven claimed, about 'changing identities', about the alteration of identities that impact migrants who are distanced from their homeland and find themselves in a place with different rules and transformed markers (21-22). In fact, this is not a simple experience of the migrant, since it is characterized by the feeling of displacement and confusion, the co-existence of contradictory needs, longings, and identities within us, but it is becoming a most important cultural experience for every individual (Weeks 94).

In brief this part has dealt with postcolonial and diaspora studies that discuss significant notions which are suitable for the study of identity. Diaspora studies address issues that are central in the process of identity formation and the conflicts such as the negotiation of home, belonging, the past and transculturality (Langwald 12) and others. Notions of postcolonial theories such as *East* versus *West*, *Orient* versus *Occident*, the politics of location, hybridity, *third space*, *in-betweenness*, mimicry and ambivalence, *Other* and *Otherness*, marginality and othering have been discussed. Edward Said, Homi. K Bhabha, Northrop Frye, Bill Ashroft,

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[145] With a stronger consciousness of the profound conflicts and the fear of catastrophe than in Safran's (Langwald 58). Despite the fact that several critics perceive the connection between diasporic individuals and the host country in negative terms, Cohen also believes in the possibility of positive experiences in the country of sojourn, he argues that "[t]he possibility of a distinctive yet creative and enriching life in host countries with a tolerance for pluralism" ("Diasporas" 515). It is worthy of notice that diaspora embraces positive experiences with the agony and suffering that are frequently part of it (Langwald 58).

Griffiths, and Tiffin, Frantz Fanon and Gayatri Spivak's views about these different concepts have been presented in this section with reference to their famous works.

Section two has dealt with diaspora as it is another suitable tool for the examination of identity. A brief overview of the relationship between diaspora and identity and a detailed definition of diaspora and diaspora studies has been provided. In addition, concepts of diaspora such as exile and immigrants, hybridity, migrants, and diasporic identities have been discussed. The concept of diaspora emphasizes the features that result pressures with individual identities like alienation and exile, in addition to other pressures. The later are as follows: *place* and *space*, dispersal, home, *homelessness* and belonging, memory and nostalgia, return, *in-betweenness*, borders, and difference. These concepts are essential in the analysis of the powers that contribute to the search of identity and identity crisis. References to Dufoix, Ashcroft and his colleagues, Gilroy, Safran, Clifford, Hall, Cho, Brah, Tonnies and Buschmann, Kamboureli and Rushdie have been provided in this section to deal with all the concepts mentioned above.

Conclusion

In our investigation we wish to develop a catalogue of positions and experiences linked to diaspora in the two novels to elucidate the consequences and impacts of it on the characters' life. Diaspora aids in answering what it truly signifies for the characters to be in diaspora and how they locate themselves in the two novels. Issues of diaspora that resulted alienation as the emotional and mental outcomes of living in diaspora and discourses of diaspora and space which address the countless connections between diasporic individuals, their country of origin and the *hostland* are discussed in the last two chapters.

Away from being perceived as a product of the harsh material conditions of colonialization, resistance and struggle, Anglo-Arab authors are better classified as products of last twentieth century globalization and modernity. In fact, the postcolonialism that relates to this epoch "is imbricated less in notions of resistance to a specific colonial situation, and more the market conditions in which earlier writers from the national 'Third World' have already established a taste among metropolitan audiences for literature and criticism 'from the margins'" (Nash, *Anglo-Arab* 192-192).

Said and Bhabha contribution to the postcolonial studies help us gather the following conceptions of the key issues relevant to our study:

1. They both clarify the binary opposition of *East/West, Orient/Occident, Self/Other* that are very useful for our analysis of the two novels. According to their conceptualizations, *East* and Islam are regarded as antithesis of the *West* and western civilization.

2. Orientalist's views impact the Eastern immigrants living in the West and create an ambivalent relationship between the *Orient* and the *Occident*. This relationship is characterized by dependency, love, hate, and a confinement between two cultures.

3. Geography and *place* are imperative notions connected to both culture and identity construction. Politics of location, or location and *place* define one's position and personality.

4. The supremacy of one culture over the other generates social disharmony, disturbance and friction.

5. The pain of being treated as an outsider overpowers the immigrants, the diasporas, and the exiles and the shock of cultural relocation leads to alienation.

6. *Hybridity* deconstructs the concept of pure identity, which is influenced by the different experiences and the impacts of imperialism, the clash of cultures and the effect of globalization and modernity. Hybrids are seen to be living in a state of *in-betweenness*, a state of suspension of time, space, and identity.

7. *Homelessness* and the *double consciousness* are the results of *hybridity* which generates hybrid identities in the diasporas. The latter is seen as a process of cultural mingling in which diasporic individuals change diverse features of the host country and reform them.

8. Ambivalence refers to the complex amalgamation of attraction and repulsion that characterizes the relationship between the colonizer and the colonized which also refers to the *self* and *other,* superior and inferior. This *ambivalence* disturbs the balance between the *self* and the *other*.

9. The ambivalent relationship between the two extremes is clarified by *mimicry*.

10. The necessity for *belonging* can result a conviction among individuals to reach an agreement themselves. If their expectations are deceived, these individuals will consider

the others as "*other*". This *"other"* will be marginalized and will have to resist the center and pursue a self-definition of his own.

In the last part of this chapter there has been an overview on what is diaspora and diasporic identities and the key concept and central issues related to Diaspora studies which are relevant in this investigation. The growth of transnational migrations, multicultural diversity, globalization, and intercultural interaction of multicultural societies has produced diasporas of metropolitan culture that are profoundly characterized by relationships of authority, discrimination, racism, and orders of cultural worth. The cultural alterations were one of the consequences of "wars, starvations, immigration, and settlement in new continents, the movement toward the Western model of industrialized metropolises, and the forces of globalization" (Burney 43). All these have produced new diasporas with developing hybrid identities established on the home culture and the new embraced styles learned from the *'hostland'*. As a result, diaspora is a suitable tool for our examination of identity in this thesis. According to the different works discussed in the previous section we propose a sum up as of the key conceptualizations and issues of diasporic studies as follows:

1. The concept of diaspora focuses on the features that result pressures with individual identities like alienation and exile and on the pressures between various characters and their affection and connection to the homeland or relationship to the host society.

2. Senses of alienation and the issues of belonging are still perceived as indispensable characteristics of diasporas and have gained more relevance, as they are regarded as the essence of many psychological problems amongst diasporic individuals.

3. *Exile*, immigrants, and *hybridity* all have parallel significance as diaspora.

4. The connection between two imaginary *places* and *spaces* are defined by the concept of diaspora as they are often marked by struggle and tension.

5. The texts of *place* and *space* within the notion of diaspora comprise real and fictional places, the feelings linked to the original homeland and the *hostland*, senses of *in-betweenness*, of living on the margin or in exile and displacement.

6. As *space* and identity construction are closely connected, *spaces* in literary writings offer a perception into the characters' identity, while the characters permit the audience to engage in their journey of *space* directly. The *spaces*, their interconnections and the identities linked to them put the audience into a complex network of significances

which motivate them to share a certain view on events by identifying with the characters.

7. The notion of home and its implications for belonging are vital to the critical discussion about diasporas. For diasporic individuals, the characteristic of home, identity, and belonging are not always consistent. Diasporas whether immigrants or their descendants all long for home, a home where their identity is recognized and preserved. Since the finding of a home seems difficult to achieve, 'imaginary homes' will be the only solace for them.

8. Only memory and nostalgia can comfort them when even return is impossible.

9. When return and real perception of home is not achieved, feelings of displacement and alienation are generated and these too will trigger the feeling of rejection of the *hostland* and again the desire for homeland, a dilemma that is portrayed in the two novels under study.

10. Diasporic individuals have powerful emotional relations to the homeland which produce a longing for return and consequently this is a motivation for diasporic writings. These diasporas will live confined between abstract and concrete borders and the sense of being different and of *in-betweenness* is accentuated.

The next two chapters will be an application of all these tools of analysis gathered in this chapter and chapter one to try to answer our questions asked in the introduction.

Chapter III

Identity, Alienation and Exile in *The Kindness of Enemies*

Introduction

When dealing with the experience of an Anglo-Arab author like Leila Aboulela the question of identity, alienation and the theme of exile appear powerfully. This thesis aims to understand and explore identity crisis, alienation and exile which are investigated by the postcolonial theory and diaspora studies, while understanding all the aspects of contemporary postcolonial, globalized, multicultural and hybrid world. In our investigation we wish to develop a catalogue of positions, experiences and issues linked to diaspora and postcoloniality in *the Kindness of Enemies* to illustrate the outcomes and influences of it on the characters' life. In this chapter, we will illustrate how exile and alienation contribute to generating the coexistence of multiple identities instead of the establishment of one singular identity. Then, we will try to track the life of the characters in their journey for a self-identification and their quest for a singular identity. We will also attempt to inspect the consequences and forms of the identity search and crisis. We will investigate the major forces that cause the characters alienation and their struggles in exile. To reach our aim, we will endeavor to answer what it truly signifies for the characters to be in diaspora and how they locate themselves in the novel; a thorough analysis of the prominent characters will be made. In addition, issues of colonialism will also be dealt with. All the forms, causes, and consequences of the identity, alienation and exile are fully discussed respectively.

Narrated by Aboulela's style and from the perspective of both Natasha and the historical figures she is investigating, *The Kindness of Enemies* is both an interesting account of a provocative era of the past and a significant analysis of the Muslims' experience in a post-9/11 world. Leila Aboulela's 2015 book *The Kindness of Enemies* tracks Natasha Wilson in a powerful journey of self-definition, beside to other characters around her and others from history, that extend beyond time and continents. In addition, the novel opens to Imam Shamil's story, a tangled tale of faith, history, nationality, identity and politics.

III.1. Alienation in *The Kindness of Enemies*

The alienated character is a persistent individual in much of the twentieth century American and European literature in general and diasporic literature, in particular. Indeed, Anglo-Arab literature's themes that shape the novel of Aboulela are also inspired by the theme of alienation. Alienation appears as a normal outcome of existential dilemma both in inner and external struggles of human beings. Alienation as a contemporary and postindustrial phenomenon is synonymous with the concepts of estrangement, powerlessness, marginalization, displacement, loneliness and isolation from society. Alienation is a prominent subject and an issue for the characters in the novel under scrutiny in this chapter. As a theme, alienation has been extensively undertaken by Aboulela.

Erickson, E. H states that identity crisis is the failure of an individual to get ego identity, which leads towards a confusion of roles. Ultimately, this confusion leads a person towards a distant and isolated place where he or she becomes alienated and stranger. It appears as if an unbridgeable gap has been entered between the Self and the Other which left him/ her a lost self; distorted into fragments and eventually having no identity (Mahmou and Noureen 3). Erikson resembles Lacan when he articulates his views regarding the relational tendency of man. He (1959) says that the most visible and appropriate concomitants of an exalted sense of an individual's identity are "a feeling of being at home in one's body, a sense of 'knowing where one is going,' an inner assuredness of anticipated recognition from those who count." (qtd. In Baumeister 72). Thus, when this inner conviction and 'feeling of being at home' disappears an individual is deprived of a sense of identity (Mahmoud and Noureen 3).

The characters of the novel namely, Oz, Natasha, Malak, Natasha's father, Jamaleldin, Anna and the others all experience alienation as the result of a long journey of the search for identity. Oz, Natasha, and Malak are unable to recognize the essence and meaning of their existence in the modern Western antagonistic world. Indeed, they all suffer from isolation because of their developing attitudes towards their parents, colleagues, friends, people, society, religion, politics, government and ideologies whether within their home borders or across the world's. As a result, they become totally alienated from every existing creature and thing in addition to themselves. Most of the characters feel powerless in the world they live in and feel that truth is unattainable; consequently, they feel alienated.

In the context of the novel which is enveloped by an atmosphere of increasing antagonism, modernity and development, confining values, chaos, misconception, homelessness, discontent and frustration, psychological and other disorders, self and social estrangement have developed to be a part of being. Characters are drowned in a sea of perplexity while they seek to reach a safe shore where their identity is preserved.

From the old times till today, individuals in their journey for self-definition witness alienation due to many reasons, mainly, colonialism and modernity, globalization, and immigration. All these heightened the *powerlessness* of people to adapt with the contemporary circumstance and societies, thus, feelings of alienation and bitter discontent with the social conditions and life experiences were engendered. Therefore, attaining individuality was becoming progressively problematic and individuals began to have crisis in their identity formation. In this part of the thesis, we will delve into the prominent characters' alienation to illustrate its impact on their self-definition and identity.

In *The Kindness of Enemies*, Aboulela depicts the feeling of alienation as a result from prejudice against Muslims under the alleged reason of War on Terror[146]. As the novel opens, the Muslim protagonist, Natasha reveals that many Muslims in Britain wanted that their identities are not known by the others. Thus, they attempt to change their names and integrate with the British community. For them, it is not enough to publicly condemn the 9/11 and 7/7, to hide their true identity, to drink alcohol, to reject to fast in Ramadan, to stay away from mosques or even say the shahada and read the Qur'an (6). Natasha summarizes the predicament of Muslims in a world that categorizes them as terrorists and Jihadists. When British Muslims are suspected of radicalization and extremism, they are examined and inspected based on their socioeconomic context, ethnic origins and their degrees of integration into the British society's culture and politics.

Alike religion, language is also at the crux of the characters' marginalization. Anna could not understand the Avar language when she was kidnapped, and during her stay at Shamil's. Jamaleldin too, was unable to understand Russian when kidnapped and during his first weeks in Russia (55). Even later he becomes unable to remember the Avar language, when he returns

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[146] As Pauly puts it, "[t]he inaccurate perception of Islam as a radical religion [. . .] has consistently fostered deep divisions between the majority and Muslim minorities in the United Kingdom" (119).

home (233). Natasha also feels estranged when she is unable to understand her father when he visits her at university (73). She also experiences the same feeling when Safia starts to insult her, and at the *zikr* in the dance studio in London and at the Dunnottar Castle when Malak recites Qur'an (312). Similarly, Shamil is unable to understand Russian when he ends up in Russia.

Even if the characters experience alienation, it may somehow vary according to their reaction, behaviors and feelings. They are classified under the same category when it comes to the effect of traumatic past on their physical and psychological displacement, fragmentation and loss. Almost all the characters, such as Shamil, Jamaleldin, Anna, Malak, Oz, Natasha, Natasha's unnamed father, feel alienation with all its forms.

III.1.1. Natasha's Alienation

Alike Malak, Natasha is interrogated. At the beginning, Natasha has agreed to supervise Muslim students and obtained the mandatory instructions at another university to effectively prevent radicalization and the extension another terrorist attack (Aboulela 141). Later, Natasha uses what she has acquired at the course and referred two students (141). Paradoxically, Natasha becomes a suspect solely as she was present at Malak's when Oz was detained for alleged terrorist connections. She has given services to anti-terrorism police. In addition, Iain, the head of the department, scolds her for neglecting to report Oz to the police as vulnerable to radicalization. Therefore, the police checked her university desktop, searched her office, interrogated her on the titles of her papers "Royal Support for Jihad and Jihad as Resistance" and on her political opinions, her other nationalities and on Oz (167).

Natasha feels mortified and distressed to be personally interrogated and to experience personal files investigated. She believes that this experience is worse than been checked at the airport (Aboulela 167). In addition, she feels alienated from her colleagues when they both start avoiding her and show her solidarity against the fact of being inspected by the police (205). Thus, she is unable to deal with this situation. Natasha reflects how this incident has damaged her identity after her longtime efforts to build it when she has moved to England as a child. She now becomes a suspected person corrupted by crime and feels the need to stay unnoticed and must feel ashamed (310). This is the downcast and humiliated Natasha whose career and future are not as dazzling as she conceived and acted toughly to be. Like Oz and Malak, she is thrusted to the fringes of the nation, isolated and alienated. As a result, her identity is affected. After all

that she has been through, she is now obliged to think before saying anything, become cautious of her students and, often, bowed her head down (310). Besides, she is disappointed by the decision of the panel about Gayanor's incident[147]. As other Arabs living in the West, Natasha depicts their experiences and the pain they suffer due to many stereotypes. The pain of being treated as an outsider overpowers the immigrants, the diasporas, and the exiles, and the shock of cultural relocation leads them to be alienated.

Natasha feels alienation and estrangement even if she is participating in the intellectual activities in which the other colleagues are involved in. She tries to keep an attainment of the sense of belonging at bay. Significantly, these actions contribute to her sense of everyday belonging that develops through her spatial knowledge of environment and her *territorialization* of it through daily interaction. Even she is involved in these activities and recognized as being a strong hand, other involvement like her relation to Oz and being herself a Muslim, her skin colour, her language and her origins contribute in her failure to *territorialize* her place and maintain a sense of belonging, which exacerbates her outsider position, othering, marginalization, and alienation. Thus, Natasha's identity formation is disturbed.

Natasha feels estranged from her house and belongings after being robbed and interrogated by the police about this incident. She expresses her feeling while being with the police by saying: "On cue, my skin flared in their presence, it became more prominent than what I was saying; and I was now an imposter asking for attention, a troublesome guest taking up space. They had better things to do and worthier citizens to protect" (102). Even if she has been robbed, she thinks that she does not deserve their attention as she feels that she is a stranger and not worthy of being protected. She relates Oz's incident and how she was being interrogated and her phone and laptop were being confiscated to this incident (102). At this moment, her strangeness starts to appear when she started to speak with her mother's accent as her fear accentuated.

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[147] After Gayanor "could not prove that Natasha broke her finger, the Complaint Panel acknowledged that perching on her desk might have been construed as a violation of personal space. I was admonished to be more careful in the future but without the university declaring that a terrible wrong had been done to the student. Not a triumphant outcome, my confidence was shattered, but I was relieved that it was all over and that I still had a job I could call my own" (309).

In Malak's house Natasha feels her alienation from her father. When seeing Malak and Oz discussing and arguing, she envies the ease between them. She cannot reconcile the idea of forgiving both her mother and father, she blames them for all her psychological, emotional and life issues. Natasha admits, however, that she recognizes her father's shame and her own failed romantic relationships and attachments as "an apt punishment" (73). She blames him for abandoning her. She is even unhappy and feels ashamed when he comes to visit her after too many years in her workplace. She thinks that being a mixed-race daughter speaking Russian on a Scottish ground to her African father make her feel different and estranged. As she could not remember herself living a happy childhood with him, she refuses his presence in her graduation (287-288). As a result, her father is alienated from his only daughter.

Her feelings towards her father were there since her childhood since she disliked spending time with him by themselves as he did not speak with her. Her relationship with her father differs from her mother, she feels bored and refuses his presence and company whereas she feels happy and enjoys her mothers' company even when the pieces of the puzzle jigsaw were missing (137-138). As an adult, she feels alienated from her mother when she tries to express how "pressure rose in [her] chest but also a glow as if [she] was wearing a golden necklace that weighed too much" (138). She is never like her and she will never be united with her. Thus, she does not hesitate to describe her estrangement, detachment, isolation from her mother (138). Her loneliness, isolation, estrangement, and detachment from her parents all cause her alienation.

At the airport, Natasha feels alienated from her people. Her belonging seems different to her, and her origin exotic. She feels alienated from her father's language and from her home's pictures. She feels alienated since she is different. Thus, she feels travelling like a tourist to a new country that she's never known (212, 284). To identify her identity, she is asked "'Are you Sudanese?'" 'When was the last time you were there?'", she answers: "'Twenty years ago.'" (212). To her, these questions are difficult. Even if she inherited her complexion from her father, she is not identified as belonging to them. Indeed, she is drowned in double alienation from her society and from her people. Even before she goes back to Khartoum, she also feels detached from the rest of her family and old friends. She believes she does not need to ask her father about them (73). A more strangeness is brought to the setting when an "army truck lumbered past full

of uniformed soldiers…[and] a pickup truck with a gun aiming at the traffic" (250). These usual settings for the Sudanese living in Khartoum sound unusual and unfamiliar to her to the extent that she thinks that it was as if another civil war was about to explode (250). The street and the house where she lived are transformed and this makes her feel estranged. Furthermore, in attempt to depict the estrangement of her surrounding, Aboulela inserts a description of weather and describes how can weather alienate the characters by referring to the difference between weather in Sudan and in England. Natasha describes the heat and the light as foreign and excessive (248, 250) the strangeness of the weather in Sudan, indeed, accentuated her feeling of estrangement.

Natasha is eventually estranged. She is an outsider whose constant endeavors and struggles to fit in have failed. To recover from this alienation and estrangement, Natasha feels the necessity to strengthen her connections with people from her homeland like her younger brother Mekki, her childhood lover Yasha and her mother's friend Grusha. When she is back home, she values the sense of belonging only while being with them as her feeling of isolation disappeared (310). Establishing links with them offers Natasha happiness and satisfaction since she believes that in this context, supposedly home, she does not need to prove, explain, or classify herself or even to relentlessly attempt to fit in (310). Yet in an active social life, Natasha where she is familiar with some of Grusha and Yasha's friends and hybrids, she feels alien. She feels estranged from these people to whom she belonged and the ones who knew her and her childhood. With their company, Natasha is not comfortable with the switching from the three languages that she masters or hardly remembers. In addition, instead of being offended by their interference in her private life, she feels vulnerable and sad because she finds their words not comforting (287). Indeed, in her case, as for many alienated individuals, feelings of sadness and desire to be isolated generates more loneliness and alienation.

After feeling estranged from her religion when she joins the *zikr*, she is accused of not being a Muslim and finds language as the crux of her marginalization back home. Since she forgot her Arabic, she finds herself unable to communicate with people in Khartoum. For instance, when she stops to ask for directions her "rudimentary Arabic makes the girl snigger" (Aboulela *250)* and her English made the girl shrug. She was the only unveiled women in the street and the girl could not understand her. Again, when meeting her stepmother, she expresses her estrangement

since she is unable to understand what she is saying as the Arabic words seemed strange to her. She insistently tries to differentiate one word from the other to understand their meanings but in vain. The only word that she could understand was 'her mother'. Her inability to understand the language makes her doubt whether she is talking to her or performing to her friends (252). Natasha is estranged and alienated when Safia had hired a lawyer and took her to court to prove that she is no longer a Muslim and as such deserved to be deprived from her father's inheritance (279, 290). She says to Grusha "I am to go to court and prove that I am a Muslim? I haven't got a leg to stand on. Nothing. I am not even sure if I am what is this, the inquisition?" and "I had to prove that I was my father's daughter. I had to prove that Natasha Wilson is Natasha Hussein" (281-282).

Similarly, to Malak and Oz, Natasha is destined to experience the same accusations and future. When the police have left, Natasha begins to tidy up the house since it was in chaos in an attempt to make everything look as it was (Aboulela 75). This illustrates Natasha's longing to re-establish order with her continuous determination to delete this episode from existence. She contends that she "must forget their clomping shoes, their big faces and the invasion that had happened" (76). Both the instantaneous and later impacts on her are dreadful since she endures a mental and emotional crisis because of her issues of identity and inability to fit in in both the homeland and the *hostland*. In order to establish physical order within Malak's house and hers, she later attempts to establish her identity and belonging. After being interrogated in the court about her name, affiliation, religion, and acts[148], she reveals that even if she is not a good Muslim, she was not a bad person either. The only thing she desired at the end of a journey is a belonging. She insists that she desires no money or inheritance from her father but only to stay linked to her brother, Mekki (290). Indeed, Natasha's trip to Khartoum illustrates her search for a belonging after suffering from non-belonging in the host country.

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[148] She is questioned: "'why did you change your name? Hussein is a good name, the name of the grandson of Muhammad, peace be upon him.' 'did you become a Christian when you were adopted?' 'Are you or have you ever been married to a non-Muslim?' 'Why do you know so little about the faith you were born into?'" (289). ".. we can only ask Allah, the most Merciful, to forgive you. But as I said, you are a mature adult. It is your responsibility now to learn about your religion and to practice it as best as you can. Do you have something to say?'" (290).

III.1.2. Malak's Alienation

In Aboulela's fiction, a "conservative and quietist" Islamic identity is articulated (Nash *Writing* 48). Though Aboulela creates marginalized and oppressed protagonists she chooses more positive reactions to win ideological battles for themselves and for individual Westerners who convert to Islam (48). Malak, in particular, believes in quietism and she resists socio-political and cultural tensions in her own way. She submits to marginalization by adapting to an identity of a British Muslim living in a multicultural British society by cultivating connections with the place she inhabits. Although she is marginalized, she believes that since she lives in this place, she belongs to it and she has all the rights, and no one has the right to deprive her of her citizenship. By the end of the novel, she informs Natasha that she always goes somewhere different in Britain to pray and read a section of the Qur'an. She also selects spiritual sites like Stonehenge, places where she has always felt a powerful presence (Aboulela 312-313). This denotes that Malak tries to create a spiritual home wherever she goes to feel at home.

Although Malak seems to be a woman with no identity issues, however, being a British Muslim makes her marginalized. Malak's marginalization is emphasized by Aboulela when the marginal character, Oz's girlfriend, expresses a strong view of the antagonism between the contemporary extremist Salafism and Sufism while talking with Natasha (Aboulela 208). In a discussion with Natasha, she reveals that the majority of the Muslim Students' Society (MSS) show disrespect for Oz's mother since she is an actress (207). This is not only their opinion but the view of the extremist speaker's attitude too, who delivers a speech in the mosque (207-8). He is portrayed as anti-Sufi, a believer in gender segregation and an extremist who could be "on some list or other" (208) for his secret engagement in radical activities. The MSS and the speaker share the same opinion about how a good Muslim woman should be, which casts Malak and even Oz as outsiders (207).

As a result of this resentment, Malak receives a despise mail after Oz's apprehension, in which the sender addresses her as a "slut" and says, "serves you right for taking off your clothes just to entertain the British public" (Aboulela 216), even if Malak has never played a "nude scene" (216). Malak is a spiritual teacher disguised as an actor (314), so this contests the collective moral responsibility that could be represented in relation to her local Muslim community. Malak's faith persists secret, and the only opinion left to extremists stems from her

work as an actress. Collective moral responsibility can be overridden by Muslim agents who use their influence to spread their own opinions and antagonisms and displace her from the community she belongs to.

Malak as portrayed by Aboulela, is a victim of the War on Terror. She is alienated from her society. After her son is arrested, she is outraged and ashamed and *powerless* since she cannot deal with the unpleasant incident. Malak was "locked in the same spot, her knees bunched up, her face expressionless. When she finally spoke, her voice sounded strange. An accent had crept in. Shock did that to people, it hurtled them back to their mother tongue (309). Her accent makes her a stranger[149] who no longer belongs to a nation she has believed that she was part of. The incident has changed Malak's identity and disturbed her very self. Indeed, she is pushed to the fringes of society and is expelled from the nation.

Furthermore, Malak is alienated from society and the people she knows. She no longer deserves the respect or the socialization of the people around her. For instance, Natasha insists to leave the house though Malak begs her to stay. Natasha feels the necessity to leave instead of being further involved in this (Aboulela 77). Malak after the incident of Oz's arrest and investigation desires loneliness, she even does not answer Natasha's messages, and this is illustrated when she apologizes at the end to Natasha for not doing so. Even if Natasha is the only person who can understand her suffering, instead of sharing it with her she prefers solitude (313).

She, also, is alienated from her work. Malak describes how her career as an actress is disapprovingly swayed. She expresses: "'I can see this unravelling. My dinner invitations drying up, even the offers of roles dwindling ever so slowly without knowing exactly why. Not much needs to be said, does it?'" (Aboulela 214-215). She, at the same time, receives despise by e-mails (216). Suddenly, Malak has become an outsider and an outcast who lives on the margins of society.

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[149] "She looked pathetic huddled in her shawl. [. . .] That wobble added years to her age, a slip-up as if she had been acting all the time, playing the role of a London actor, a glamourous woman of the world and now this was her real self. One of those who don't matter, who shuffle down the street, reeking of failure if not trouble, suspect and unwanted. One of those people I never wanted to be seen with." (Aboulela 77).

In fact, Malak is proud of her affiliation to Shamil and show this pride and honour to be a descendent from him and her possessing of his famous Sword. However, her heritage of the Chechen and affiliation to Islam plays a big role in both her encounter of racism and accusations of terrorism in the Western society which make her feel ashamed and be outcast and alienated. Natasha on this subject of affiliation reveals "[p]erhaps he did something rash as a way of showing off, just because he was keen to fit in, to prove himself. He had struck me as being proud of Shamil, deeply loyal to Malak. Still, I knew that ache to belong. When you're young, it could drag you against your better judgement." (Aboulela 208). Only, in this passage, does Malak shows her understanding of the feeling of pride and estrangement.

Malak too is being alienated from both her parents and relatives for both betraying her parents' values; by being an actress (Aboulela 72, 207), and supporting them, by sending them money and preserving the sword of Shamil, that represents origins and heritage. Malak is alienated and isolated as the police interrogates her on the financial support of her relatives in Chechnya: "She put on an accent. 'It better not be funding terrorism.'" (214). She is even isolated from her new neighbors. She left London for a fresh start to live in isolation, a step that Natasha considers as brave and unbearable since the Scottish countryside requires her to justify her presence as she is different (15). Natasha believes that Malak's isolation accentuates her alienation from the rest of the members of this estranging society. She thinks that if one accepts isolation then he is always committed to justify his difference and his presence.

Both Malak and Oz's life is muddled one December morning in 2010 by the anti-terrorist squad coming into their house. In a description of the incident Natasha says:

> They are everywhere now, lots of them, not two, with their shoes clomping, but Malak doesn't say take your shoes off. They leap up the stairs, I catch a blur of dark uniform. Footsteps above me. Malak is calling Oz. This makes them angry. They think she is warning him off and two of them run, banging the bedroom door open. (Aboulela 4)

This description illustrates the traumatizing impact of this raid on the three character's lives. After searching the house, the police leave the door open, hence, "the house was freezing" (74) both metaphorically and literally. This incident, indeed, transformed their lives, their careers, their relationships with others and their position and image in society. Therefore, it results their alienation and effects their self-identification and identity.

III.1.3. Oz's Alienation

Aboulela's Oz feels exasperated and alienated as the British government is successively involved in wars against Muslim countries. Since he is identified as belonging to international Islamic ummah, he is apprehended on doubts of being implicated in terrorist acts. He is represented as a convict who is engaged in conspiring a terrorist attack. When Oz is freed without charge, no newspaper reports anything but his arrest had been a news item (Aboulela 212). However, later, Oz sends an e-mail to Natasha about how far-right websites interpreted the case as "the Stain of Al-Qaeda has reached Scotland." (286) even though he was not charged. Oz's image is soiled, he prefers loneliness (210), and he is demonized, otherized and marginalized. As a result, he is stripped off of his sense of citizenship, thrusted to the margins of the nation, isolated and alienated from the greater society. Indeed, this incident has made Oz re-consider his position and his identity as a British Muslim.

Since the 1990s, Kundnani argues, Islamic movements in Britain have become "a vehicle for a new kind of globalized Islamic identity" (37). Kundnani clarifies that young Muslims feels alienated due to the racism of societies, the ethnic identities of their parents, and mingled Islam with folk traditions. Thus, they are obliged either to assimilate in the racist society or follow the inherited religio-cultural traditions of their parents. As Kundnani concisely argues, the new Islamic movements gave young British Muslims the chance to achieve their own globalization, transcending traditional ethnic and national belongings in support of a commitment to the worldwide Islamic community (37). As a young British Muslim, Oz has come to recognize the liminality and instability of his position in the British society. He is frustrated since he is otherized in the nation in which he was born and grew up.

Aboulela with Oz's story tries to portray the experience of many young British Muslims who feels estranged in their own country because of their religious opinions and affiliation. Oz's identity is shaken. He becomes vulnerable, feel unsecure, loses his sense of belonging because of his arrest. When liberated, Oz rejects to talk to his mother and eat (209). When Natasha visits him, Oz appears exhausted, mortified and humiliated (211). Natasha attempts to refer to the horrific event he has experienced, describing it as an "'[e]xtenuating circumstances'" (211) and seeks to deter him from abandoning his studies. Yet, Oz feels mortified and broken after the days he spent locked up in a small room without being able to sleep. He has continuously been

watched, investigated, and interrogated; a fact that makes him nervous even after being released (211).

To contextualize Oz's disgruntlement, one can refer to June Edmunds' research on young British Muslims. He argues that "young British Muslims are… opposed to governments using the 'Islamist threat' to justify restrictions on freedom of religious and cultural practice which they uphold in the name of universal human-rights principles" (237). Oz's trust in British values of freedom of speech and equity are destroyed. He is unable to recognize the main reasons for his arrest at first place and is confident that he should not have been arrested (Aboulela 211). Aboulela victimizes the young British Muslim, namely Oz, and illustrates his feelings of insecurity, vulnerability. She depicts his degradation and humiliation within a context of War and Terror, past and present, immigration and prejudice, islamophobia, and stereotypes.

Oz as many other young Muslims in this context are supposed to accept their roles of being always victims of Islamophobia and racism. The novelist through Oz's story attempts to demonstrate the way in which Muslims' rights are confiscated and relinquished in the struggle against terrorism. This results his alienation and isolation. Oz's father rejects to visit him because he is afraid that he might be dragged into the affair (Aboulela 178). Malak, similarly, accuses her son without being sure. She is convinced that he is responsible for ruining his life and that he will never be able to rescue himself from this situation (176). Yet, Natasha thinks that he is neither completely culpable nor totally innocent (177). She wonders what he has done "… they had taken him away and the magnitude of the charge against him was pitch-dark and shameful" (75). She at this moment is blaming Oz and is unable to think or move (75). Ultimately, Oz abandons university and this "passe[s] around the department with relief as if [they] were well rid of him" (309).

Mass media with its diversity confronts the contemporary man with a difficult diversity of stimuli and experiences. Individuals as passive receivers will miss their possibility of individuality. What goes in the mind of the viewer watching a certain program on television may be the same with the others watching the same program (Baumeister 81-82). Indeed, the more society is developing the more individuals feel alienated and their self-identification process is always distorted and disturbed. The news reported about Oz affected his self-esteem, his personality, his self-identification and self-definition in addition to his image seen by the others.

Before his accusation, Natasha did not perceive Oz as depressed, lonely, isolated, disadvantaged, estranged from his family, or having more political objections than normal. He seemed integrated and very well adjusted (Aboulela 142). However, this will change quickly. Media distorted his image as a Muslim, a British, and a brilliant student to replace it with a terrorist's one. As a result, his reputation among his friends, his teachers, his neighbors, and the society he lives in, in addition to his mother is soiled[150]. He became alienated and prefers isolation, rejecting to talk about the details of the incident or even justify or prove his innocence.

III.1.4. Jamaleldin's Alienation

When return and real perception of home is not achieved, feelings of displacement and alienation are generated and those also will trigger the feeling of rejection of the *hostland* and again the desire for the homeland; a dilemma that is portrayed in the two novels under study. For Aboulela's Jamaleldin, for instance, when he returns back to his supposedly home and people, he feels detached from both his origin and the Tsar (237).

At the first encounter with the Russian in the campfire, Jamaleldin feels estrangement. Leila Aboulela craftly uses the laughter as a symbol of difference between the self and other. He becomes conscious of his smallness, weakness and ignorance and the Russian's strength, power and advancement. The narrator emphasizes that

> laughter was a language Jamaleldin could understand…. Some of it was a good natured; he was, after all a symbol of the ceasefire, a reason to celebrate. Tonight, they would be issues extra rations of vodka and there would be songs around the campfire. But there was another kind of laughter. He was little and they were grown men. He was something and they were something else. (2)

Laughter here refers to difference and individuals' isolation from the other. Jamaleldin recognizes his difference through trying to understand the Russian army's laughter and this accentuates his alienation. However, later, Jamaleldin seems to be assimilating when he began to enjoy the fact that he was an interesting figure at court while the others were attracted with his difference. He makes friends of his age. He becomes capable of discovering the best in others

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[150] Natasha reveals: "the news that Oz has dropped out was passes around the department with relief as if we well rid of him. One of our best students. After yet another dismissive shrug, I hid myself in the ladies and cried with anger, ashamed that, even now, I could not stand up for him. I could not say that when he was in my class and I marked essays, I would leave his to the end, just so that I could tolerate better the awfulness and apathy of some of the others'. His would be always rewarding, worth the effort I had put into my lectures and worth the facilities in place." (309)

and satisfied his captors with the fact that he has forgotten his past. Maintaining this impression makes his satisfied too (56).

Jamaleldin's satisfaction and belief of being assimilated and accepted did not last forever as the Tsar refuses his union with Princess Daria Semyonovich as he is incompatible in status and background. The Tsar reminds him that he must marry from his kind like a tribal chief's daughter or an emir's to serve his aim[151]. Again, his difference is accentuated, and he is pushed into the margin. The Tsar's rejection of his union illustrates Jamaleldin's alienation from the host society. Thinking that he is accepted among the Tsar's people and army makes him naïve. He later feels distant from Nicholas after been his godfather, "…the conductor, the thrower of crumbs, the arranger of roles, the changer of destinies" (194). Jamaleldin becomes the chess piece, while Shamil has modified "the rules of the game" (194). Here Jamaleldin recognizes his difference and the impossibility to be alike or accepted. He acknowledges his weakness, his wilderness, his inferiority, his slavery, submission and loyalty to the enemy. This recognition accentuates his feeling of marginalization.

In addition, he is estranged from both the *hostland* and the homeland. Anna remembers Jamaleldin when trying to recall her shadows of her memories of Petersburg and describes him as a strange other "[a] figure, a name, a face shaped" (Aboulela 120). She had not known that he was Shamil's son or doubted but was not interested to know where he is from and where he belongs to; all that matters for her is that he was different, he was 'Asiatic'. His Russian language and manners or conduct did not raise her doubt. Anna describes him to Ameena: "[h]e was certainly not a highlander; he was certainly not the enemy. 'Yes of course, he is an officer', she said. 'I danced the Mazurka with him once.'" (120). While Ameena is shocked by his manners, Anna emphasizes that he is a Russian gentleman and dancing with her was their customs which he has adopted (120).

Later, when he returns back to his people, Jamaleldin is again estranged and is considered different. He is more modern than his people (Aboulela 184). Jamaleldin started to look at them and forget that he belonged to them and that he was one of them (241). Zeidat emphasizes his

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[151] "'You will be my mouthpiece in the Caucasus. You will bring enlightenment to your own people. For this I have fashioned you.'" (58-59)

estrangement by saying "what good is a man who drinks wine and dances with half-naked women? What kind of fighter will he be? I cannot say this to my husband, but I am telling you now, woman to woman; what use Jamaleldin be to us? I say better a larger ransom than such a son.'" (189). Jamaleldin feels also estranged when he started talking about what he knows and what they ignored like railway trains, telegraphic communication, paved roads, sanitation, gigantic ships, and telescopes (259). In order to "civilize" them he wished they could understand the importance and utility of all what he is mentioning, however, they requested him to speak to them about what is useful for them and this stuck him. He recognizes that their logic is not like his, he insists on peace and they insist on resistance. He was talking about Russia and they were preoccupied with jihad (259). Unable to understand their logic and their main reasons of resistance, he feels estranged.

Jamaleldin and the people around him back home feel his difference. Everything became strange to him. The food, the five prayers at the mosque or the longer ones, the long days of fasting, the ventilation and the sanitation all make him feel ill (Aboulela 260). In the previous years he spent in Russia, he forgot all the fasting and even Ramadan itself. His assimilation seems to be impossible since he "was out of practice, fainting from dehydration, vomiting in the evenings immediately after breaking his fast" (260). People around him and especially Zeidat notice his inability to fit in and recognize his estrangement. They compare him to Princess Anna and understands that they are totally similarly inapt to adapt to their new way of life (260). They all observed Jamaleldin and brazenly spied on every word he says (261). Zeidat continuously tries to find fault with him and broadcast his errors to the others, erode his confidence, threatens to end his correspondence with his Russian friends and scrutinize them and orders him to keep them short (261-262).

As Shamil recognizes the difference within his son and the challenge at hand, he imposes a thorough regime of assimilation like lessons to relearn the Avar language, the Qur'an and Islamic practice. He also insists on the importance of a tour of all his territories, accompanied by Ghazi (Aboulela 260). However, Jamaleldin mishandles his way through all this with neither interest nor capacity. As he feels different and estranged, his alienation is emphasized by loneliness. He, either prefers to be isolated from everyone and spend time with Chuanat, "the most fluent Russian speaker in the household since she would tell him about Anna, who was

often in her thoughts. And he would speak to her freely of Russia without her interrupting him or judging" (260) or stay with Ghazi (273-273)[152] and his sisters (261) or stay in Bahou's room (260). He also prefers loneliness since he strives to leave Dargo (262). It was his father's company which frustrates him most since after all these years he feels alienated from him now.

Indeed, Jamaleldin becomes alien and even his house that he built is strange for his people and as a result it is demolished. Indeed, this frustrates him and makes him feel humiliated in his homeland (Aboulela 262). In Russia he used to listen to Chopin, to dance in a ball, visit a theatre, play billiards and dominos or cards, yet, since his father banned all these in his territories, Jamaleldin feels strange and days seem too long and its "tone was somber" (262). He is unable to feel happy of his return and he already misses his "conversations he could not make with anyone else such as about Mozart over Schulhoff, on 'the French translation of 'wide-sleeved linen blouse'… etc" (263). He is also unable to understand his father's decision to marry him off soon and the talk about it. As a result, Jamaleldin prefers loneliness (263), therefore he is alienated. Instead, he feels relieved and is happy whenever he is addressed in Russian by the Russian doctor (274) or involve in a talk about his past and "about girls skating on ice, about the steeplechase and the railways. Good, kind people, neither devils nor monsters." (273). Alienation from old self is accentuated in these moments.

Furthermore, Jamaleldin's affiliation to his religion and father contributes to his alienation. Reference to the past makes the person proud of his origin and affiliation and "must always act honourably, with courage and patience" (Aboulela 26). Jamaleldin's, in particular, had been named after his fathers' teacher, Sheikh Jamal El-Din al Husayni, "the gentle Sufi scholar who preferred books to wars[153] (18). His affiliation shapes Jamaleldin's identity. Shamil insists that his son must always remember that he is "an Avar" and be proud of being the son of "Shamil, Imam of Dagestan'" (26). However, his affiliation heightens his alienation instead of belonging when he is Russia.

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[152] Jamaleldin feels "a rush of love" for his brother Ghazi (273), "it is a pleasure just to look at Ghazi, to watch his face. It did not really matter what news he brought him" (272).
[153] ".. Shamil's strength came through him. That was how he had become Imam of Dagestan and was now leading the tribes of the Caucasus to fight the armies of the Russian tsar." (18).

III.1.5. Shamil's Alienation

Shamil is also alienated by his people, the infidels, even if he was struggling for them and resisting the tyranny of the colonizers and wars. Even if he became a hero who fought against oppression (Aboulela 297), he was unworthy of their treachery and ill treatment. His *naibs*[154] turned down on him at the beginning and later in many wars and even at his surrender. His son was kidnapped and later was not allowed to see his son Ghazi again (317). Besides, instead of speaking about his bravery and courage, the Russian newspapers reports that Shamil is fascinated with Russia and wishes if he could be born again to serve the Russian empire (295). David insists that "in his own words Shamil was expecting to be tortured or executed. Now he is getting a taste of Christian mercy and he is grateful." (295). This is again a distortion of Shamil's image. However, Anna cannot believe that Shamil enjoys his captivity, loves Russia and regrets all the wars (295). More attempts of the Russians to misrepresent his image played a big role in alienating him.

Moreover, rumors rose of the betrayal of his people on his way to Gunaib. David says that "his gunpowder and wagons were robbed by his people? They hurled insults at him as he passed" (Aboulela 293). He was betrayed by tribal chiefs (294). His sword was taken (294), and he was given only a choice (293) either to surrender or the whole village, women and children will die (193). At the end, Shamil had conditions to surrender but they were not honored. He was disarmed and the sword that he wished to keep fighting with until it shatters to pieces was taken from him. Instead of "setting out for the pilgrimage, [there] he was in Kaluga being asked by this pleasant Russian minder about what he thought of the local women's low necklines." (299). Again, instead of treating him as a worrier and a hero, they disproved him from his sword that represented all his resistance, kept him in Kaluga and the tsar rejected him the permission to go for Haj (304).

Shamil's mental and physical state is described by Anna who meets him after his surrender in the ball held to his honor by saying: "Shamil looked out of place amidst the wine and dancing… He looked fatigued, as if everyone's eyes on him were casting a net to hold him in place." (Aboulela 296). He looked estranged and not belonging to that place and she could

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[154] In the Free Dictionary by Farlex the word naibs means that under the imamate of Shamil in Dagestan, the imam's appointed deputy, who exercised military and administrative authority over a specific territory (The Great Soviet Encyclopaedia 1979).

sense his longing for home (295). Even if he might be fascinated by the difference and vastness of Russia, he was unable to accept the fact of living in it (297). In addition, feelings of displacement and estrangement were accentuated as he was away from his family and isolated from the others (297).

Shamil feels *powerless* during his last weeks before the surrender because for him they were worse than the surrender itself (Aboulela 299). He keeps moving from mosque to mosque "preaching, no begging, bulling, cajoling, for more men to join the jihad, for those who were already enlisted not to drop out. It was no use. Had he not taught that martyrdom was better than surrender? And yet Allah had not graced him with it, had not crowned his achievements in the best of ways." (299). Shamil at this stage feels helpless and all the struggles he went through were useless since Allah did not grant him the honor of martyrdom. When the Russians reached the peaks above him and his followers, they could understand that it is the end, and that defeat is at the doors. They believe "that even Gunaib, that impenetrable fortress, had betrayed and was now ready to crumble." (299). Consequently, Shamil's heart is in fire because of this fate. He pleaded his men to kill him by saying: "'I give you permission to kill me before they come for me. Spare me the shame.'" (299), but his men refused to do so[155]. The narrator talks about more treachery by his naibs who had been his friends, naibs he had respected and trusted (299). Shamil was inhabited with "a new inner flatness" (304). The Russian tricked him in Akhulgo and treated him like "a criminal, not a warrior", and they kidnapped his son and sent him far away to St Petersburg (183). This denotes that even if he were a warrior he was alienated and badly treated.

However, Shamil's surrender does not refer to his physical surrender to the Russians but the spiritual surrender to Allah's will. After being exiled, Shamil asks the permission of building a mosque and going for Haj (Aboulela 293) to Makah and Medina. Both these locations for Shamil and for any other Muslim represented spiritual and sacred places where man reaches a recognition that there exists one belonging that is to Allah. The story of Shamil and the whole novel is a reminder to the Muslims that whenever they go, they will find their belonging. And this occurs when one is conscious that belonging, and home are linked to spiritual and not

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[155] Shamil "held their arms, held their faces between his hands and saw in their eyes helplessness and love. 'If you won't kill me then leave me,' he said. 'Save yourselves. I give you permission, to leave Gunaib and I will stay here alone. I will fight when they come. I will fight them until my sword is shattered into small pieces and I will die alone.' But they would not go." (299)

physical places or objects. In Russia, Shamil recites "Qur'an in a place where it had not been heard before and kneel[s] down on a piece of earth that had never been pressed by the forehead of a believer." (302). He is like Malak who recites it everywhere she goes thinking that this is the most "fulfilling" thing she does every time (312).

III.1.6. Anna's Alienation

Anna feels estrangement and difference from her husband David**.** She feels that they were getting into "the murky area of their marriage. That cove which nurtured difference, rather than peace." (Aboulela 50). Aboulela expresses David's coldness and unshared treatment to his wife Anna: "she hugged him 'Thank you for understanding that I need to be here.' He did not return her embrace and instead lit a cigar" (50). David misunderstands her attachment to her land and home. Anna is the granddaughter of George XII, the last king and David would accuse her of being proud if she mentioned this. In order to not be accused of her pride "[i]n turn she would defend herself by saying that she wanted simplicity and closeness to the peasants, that she worked hard and did not indulge herself in luxuries." (50). Now Anna when looking at her husband "holding his cigar in one hand, the mother-of-pearl ashtray in the other" (51) she is faced with the truth that she does not want to see him. She is now escaping from recognizing that this is the husband she loved once as everything in him changed as he became more Russian (51-52). He is totally different, and she no longer understands him or his thinking or manners. She also refers to her feeling of alienation when she firstly got married to him[156]. In Shamil's house she recalls those memories of her wedding day (120). From the beginning her feeling of difference emerged, she could understand that he is Russian, and she is Georgian, but she was unable to reveal it even to herself; a truth that Shamil knows (235) but not her or her husband. Eventually she feels she does not know him and consequently she feels alienated from him.

Furthermore, Anna as an unaccepted Princess of Georgia by her husband and by the others, tries to claim her status and position within another context that she feels not to belong to. For instance, Anna reveals: "'[i]n this audience I will not be a prisoner. I will be what I really am, a

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[156] "it was such a long time ago, before she was married. An adventure of bright nights and the grandest buildings, dresses and jewels, Moscow balls and the thrills of coming onto into society. Even though she was homesick for Georgia, even though she knew that she did not belong at court, she had revealed in the music and the dancing. The steps came naturally to her, the fluid movements, her gown lifting, the music passing through her skin, flushed afterwards, pretty and thirsty, reaching for a drink." (120).

princess of Georgia.'" (Aboulela 109) and held herself straight and says with all her strength: "'I am a princess of Georgia. I will not be summoned by him" (112). However, in an evoked resemblance to Shamil at the Russian ball, the novelist compares the estrangement and alienation of Shamil to Anna who is similarly "out of place in the aoul at Dargo." (295). At the same ball she is addressed by Shamil as Queen of Georgia (296), however, the Russian officer, tries to correct him by saying: "Princess Anna" even if she "stood like a queen and breathed like a queen, a moment in which Georgia was its own kingdom, not annexed to Russia" (296). This may illustrate that Aboulela refers to the fact that in this Western context, individuals, Muslim specifically, should not remain prisoner of their acclaimed position and status given to them by the *Occident*, but claim their real self. Instead of being alienated and pushed to the fringes, people must be proud of their affiliation and struggle to prove themselves within estranging and alienating societies.

In Shamil's house and among his wives and people, Anna again feels estranged from the place she has been brought to from others and feels the estrangement of the others to her. She, in fact, struggled to understand their accent, their foreign words, repetitions and hand gestures. To understand them she tries to comprehend their "facial expressions, their ages to gauge their hierarchy" (Aboulela 117). Anna investigates the room she stayed in to compare it with hers. She "found herself measuring the room: length eighteen shoes, width twelve. She pressed her palms against the stone wall. Such thick walls, only a cannon could burst them." (121). Anna feels incarcerated in a suffocating room where she misses her armchair and all her belongings. Indeed, Anna too as a victim of estrangement, isolation, she suffers from an alienation from her husband, from her people, from the host people and from herself in Shamil's.

To recover from the feeling of estrangement, Aboulela offers a setting that provides remedies which is enveloped by the effects of sounds and images. For instance, when Anna feels the need to forget the coming events and the two strange days, she forgets the past and the future. Nostalgic feelings of "the colour green, the sound of the waterfall, Alexander sitting by her side. Nothing made sense except existence, feeling the grass beneath her bare feet, the sun on her hair, the taste of water through her parched lips." (115). Her five senses of the present setting play a big role in evading her feelings of loss and incarnation of the present, unacceptance of the past, and uncertainty about the future.

After her release Anna again feels alienated and estranged. Her first dinner in freedom "was, though, the napkins and candles that held her attention, the sensation of sitting on a chair at a dining table; all the mundane things she used to take for granted, were now to be singled out and either appreciated or silently ridiculed" (Aboulela 255). She feels estranged not only from her surrounding but also from herself "[s]he was there between them like a faint colour or a scent" (256). After missing all these from her past life during her stay in Shamil's house, all seem to have no importance and significance to her. Anna feels strange and isolated from her surrounding and her husband who observes her every movement and response (255). "The spread of food and dinner had disgusted her. She could only eat very little and now had indigestion. After eight months of abstinence, the smell of wine had gone straight to her head and after two sips she had given up." (256). Even though the room was sparsely equipped, to Anna it looked clustered. Her "sense of dimension, of bearings, had all been altered." (256). She could not remember her husband's manners and if he had always been that pushy and nervous and if he had always been speaking with a loud voice (256). Consequently, Anna avoided company with anyone and talks with her husband (293) as she feels suffocate and estranged.

III.1.1. The Alienated Reader

Aboulela's novel is a depiction of the alienated and exiled individuals who suffer from different crises of identity in their journey for finding the self and seeking for a singular identity. Even if the novel is written in English, the novelist uses Arabic terms, words, and expressions to alienate the occidental reader (Al Maleh 237). She may desire to place the Western reader in a state of unease, like many other Arab novelist writings in English. Indeed, the narrative here makes the reader as the "other". For instance, Aboulela uses words such as Haqq (301), Imam whenever Shamil is mentioned in the text (217,229, etc), Sheikh (18, 57,127, 161, 207, 217,218, 231, 234, 303), haram (239), dervish (305, 317, 318), kaftan (312), tariqat (216), In addition to some words coming from other origins like Afghan, Turkic, Russian ones as burka (91), lambskin papkh (204), cherkesska (240). Besides, she inserts some others which have a spiritual meaning or relate to spiritual places and invocations such as *La ilaha illa Allah* (186, 269), *Insha'Allah* (34), *bismillah* (127), Umara (317), Haj (293), Medina (317-318), Ka'aba (317), *zikr* (216, 219, 303, 314). Qur'anic verses are also used (275, 263, 304, 305) and Al-Fatiha (305) to estrange the reader who feels superior and uncomfortable with it as an outsider of the religion.

However, with Shamil's assertion that Muslims and Christians worship the Same God (150, 229), the text immediately opens the door for assimilation and questioning. All these references contribute to alienating the reader.

In an interview with C. E. Rashid, Aboulela conveys her dissatisfaction with the manner through which Muslims in Britain are ever more pursued by prejudice, racism. Aboulela insists that Muslims who publicly show their faith, are consequently exposing themselves to criticism (623). The opening of *The Kindness of Enemies* is a portrayal of the Muslims' dilemma after 9/11 and 7/7 in Britain. In her text, Aboulela's main characters from the present endure dreadful experiences of examination and interrogation. From the beginning of the novel, both Oz and Malak identify themselves and are identified as Muslim, yet Natasha does not, since she no longer believes that she belongs to her secularist Sudanese father. Even if Oz and his mother seem to defy the position of the British Muslims in Britain because of their lifestyle, career, background, and the house's location, they can also be epitomes of British Muslims who have managed to be assimilated into the British social and cultural life. However, they find themselves suspects. The three characters endure a mental and emotional anguish with dire repercussions.

In addition, silence plays a big role in emphasizing the individuals' oppression and alienation. Arabs and Muslims either women or men remain silent without being able to defend their culture, their religion, their belonging and their identity. Aboulela, by writing *The Kindness of Enemies,* breaks the bounds and crosses the boundaries of these discriminated and alienated people in the West to correct the image of Islam with the lingua franca of the world. Silence contributes deeply to the psychological suffering of diasporas, immigrants, and exiles. The novelist is the defender of Natasha when she is accused and interrogated. The defender of Oz whose life as many Muslims living in the West is destroyed by common stereotypes about Jihad, Islam, and Muslim. She is the defender of Imam's Shamil's personality and struggle against the accusation of extremism, savagery, and murder. She is also the defender of the poor Jamaleldin who became a victim for the Tsar's greed. She is the defender of Malak's faith and Anna's belonging and status. Aboulela's novel is an attempt to voice all these characters, leaders in history and people in modern day sufferings in their journey for self-identification. She tries to break the chains of alienation and bring their stories to the surface to the world.

Alienation is a normal outcome of existential dilemma both in inner and external struggles of human beings. In fact, alienation is the result of a long journey of the search for identity. Individuals in the modern world are unable to recognize the essence and meaning of their existence in the antagonistic world. Alienation is one of the features that cause pressure with individual identities, which is generated from the pressures between various characters and their affection and connection to the homeland or to the host society.

III.2. *In-betweenness*, Borders, Memories and Nostalgia of the Exiles in *The Kindness of Enemies*

An exile is someone who inhabits one place and remembers or projects the reality of another (Seidel ix). Exile only necessitates that the individual presence is in a place different from the one of origin (Seidel) voluntarily or involuntarily. Likewise, exile comprises being detached temporally and geographically from a location of habit. The concept of exile is described as separation, banishment, withdrawal, expatriation, and displacement which produce the emotional expression of loss exhibited as grief and nostalgia. The achievement of exile is as being "permanently under-mined by the loss of something left behind forever" (Said, *Reflections* 173), which is a chronic condition of complete 'estrangement'. Exile, in a sense, is that *third space* between home and the self. It is positioned nowhere and everywhere, which is a productive basis of creativity to Said. Physical exile is "strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (Said *Reflections* 173), where the exiled individual is endlessly questing for return (Shahidian 76).

Exile is a continuous consciousness that one is not at home. The exile feels non-belonging to the place he lives in and he is oriented to a faraway place. Exile is also an "orientation to time, a plotting of one's life story around a pivotal event of departure and a present condition of absence from one's native land" (Barbour 293). As Habib states, return becomes impossible but stays in the mind of the exile and "it flares or fades from person to person and from one circumstance to another" (88). The sorrowful exile is haunted by a struggle against sentiments of homelessness and loss. Feeling detached from one's homeland makes the individual even more attached to it. Exile is to be deprived from return to the place of belonging. It is to be denied a culture, a language, and a sense of solidarity and unity with one's people, not only to be deprived

from the return to a land (Naguib 75). The exile knows that in a secular and contingent world, homes are always temporary.

Nevertheless, borders and barriers, which enclose people within the shelter of familiar land, can also become prisons, and are often defended beyond reason or need. Exiles cross borders, break barriers of thought and experience. Exile is based on the existence of "love for, and bond with, one's native place; what is true of all exile is not that home and love of home are lost, but that loss is inherent in the very existence of both" (Said, *Reflections* 185). Exiles are always conscious about the temporality of their homes and the existence of a shelter between barriers. Exiles suffer from both home lost and home longing. They never reach the state of being satisfied or secured. For Said, whenever exiles get used to the unbalanced and chaotic life of the exile, another force will erupt it again (186); in the case of Jamaleldin in *The Kindness of Enemies* this force is return.

When the exile is conscious of his exile this knowledge makes his experience to be so cruelly painful, for what one has lost is carried in this forced or unforced nomadism from geological space to another. All that one has lost remains "over there", the place once known as home and which is now is distant and vague on the world map. The exile brings with it an irreparable fissuring of self from homeland. Often alienated from the adoptive countries in which s/he comes to live, s/he is left with the solace of memory; it is in this way that the exile may attempt to belong wherever s/he is. For those whom a physical return "home" is rendered impossible for economic and/or political reasons, visual images, memories, dreams, and nostalgia provide them with a reprieve from the antagonisms that surround and poison their everyday lives. However, when an exile is granted the opportunity of return or is forced to return, more and more antagonism and feeling of loss is experienced.

Memory has a key role since it aids individuals feel less alienated by recreating a familiar frame of reference[157]. Yet, memories can transform and be untrustworthy[158] when they are characterized by trauma and pain[159]. Therefore, memory is being a conscious awareness, a pleasing or a painful one, through which individuals return to their past and evoke the happenings. The selected novels in this thesis discuss characters who evoke their happy and

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[157] (Dufoix 70).
[158] (Safran "The Jewish" 41, Kamboureli "Diasporized Body" 21).
[159] (Safran "The Jewish" 37, Cho "The Turn" 11).

painful past that fall under long-term memory. However, some of these memories can be real but others are a creation of one's imagination.

Desire for the homeland is triggered by alienation and the sensation of rejection in the *hostland* in the novels under study. In fact, diasporic individuals have powerful emotional relations to the homeland which produce a longing for return (Safran, "Diasporas" 83) and consequently, this is a motivation for diasporic writings.

The Kindness of Enemies is a text of *place* and *space* within the notion of diaspora and colonialism. It comprises real and fictional places, the feelings linked to the original homeland and the *'hostland'*, senses of *in-betweenness*, of living on a margin and in exile. This part attempts to discuss the theme of exile and the related feelings of *in-betweenness* with the effects of borders, return, memories and nostalgia on both the exiled and self-exiled characters in the novel. It also attempts to shed light on the exile's influence on identity formation.

When Jamaleldin finally reaches Petersburg, he is raised in a family which would foster him. He is obliged to stay and live in a town where children who "grudgingly shared their toys and clothes with him" (Aboulela 55) and with parents who were not his. His nanny speaks to him with a strange language not in the Avar language, but words are not important for him, since the tone of her voice and the clucks and music in her sentences are understandable. In this exile, the innocent young son of the Lion of Dagestan feels exhausted "from the assault of newness; of space, sounds and smells betraying him, food not being food and speech not being speech. All this strangeness demanded his attention, all these new people in his life drew him out, pushed or goaded or cajoled him." (55). He is himself estranged from this context and all that is around him is estranged from him (28). All these feelings trigger in him memories of home and make him feel unhomeliness. He, at this point, remembers how his mother told him not to cry and be brave since he is an Avar. Longing for home fills his heart and all Jamaleldin is able to do is to wait, watch out, be alert and be ready for what comes next (55). He accordingly tries to resist the pain and suffering generated by his exile but later he will fail.

Jamaleldin was only eight years old when he was kidnapped and taken away from his home by the Tsar. Along his stay in Russian, he becomes absorbed and overwhelmed in the Russian culture and his ties to his homeland start to weaken gradually, even if memories of childhood are vivid. Eventually, Jamaleldin abandons thinking that his father will rescue him, and he will be

returned to his home. After the desperate waiting for his father's rescue and being humiliated and bullied when he was a child (Aboulela 55), he later at puberty recognizes that "what felt like an alien challenging prison became a home with known boundaries, tightly filled with much to keep him exercised and amused" (56). Then, he becomes attached to Russia and tries hard to assimilate and be loyal to the tsar. However, when he hears that his father is finally capable of returning him back, he starts to think about his dreams of a career in Russian army will fade away and that now he will return to his home. He is shocked and feels displaced in the exile which he starts to consider as the new home. At his return, though, deep family bounds are revived by the way they welcomed him with. Again, he is faced with the challenge of adjusting himself to his homeland that turns to be his new exile, but again he fails, and his ending is tragic.

In Russia, Jamaleldin could bring home to exile with his memories about his childhood. Later, when he is back home, he brings back memories of exile, which started to be his new home, by speaking Russian, and taking all what could not be found in Akhulgo. However, whenever these things are confiscated, he feels lost. Akhulgo for him, is where Ghazi, his sisters, Chanuarat and his grandmother's presence is soothing. It is the place where he feels alienated from his religion, from his father, from his career, from his lover, from modernity and all the amusements and joy he experienced in Russia. At home, he feels suffocated, and cannot adapt; as a result, he faces his tragic ending.

In order to escape the dilemma of exile and recover from its wounds, the novelist proposes memories and nostalgic moments. In exile, Jamaleldin recalls his vivid memories of Akhulgo whenever he feels loneliness. Memories that could make him smile at his brother Ghazi, or "smell his father's beard and breathe the cloudy air of the highest peaks" (Aboulela 56). The images he evokes are connected to the past. Yet, images of Ghazi as an adult, and Shamil's new home in Dargo are impossible to be speculated. At this stage, Jamaleldin could neither be interested in his family's present, since he no longer has access to it, nor betray the tsar who raised him. Moreover, "his captors' values must be his values, their rules obeyed, their aspirations supported." (56). Consequently, he is offered to serve in the Caucasus as a reward. While standing between the Russians and the mountain tribes of the Caucasus, he feels *inbetweenness.* In the Caucasus, "he would be in a link between the two sides, he would carry peace and modernity to the highlands. Greater Russia's goal, the subjugation of the mountain

tribes, had become, for him, an abstract attainment." (56). *Powerless*, he does not have the right and the tools to question it or doubt it since "it was too much a part of the larger scheme of life." (56).

After years spent in Russia, Jamaleldin's memories of his home are still vivid. At his first week at the Kadetsky Corpus, he imagines Younis presence and recalls his last moments with him before he was on his way to Moscow. Jamaleldin, ashamed if anyone had seen him talking to the imagined Younis in the Avar language, he "plunged into the race to prove himself" (Aboulela 195). In a debate within his self, he thinks that he has no time for homesickness, no time for memories, and questions himself why this happens now after all the years he has spent in Russia (195). Indeed, memories helps in recalling the feelings of safety and comfort that are found in home while in exile, yet sometimes, like for Jamaleldin's case, memories may make exile unbearable. As a result, to avoid homesickness and adapt to exile, one must forget all his past memories, which is an impossible task.

Jamaleldin, after considering his exile as home, recognizes that he is again going to be sacrificed. During the negotiation, he understands that "the truth was that he had been a hostage all these years held by elastic constraints. A rubber band that allowed him to join regiment, dance in a ball, ask for the hand of Daria Semyonovich" (Aboulela 226-227). Humiliation runs to his blood and it was too much for him since he believes that he does not belong to his father. He is unhappy for returning to his father. He no longer feels he is one of his people. He has even forgotten how to be. Instead, he wishes he return to be to what he knows he is (227). Jamaleldin now is in a dilemma. He recognizes that Russia for him was an exile but not the actual home. He now deeply feels *in-betweenness* and his non-belonging is accentuated (227).

As Jamaleldin is unable to distinguish between where his home is and where exile is, he later recognizes that what he got used to and feels attached to and is unable to leave was not home but exile (Aboulela 226). He tries to revive and go over his memories of a desired exile. For instance, he feels happy to see the Russian doctor, to talk to him in Russian, and get news about his friends in Russia (274). What the doctor prepared for him could ease the pain; however, for Jamaleldin the talk is enough and the remembrance of the good days he spent in Russia, his accomplishments, his friendships, even the disappointments of not being able to marry his Russian lover and to engage in active service in the Crimea (274) sooth his feeling of

estrangement. He shared all this with the doctor, indulging in the memories "listening to the doctor as he narrated the latest military gossip, who lost money to whom and who was called to fight a duel. Bright brief life as he had known it." (274). His return makes him feel to be "a condemned man" (197) who is "self-scarificing" (198) who spends his "last days of liberty" and is obliged to return to "the wilds" (198). During the three years after his return memories from his past in Russia all were haunting him. Even if his father orders his marriage (229) to revive and strengthen his belonging, Jamaleldin, the alienated son, feels attached to his exile and detached from his original home, and that is why he refuses. Eventually, he is unable to make a reconciliation between exile and home and between past and present. He thinks that it was too late to rescue him (195). As a result, he suffers again from estrangement and non-belonging. Feeling of *in-betweenness* and ambivalence led him to his death against his will even if he wanted to live and feel healthy.

Jamaleldin's *in-betweenness* is illustrated in the novel in many passages. For instance, when the Russian army is returning him back to his father, his Russian dress is replaced by the Chechen one. Ghazi insists that his father "will not see [him] in these clothes." and required him to change them with other native clothes brought to him (Aboulela 240). Jamaleldin, feeling unable to understand their purpose of changing the clothes or even its meaning to them and to Shamil, responds by saying "I can't" but finally, unable to decide, "he tugged off his boots, he unbuttoned, he pulled down. The cold air on his skin, the snow-capped mountains above and a Russian military uniform fell into a heap on the grass." (240). At this moment Jamaleldin is *in-between* the two dresses. In fact, the dress symbolizes his belonging. The Chechen's one symbolizes his childhood, his family, his belonging, his origin and religion, whereas the Russian's one represented his dreams, future career in the Russian army, his loyalty to the tsar, his love to Daria, and fascination with modernity and the Russian culture. He is neither Russian nor Chechen. Additionally, as deprived from both clothes, Jamaleldin feels released, but quickly when he dresses in "the familiar-unfamiliar" dress he feels week, fragile and vulnerable. A feeling that evoked a memory of his departure from home (240). One can illustrate that Physical and psychological division is inevitable for the exiled individuals. Jamaleldin is forced to travel back home that he perceives as exile after all these years. He is required to make a choice but ultimately, he is unable. His feelings and *in-betweenness* and the sensations of ambivalence that

he feels from the beginning of his journey till the end make him unable to resist the impacts of the exile.

Moreover, diasporic experience either founded on involuntary or voluntary migration are often considered as a challenging condition of *in-betweenness* (Safran "Diasporas" 83-84, 92-93; Brand 20). Senses of *in-betweenness* are triggered by the tensions that occur between the homeland and the *hostland* (Gilroy "Between Campus" 124). *In-betweenness* is about not being entirely accepted as a member either of the homeland or the *hostland*; it is about residing in one place and thinking of another (Safran "Deconstructing" 12; Clifford "Diasporas" 311; Cho "The Turn" 13). Hall refer to his own feelings of *in-betweenness* as having the puzzling perception of a "familiar stranger" or being "not wholly of either place" ("The formation" 490). The sense of being between two or more cultures is a spatial and cultural conflict.

The feeling of *in-betweenness* and the longing for the homeland that are felt by diasporic individuals is linked to homesickness, nostalgia, and also to their feelings of alienation in the *hostland*. Safran's argues that these individuals repeatedly "believe that they are not, and perhaps cannot be fully accepted by their host society and therefore feel partly alienated and insulated from it" ("Diasporas" 83). His argument comprises the diasporic individuals' "complicated and often uneasy" connection with the governing part of the *hostland* ("The Jewish" 37). Senses of alienation and the issues of belonging are still perceived as indispensable characteristics of diasporas and have gained more relevance, as they are regarded as the essence of many psychological problems amongst diasporic individuals (Langwald 57).

Natasha, similarly, in exile evokes memories of the past to encounter her home and recovers from the harshness of her exile that suffocates her with prejudices, stereotypes, suspicions, accusations, alienation, homesickness, belonging and identity issues. For instances, when Tony informs her about Grusha's call and her father's sickness, she recalls memories from past. She reveals: "they crowded around me now, these names and faces from the past- my reproachable father" (Aboulela 104). She continues by describing how successful was her mother's friend, Grusha, and how she misses her dishes and her sponge honey cake that used to be present on every birthday table. She also expresses her missing of her Arabic with a Russian accent, her deep gold hair, and Yasha who supported her when her parents divorced (104). Furthermore, she remembers her childhood adventures with Yasha (106) and these memories just make her smile.

She reveals: "tonight I nursed my memories …[and]… tonight I wanted to reach, through sleep, to the comfort of how we used to be" (106). However, these nice memories are quickly destroyed by her nightmares of the dead baby in the drawer and Gaynor accusation make her wake up warm and humiliated (107) and surface into tears (107). She again, in front of Tony's house, recalls memories of homecomings after her abortion, memories of the time she spent and things she did with attempt to revive the feeling of home, however, few moments later, she is devastated and breaks into tears, because of regret, when she sees her mother's things packed.

Natasha when she is back to Sudan is again chased by memories of her childhood to adapt to it. She says: "[a]ll this had existed while I was away. Khartoum as a city, its people, those who have never known me. My mother and I had simply dropped off the radar… our absence came to be considered the most natural of outcomes." (248). She carries on by talking about her mother and father's hopeful relationship and love and romance, her trips with her father to the river on a boat (248), her mother's visits to Grusha and their discussions in Russian. She remembers every detail about her parents and believes that she would always carry them and recognize that "all the other layers on top could not obliterate this core." (249). Other memories and experiences will never destroy them. As a result, she will always hold the heaviness in her chest whenever she thinks of them since they had been good parents and she had been a bad child to them (248-249). However, she could not remember the picnic trip with her parents and "being such a happy child" (288). Again, one can illustrate that as memories comfort and heal the wounds of the exile, they can also generate regret, feeling of alienation and the inability to find a safe shore that is to belong.

Unlike Jamaleldin, Natasha journey does not end tragically. Her trip to Sudan illustrates her *in-betweenness* since she has no place to belong to. In her childhood modernized house, she is rejected and alienated by Safia similarly as she was in her second childhood house at Tony's after her mother's death. Consequently, she keeps looking for Tony's house in Khartoum, a sign of her exile, where everything that exiled her started (Aboulela 249). Since both her mother and father are dead, her physical home that she longed for is impossible to be reached. To survive, Natasha has to make a reconciliation otherwise her ending will be like Jamaleldin. The novelist chooses not to generate and repeat the same ending from the past by providing three important tools for survival. The first one is provided by Malak and which is the faith and the recognition

that there is no physical home. Spiritual home allows the person to continue living and not succumb to the hardships of life. The second one is by making a reconciliation between religion and modernity to fit in. The third one is by making a reconciliation between the past and present which is symbolized by Natasha's half-brother; Mekki.

Indeed, in *The Kindness of Enemies,* Aboulela's Sufism seems to be proceeding towards an embracing of a worldwide spirituality. Aboulela's focus on spirituality emphasize on the sacred physical home or belonging which is all the time sought for; rather, her portrayal of the spirituality of the place demonstrates moral and historical dimensions of the spiritual struggle. For instance, Malak pursues spirituality by visiting spiritual places while being exiled endlessly in the United Kingdom. Visiting these places also embodies revealing a context of religious history and spiritual struggles[160]. Malak says: "[c]enturies ago, people in this very spot worshipped as you were worshipping just now. They believed like you believed." (312). Yet, Natasha thinks: "[a]nd centuries ago, as Covenanter history teaches, they also waged wars, resisted, and rebelled around issues of faith" (Aboulela 312-3).

Diasporic individuals have powerful emotional relations to the homeland which produce a longing for return and consequently this is a motivation for diasporic writings. Immigrants straddle lands, both looking forward to a new community and back to the old one, in attempt to find a place where to reterritorialize; to use Deleuze' and Guattari's concept. As diasporas, they will solely live confined between abstract and concrete borders and the sense of being different and of *in-betweenness* is accentuated. Natasha, as the protagonist of the novel, even if she assumes that she belongs to where her job, her house, belonging and career is, she is repeatedly calling back her origins, either by writing articles on Muslim past struggles, or feeling fascinated with the brilliance of her Muslim student or recalling memories and having nostalgic feelings of the past. Nostalgic feelings are generated whenever she is haunted by shame, regret, or desperate desire for a physical home where there is no space for crisis in the relational enterprises and coexistence, daily life, or identity.

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[160] Mona argues that the Dunnottar Castle was a center of religious struggle in Scotland where they were concluded by the arrival of the secular state; consequently, the link of spirituality with civilizational progress and national union has been ended. Yet, when the Christian Western struggle determined the Western present by creating political ideologies linked to Protestantism, "the Sufism of Shamil did not. The present of Sufism is decided by colonial military and ideological powers" (Mona 109).

In a context of intercultural dislocation and *in-betweenness*, Natasha is put in a situation of extreme anguish, who spends her life trying to fit into one place, but is always out of context, both in exile and back home. Natasha stands between the *East* and the *West*, between the outsider in the West and the insider belonging to Sudan in the UK, between the outsider again in Sudan and insider belonging to Russia/England while being in Khartoum. As a result, her quest for a singular identity of her choice is impossible, and she is imprisoned between the walls of turmoil, dilemma, rejection, crisis. To recover from this infected disease, if one can attribute the later to not only her situation but to the diasporas' as well, Aboulela with her string faith in spirituality proposes through the voice of Malak, the spiritual home and belonging.

Moreover, Aboulela's protagonist, Natasha, exemplifies the dilemma of *in-betweenness* of postcolonial historians and scholars, who may have a pressure on their unsettled relationship with Islam and the West. Natasha, for instance, is fascinated and do respect both the West and the Islamic struggle against the colonizers for their faith, heritage, and land. This is illustrated by her interest to Shamil's war of resistance and the other Westerners wars centuries ago (Aboulela 313). This has a deep impact on her interest and passion in history, when she communicates her historiographical viewpoint "History can be milked for this cause or that. We observed it always with hindsight, projecting onto it our modern convictions and anxieties" (41).

Anna is older and more mature when she is kidnapped. She becomes fascinated with Imam Shamil's personality and captivated by the lives of his wives, but she eventually comes to her senses and realizes that her future and loyalty are to her husband. However, when she is back to her husband, she feels estranged and alienated since she no longer can understand her husband. Therefore, she prefers loneliness and her being a Queen of Georgia, as addressed by Shamil, is denied instead by the people around her. Anna when she returns she could delve into memories of her exile in Shamil's house, which illustrates that exile is no longer a wound but becomes a rift. To recovers from exile, the novelist inserts dreams of home. Anna in her longest dream she ever had, take parts of a place that she considers home in reality. As she feels displaced, she misses her home Tsinondali in Georgia where she enjoys everything around her (Aboulela 190). This dream here comes to heal her feeling of homesickness both in her husband home and in her exile in Shamil's house. With a nostalgic feeling Anna evokes of non-existent memory from the past, where she starts "imagining what would have been preposterous months ago." (228). An

imagination that is characterized by an ambivalent feeling of attraction and repulsion. She imagines that she would join Shamil's resistance and that she would fight with the Chechens for the freedom of Georgia. This view makes her both excited and dislike herself, yet she could not stop thinking about it (228-229). Unable to get rid of these mental creations and imagination she "would contact those relations of hers who had been exiled by the tsar, who had never submitted whole-heartedly to the annexation of their country" (229) to share her anguish and try to understand herself. However, David, careful and pro-Russia, had always ask her to stay away from them (228-229). In this way Anna manages to retrieve her "unhomely" memories of loss and achieve brief encounter with the self whenever she is shuttered.

Malak, who belongs to diaspora group is also exiled in the UK. Even she seems to be adapted and not deeply affected by the suffering of exile, she seems conscious that there is no return to the physical home. As a result, her struggle in the novel is portrayed as a passive one if compared to Oz, Natasha and Jamaleldin. Natasha questions Malak's desired self-exile when she visits her house when she says: "[r]emarkable that a successful actor would choose to move to such an isolated farmhouse. Even the nearest town, Brechin, was miles away" (Aboulela 4). When return is not desired by the self-exiled, imaginary homes are sought for. In the case of Malak this imaginary home is a spiritual home where she finds herself relieved and secured. Natasha describes Malak's state at the *zikr* as if "a loud had been lifted from her shoulders. The darkness under her eyes was gone." (218). Yet, Natasha feels that she is the only who does not understand all what is happening in the *zikr* (218). Malak choses to travel around the country to pray, recite Qur'an and attend the *zikr* (312-313-314) to find her belonging.

In addition to memories and dreams, nostalgia plays a big role in the life of the exiles. Only memory and nostalgia can comfort them when even return is impossible. In *The kindness of Enemies*, Aboulela portrays her alienated and exiled protagonists and characters' movement from memories to nostalgia, in order to create a home in exile. Nash argues that Aboulela utilizes nostalgia and ultimately points to the transnationality of faith, so her fiction not only engages in but resists processes of cultural translation as well. She introduces nostalgia, memories, and dreams as a response to the discourses of *Orientalism*, Africanism and Islamism (*Anglo-Arab* 28). For instance, when being captured, Anna is having nostalgic feelings and desire to return

home (Aboulela 92), "a part of her had hoped that she would wake up in her bedroom in Tsinondali" (92).

Moreover, in the *Translator*, Aboulela argues that Islam "is [not] tied to a particular place" (179). She employs nostalgia to generate a sense of home for her characters who live in exile. So, the characters can be at home wherever they go. They find their stability in faith and the community of believers, like in *zikr* or mosque. For instance, in her own life, Aboulela has found the backing of "the sisters at the Aberdeen Mosque" vital as she was provided with "a new family away from home" (Eissa 1). This experience of a home away from home within the community of faith is dominant in *The Kindness of Enemies*.

Choices are the main factors that lead individuals to be unable to choose most of the time. It is claimed that *Identity conflict* is not connected with any specific phase in life. It rises from an interaction between personal commitments and circumstances. Baumeister argues that the later forces individuals to make one choice and betray the other. Thus, the subjective experience of an *identity conflict* is the fact of being in an impossible situation or being in-between two deeply felt values and consequently some advice is needed (232). For instance, Natasha in her life is faced with two choices to either reject her identity as a Muslim, when accusations turned towards her, or to confirm it, in the court. In these circumstances she feels torn between two values. If she rejects her origin she is seen as a traitor, so she is unable even if she wishes to hide her affiliations like many other immigrants. She feels unable to decide about her behaviors, that is why she seeks orientation and advice from Malak, Grusha and Yasha. Oz and Jamaleldin also face the same issue. Oz, for instance, is torn between being proud of his origin and heritage and refuting it when he is accused of terrorism. He could only reveal his feeling to Natasha who can understand him. Jamaleldin, too, is standing in the middle of the extremes where he either succumb to the tsar's culture and religion and will always be rejected, or repent and readopt the culture and religion of his father and sees himself as culturally hybrid. Indeed, they voice the experience of individuals suffering from *identity conflict* and identity crisis.

Borders as social and cultural lines are forms of demarcation. They are places of fear and worry. Borders are lines that infinitely divide social, cultural and mental territories for the outsiders, aliens and establish zones of fear of the other, of the self, and places of ownership and belonging is contested over (Brah 198). Furthermore, borders can be both physical places and

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mental spaces. They can be the spot of cultural conflict, yet they can also be spaces in which differences are met and contested. Aboulela purposes a unique narrative of border experiences with both common and uncommon themes. Borders in the novel are both geographical and cultural limits, they both determine location and guarantee no sense of a collective identity or a singular personal one. Borders put the alienated and the exiled on the margins and accentuates their feeling of *in-betweenness*, since they do not belong to the collective culture or identity nor have a singular and stable one.

For most people in the diaspora, return is impossible frequently due to a lack of financial causes or physical danger. In art, symbolic return to an imaginary homeland is from time to time easier to practice, yet it does not fulfil the longing for home completely. Though return often rests a myth it can produce anguish and confusion (Langwald 55). For the diasporas, return may not be possible. All what individuals can do is to adapt the new life in the host society and resist the hardships of existence within it. Malak is the best example of the adapted diaspora and self-exiled individual with selecting spiritual affiliation, belonging and home to survive. Diasporic individuals "wish to survive as a distinct community-in most instances as a minority- by maintaining and transmitting a cultural and/or religious heritage derived from their ancestral home and the symbols based on it" (Safran, "The Jewish" 37). Similarly, Shamil as belonging to the exiles, adopt spirituality as the wisest choice to overcome all the burdens of his resistance. Indeed, they try to maintain their spiritual faith in the host society and recreate the atmosphere they lived in the past instead of totally adapting and conforming to the culture and heritage of the *hostland*.

Exiles cross borders and "break barriers of thought and experience" (Said, *Reflections* 147). Aboulela, as an exiled writer experience the distance from the culture of departure. This fact offers her the possibility to gain new perspectives as she is an outsider. Said emphasizes this aspect of dislocation in his essay "On Exile". He argues that most people are primarily aware of one culture, one setting, one home; exiles recognize at least two, and this plurality of insight generate a consciousness of simultaneous dimensions (Said, *Reflections* 148). Thus, Cultural displacement may compel the exiled or emigrated author to succumb to the often ambiguous and shifting ground of an identity that is at once "plural and partial" (Rushdie, *Imaginary* 15). Noting this vagueness of a fragmented and multiple insight, Rushdie argues that "sometimes we feel that

we straddle two cultures; at other times, that we fall between two stools" (*Imaginary* 15). The profound pain of exile should not be neglected since

> it is the unhealable rift between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious. even triumphant episodes in an exile's life, these are no more than efforts meant to overcome the crippling sorrow of estrangement. (Said, *Reflections* 137).

Therefore, the painful experience of displacement affords writers like Aboulela a new vision about culture, about the past and the present in her fiction and engage her in a translation process of writing migrant literature as the one discussed in this thesis.

III.3. Identity in *The Kindness of Enemies*

Aboulela's *The Kindness of Enemies* is a novel that blurs the line between fiction, history and (auto)-biography. It delves into many characters' journeys to find their identification. It not only seeks to voice the quest for a diaspora's identity but tries to represent the real image of the famous figures from history who struggle against colonialism. As a novelist Leila Aboulela depicts the life of three prominent characters namely Natasha, Malak and Oz from the present to delve into their selves and try to voice their dilemma as diasporic individuals and immigrants who struggle in the *West*, Britain, to balance their Arabness with Britishness. It also delves into the life of Imam Shamil, Jamaleldin and Princess Anna to show their struggle as alienated, exiled, estranged figures from the past. The novel represents the image of Islam as a religion of faith and spirituality and not of terrorism. By combing the two narratives together Aboulela tries to emphasize the themes of identity, belonging, alienation and exile in a novel written with a unique style with the lingua franca of the world.

The novelist tries to excavate mosaic spaces by crossing cultural, national, and religious boundaries, and break the centering dogma by establishing spaces of tolerance, co-existence, multi-cultural and international understanding. This narrative tends to shatter the conventional and stable norms of narrative structure; narrative that deconstructs the identity of the text and inserts notions of diaspora, homelessness, displacement, and cultural hybridity. In this part we try to illustrate how identity is expressed, felt, and experienced by the characters of the novel? Therefore, we seek to answer the following sub questions:

1. What are the interrogating powers that drive the characters into diaspora to suffer from the identity crisis and the continuous search for identity?
2. How do the characters try to identify themselves in the middle of societies where their origins and positions are shaped by misconceptions of the West?
3. How is identity experienced, expressed and felt by the characters of the novel?

III.3.1. *East* versus *West* and *Occident* versus *Orient*

Characters in the novel either males or females living either in the past or the present try all to identify themselves in their contexts. Some of them, like Natasha, the main protagonist, Oz and Malak are the most prominent figures from the present to represent the dilemma of the diasporas, the Muslims in the West. Jamaleldin and Imam Shamil, similarly, are ambassadors from the past whose stories along the novel highlight a journey of the colonized, religious or acculturated self, struggling for resistance, and self-knowledge. To discuss all these characters' positions within the societies and the powers that affect their image and self-definition, we try in this section to shed light on the *East*/*West* and *Occident/ Orient* binary oppositions.

In reference to Said *Orientalism* (1978), one can point that *Orientalism* is the "corporate institution of dealing with the *Orient*" (5). It is the manner with which the *Occident* deals with, thinks of, believes, describes, teaches its views about the *Orient*, besides settling, and ruling over it. In short, *Orientalism* is Western style for governing, reforming, and having control over the *Orient* (Said 3). Said shows the oppressive ideological premises of *Orientalism*. Aboulela's text reveals how most representations of Islam are informed by the *Orientalist* discourse and viewpoints.

III.3.1.1. The Character of Shamil

First, the novel sheds light on the religious division and misconception of Jihad and its connexion with terrorism "[e]ver since 9/11, jihad has become synonymous with terrorism" (Aboulela 8). The question of Jihad lately becomes a dialectical issue as its core has been used for terrorism. To clarify the meaning of Jihad, Aboulela presents the Muslim immigrants' views about it based on the past struggles of icons of Jihad in Islam. In particular, the novel emphasizes that Jihad is a spiritual struggle for the protection of one's country, religion, self and identity and it aims for the defence against hostility. Aboulela maintains: "[e]very fight Shamil fought was on

the defence. He was protecting his villages against Russian attack." (9). Malak compares Shamil and his generals' fight as "scholarly and disciplined" instead of being brutal and argues that "[t]his type of jihad is different from the horrible crimes of al-Qaeda." (9). She attempts to explain the reality about Jihad, particularly after 9/11 and produces a spiritual insight of it.

Universally and especially in the West the meaning of Jihad is falsified for political and religious purposes. Malak adds that Jihad is a spiritual struggle to uphold the values of Allah. It is not for recording political points, not for land, not for rights or autonomy but it is for getting power over enemies "Jihad is not something we should be ashamed of." (Aboulela 10). For her, as a Muslim belonging to the *Orient*, she should be ashamed of what is done on the name of Jihad and Islam because "not every Muslim war is jihad. Not suicide bombers or attacking civilians" (10). By comparing jihad to Crusade she insists on not using both words by both Muslims and Christians (10). Through her characters' debate at the first pages Aboulela endeavours to change the ideology of terrorism in the name of Jihad and Crusade and illustrate that they are manipulated for political profits. She also paves the way for the reader to well understand the war of resistance of Imam Shamil to avoid the misconceptions since she writes in English and most of her readers automatically are impacted by the *Occident* views towards Jihad.

The *Occident* views about the *Orient* are illustrated by Aboulela's attempt to show the fear of the Muslims in the West to be regarded as terrorists. For instance, when Oz plays with Shamil's sword outside his house in an attempt to swing away all the snowmen he built "[o]ne after the other-hacking, thrusting, lopping off their unformed heads" (15), his mother gets angry. Malak shows her concern of their image as Muslims in front of their Western neighbors by saying "what would the neighbors think seeing you so violent?'" (16) while Aboulela clearly responds through the *Occident* view through the voice of Oz "'[t]hey will think I'm a jihadist.' His voice was deliberately loud, deliberately provocative... 'They will think we've set up a jihadist training camp out in the countryside, aye, that's what they'll ken.' He added the accent, a thread for her to catch on." (16).

The kindness of Enemies is an invitation for the *West* or *the Occident* to review their understandings about the *Orient* and the Muslims. According to Said

> Islam is rarely studied, rarely researched, and rarely known. […] Clichés about how Muslims (or Mohammedans, as they are still sometimes called) behave are bandied about with a nonchalance no one would risk in talking about blacks or Jews. At best, the Muslim is a 'native informant' for the Orientalist. Secretly, however, he remains a despised heretic who for his sins must additionally endure the entirely thankless position of being known- negatively, that is- as an anti-Zionist. ("Orientalism Now" 301)

Accordingly, by writing this novel, Aboulela plays the role of the historian who narrates the Muslim struggle of resistance against the brutality of wars and colonialism through narrating the story of Shamil's resistance. She aims at deconstructing the terrorist identity and bad image that is given by the *West* about the Muslims of the *East,* which has been influencing their existence in the middle of Western cultures and contexts for many centuries.

Western views about the Muslims are portrayed in the novel in the two stories in parallel. As amalgamation of both the past and the present, the novel provides exhaustive illustration of this issue that clearly affect characters image firstly by providing an account of accusations towards Imam Shamil and his fellows and secondly by highlighting the behaviors and views that Natasha, Oz and Malak have to encounter in their life in the West as Muslim immigrants.

Firstly, in a discussion about Shamil, between Anna and Madame Drancy, the latter reveals that "they say Shamil is a monster who eats Russian flesh" (Aboulela 48). Madame Drancy as a Western Character in the novel finds only one justification for Shamil's victory in the previous wars and rejects any other one to "explain the uncanny way he escaped death and capture!" (48) many times. She insists that he has made "a pact with the devil.'" (48) and he is "a savage with insatiable needs.'" (48). However, Anna does not share her view and with calamity and a laugh she says: "'An educated woman like you believing such nonsense!'" (48). However, after staying in Shamil's house, Anna changes her mind about him and his fellows quickly.

In an attempt to provide more illustrations of the Western views, Aboulela intensifies the belief that as Muslims, Shamil and his fellows are violent, brutal, and ignorant. For instance, Anna while being kidnapped is infuriated with a spirit of superiority cries[161] (86) and declares that she is terrified of her captor since he sounds "like a monster by all accounts.'" (109) and that his men have taken everything they had (91) and later they will be responsible of the death of her baby.

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[161] "How dare you do this to me! You don't know who I am.'" (Aboulela 86).

Madame Drancy, again, intensifies this view by insisting that they will hurt Alexander, Anna's son because they are "merciless" (Aboulela 88). In describing the ignorance and savagery (85-86-87-88-89) of the highlanders Alexander urges his mother to look at the "two men who were sitting cross-legged examining their belongings. One dipped his fingers in white powder and tasted it. It was chalk from the schoolroom. Another one was licking Anna's face cream. 'He thinks it's food.'" (88). Alexander though very young is wondering and astonished from this. Instead of laughing, Anna stared at their questioning, ignorant faces and thinks "What would they deduce apart from the realization that chalk and face cream were inedible? A "'Grotesque'" (88) behavior and thinking according to the French Madame Drancy who murmured to herself in French (88). Despite this Madame Drancy wonders whether "one of these highlanders would be sympathetic enough to help [them] escape." in exchange of her enlightenment and teaching him some French or bribe him, thinking she "…could make [her]self valuable by teaching Shamil's daughters French. But the only book [she] [has] with [her] is the *Imitation*."; however, her captors "object to its content and [she] cannot risk it being taken away from [her]'" (155).

The Western's views that the Muslims are ignorant, uncivilized, inferior and must be led by superior authority is emphasized by the time of the exchange of the hostages and the captive. When David suspects Shamil's withdrawal from the exchange, he questions "Can he even count up to a million? I challenge him on that'" (Aboulela 226). While the exchange was taking place the "highlanders gazed at the Russians with curiosity, one of them touched the eye-glass of the oldest officer, one of them examined his pistols" (241). Jamaleldin feeling ashamed of their acts and with gestures and some of Avar language he could remember orders them to step back and it surprised him that they obeyed immediately (241). Anna is also curious how one can live in ignorance since she thinks that what Shamil and his people have for their life is so basic "'… How can [they] bear it? No music, no rides, no books. These stone rooms. The food is horrible; the clothes are horrible'" (150-151).

Media as a prominent vehicle of the *Occident* views toward Muslim is illustrated in the newspapers where "[t]he news was not only in the Russian papers; Europe's too were shouting. Princess of the Blood Royal prisoner of barbaric tribesmen. Savagery in Russian Territory-French citizen abducted for ransom" (Aboulela 129). However, in order to encourage the

Western readers to see the incident from another angle and obtain another, more logical explanation of the incident against the captivity of Shamil's Jamaleldin and the treachery of the Russian earlier, Aboulela presents other news from another source. "Only the Turkish newspaper put forward a reason; Shamil Imam, Viceroy of Georgia, has made a successful sortie into territories seized by the infidel invaders and is holding a Christian family as hostages against the return of his son Jamaleldin, torn from him by the infidel and brought up in the Christian faith since 1839" (129). Shamil paralyzed by the Russian treachery and the kidnapping of his son says: "… I have a son who belongs with me, I have a son in need of rescue" (161). At his surrender, the Russian newspapers also tries to deconstruct his image when newspapers talk about how he is fascinated with Russia and how they reported that he said that if he could be born again, he would dedicate his life in service to the empire. In addition, David insists that "in his own words Shamil was expecting to be tortured or executed. Now he is getting a taste of Christian mercy and he is grateful" (295). Anna, as she has known his bravery, his faith, his determination and justice is unable to believe this (295). The novelist here provides a comparison between the two incidents to raise a more logical view based on facts than an accusing one based on lies, misinterpretations and misconceptions and Natasha spots the prejudice in the version portrayed in the newspaper as it vilifies.

In addition, by the end of the novel, Aboulela provides a view that is shared by both the colonizer and the colonized. She tries to illustrate both to see the other as untrustworthy. Jamaleldin as the voice of the other thinks that there exist "[m]istrust on all sides. [he] could see through them both. The Russians believed that the Chechens were wily and suspicious. The Chechens believed the Russians were aggressive and treacherous. They were both right, they were both wrong. One led to the other" (Aboulela 224). Here the author tries to demonstrate that for every act there is a consequence, blaming the colonizer, the Russians, for their treachery and aggressiveness that results the colonized suspicion. Ghazi, Shamil's other son, also tries to clarify their values when asked to transmit a message from his father to David:

Prince David, we are not people of treachery and haram behavior. We are warriors, true believers. My father Shamil Imam gave me orders to inform you that he took care of your family as if they were his own he is now returning them to you pure as the lilies, sheltered from all the eyes, like the gazelles of the desert. (239)

In her mission to correct the misconceptions of the Occident, Aboulela uses the voices of many characters of the novel. Almost most of the characters in the novel try to voice their real values and the essence of their religion.

As a defender of Islam, Aboulela filled her novel with arguments that defends Imam Shamil's deeds and actions which were influenced by his faith and personality. For instance, Shamil is not a merciless man since: he is mad about the food which was given to Anna, Madame Drancy and Alexander, he considers them as guests and not prisoners (162-163), and he offered Anna and her son dried fruits and plays with him (182). In addition, in the way to accompany[162] Anna back for the exchange he apologies by saying "'I want to tell you that I tried to take care of you as if you were my own… my own family. It was not my intention that you suffer. You suffered because of my ignorance is how to treat such a noble lady as yourself and my lack of means.'" (236). Anna feeling superior and incapable to admit that she was treated as a queen, feels the obligation "… not [to] spoil things by crying even her voice must be clear like that of a princess, if not a queen." (236). She wants to respond by saying: "'[y]ou kept your word, Imam Shamil. I trusted you and you did not let me down'" (236). He also looked straight into her eyes. 'Anna Elinichna, Princess of Georgia, I have no gift worthy of you. I am not a rich man'" (187). Indeed, this passage illustrates that Shamil as a Muslim worrier and a leader is worth of trust. Anna as a guest and not a captive was addressed by Shamil with "his Russian words carefully chosen, his accent familiar to her, as Anna Elinichna, Princess of Georgia" (182-183) and she was happy that she was addressed as such since it means a lot to her to be recognized as what she really is (183). At last, Anna is convinced that she will never be addressed as a princess again after her parting (235) and she would not even "be in the company

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[162] "Look, Anna. Look at the wagon being prepared for you.' It was pulled by horses instead of oxen and the drivers were dressed like Russian coachman. Carpets were placed at the bottom; a stock of bread and fruit for the journey." "halfway down the mountain they were joined by Shamil and more of his men. They were in their best clothes, glittering arms and their finest horses. He rode next to her and said, 'According to our custom a father must not go out to meet his son. It should be the other way round. I am here to accompany my guest and prevent any disorder among my men.' "Thank you for the costume you gave Alexander. He will remember it all his life.' She had seen him lift her son up to kiss him goodbye, she had seen him bless him. 'And Anna, Queen of Georgia. Will she remember all this too?' she would not be addressed like this again. It blurred the question that he asked. She said, 'there was indeed one long ago a Queen of Georgia." (Aboulela 234-235).

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of one who knew the secrets she even hid from herself. Knew the thoughts before they formed into words or actions." (235). Thanks to him and his way of addressing her, he reassured her identity in a context of different culture away from her home.

Shamil, as a Muslim treated well not only his guests but also his wives. Two wives of his were captives of the war, yet they were not prisoners. Chuanat describes the meaning of a captive by saying that a "captive that couldn't escape, was never rescued, never returned. That must be the saddest of fates." (Aboulela 118). She explains that "[she] could have left if [she] had wanted to" (118) and later she will prefer to join him in Russia (301). The novel and the whole story about Shamil seem to be deconstructing the image of the great worrier as a savage, intolerant and merciless Muslim. Another example that shows the love between Chuanat and Shamil is described in a discussion with Anna when she tries to explain how Shamil has become her family and replaced everything she has lost and even more. Shamil never imposed his religion on her since he believes that they both worship the same God but instead he kept calling her 'Chuanat, my Christian wife' respectfully. He respected her and asked everyone to do so. He gave her the freedom of worship and prosed his guidance in case she desires to convert to Islam (150).

Later, Anna defends Shamil and his people even though her surroundings cannot understand it. In a discussion between Anna and a retired general speaking about the book of Madame Drancy, the general says: "for the first time ever the world is getting a glimpse of the elusive highlanders and the mysterious Shamil" (Aboulela 267), he interrogates her to try to understand why she supports him. He is curious why is she defending him after he has captivated her for eight months, destroyed her property and was responsible for the death of her baby girl (267). Shamil as a good person made his wives be grateful to what they have even if it is little. He is generous, kind-hearted, merciful, friendly with children all these qualities come from his closeness to God (151). At the end, the publication of the account by the editor of Kavkas who interviewed both Anna and Madame Drancy plays a big role in correcting what has been said about Shamil that were reported in Germany and elsewhere. Anna had been mistakenly quoted as saying "[t]he highlanders are not human beings, they are wild beasts." (267). Neither she or Madame Drancy, before she went back to Paris, had ever "expressed such a sentiment. A Persian

author claimed that Shamil's people had daggers over princess's head to force her to write letters to the tsar.'" (267) and this had never taken place either (267).

Furthermore, Shamil's tolerance and respect is presented in this passage by Aboulela to both make the reader understand that Shamil as an ambassador of Islam is a tolerant and respectful leader and that Muslims believe that Christians and themselves worship the same God and only their ignorance about what is Islam, away from being the religion of savagery, violence, ignorance and terrorism, is neglected. This is illustrated when "Madame Drancy did not believe that Muslims worshiped the same God she did" (Aboulela 229) and her consideration that Alexander is "a Christian soul lost in Islam" (229).

Aboulela contrasts Shamil's treatment of her guest to the Russians treatment of his son Jamaleldin. When he is being kidnapped, he is treated like a captured animal with wild eyes. His captors believe that he is savage and able to attack them with his dagger if he is given the chance. Trying to humiliate him and deprive him of one from the symbols of his identity, the Kinjal, they took it from him; thinking that he is a simple prisoner and a disgrace (27). Instead of acting respectively with him as the son of Shamil they imprisoned him in darkness and deprived him from food (54). He, the son of Shamil has been treated cruelly as a criminal and not as a worthy adversary. For him, they were "as poisonous as the snakes that crawled in the steppes" (30). Zeidat, Shamil's other wife, also, voices the deeds of the colonizer when she claims the necessity of David to give them the ransom, they asked for to get back Anna. She insists that the ransom is necessary to restore what the Russians has destroyed and burnt (145).

Aboulela also focuses on the concept of superiority of the colonizer who is the holder of civilization and the teacher for the colonized who are inferior, uncivilized waiting for the West colonizer to save them. The Tsar, for example, blessed Jamaleldin and offered him a parting gift, words to keep hearing in the mountains "'Never forget that I made you a civilized man'" (194) when he permitted his return. Convinced and influenced by the colonizer's teachings and thinking, Jamaleldin thinks that when he is back, he will not be treated as he deserves since he changed, and his difference will not be tolerated. All what he learnt in Russia will not be of use with the highlanders at home. He is convinced like the Russians and the Europeans that his people are wild and primitive (222). Although "[t]he mountain spirit was in him, it had always been in him, but it had been latent all these years, held down by newness and duty. All it needed

was a stir and it would thicken. Like a crab, he was edging backwards to them" (222). Jamaleldin, like the Russians, believes that his origins and the people he belonged to are the symbol of backwardness. From the first days of captivity, he recognized his weaknesses, his smallness, his inferiority, and ignorance compared to the Russians (55). His feeling of inferiority extended. His captor urges him to speak their language and learn their modern ways to enlighten his people and bring them modernity one day when he returns home (55-59). The Tsar commended him later to think about the future and be his "mouthpiece in the Caucasus" (59). Even though Jamaleldin seems to be assimilated by learning the Russian language, learning their modern ways, wearing their uniform, understanding them, and obeying them, he is again regarded as unworthy of the Russian identity when he asks the permission of the Tsar to marry the Russian princess he fell in love with because of his origin; an irreconcilable difference (58-59).

Additionally, David depicts the Russian belief that Shamil's resistance is out of ignorance too. Before she knows Shamil, Anna questions why all this waste while the common sense says that the Russians will win, and why he insists on resisting all that would be good for them (Aboulela 50). David, thinking that everyone's values can be exchanged for modernity, believes that no one will choose primitiveness over advancement (51). Primitiveness and backwardness, according to them is a choice.

Russia and the Russians in the novel means civilization, modernity, and development in all the sectors, compared to Dargo, the Caucasus, Chechenya which are totally the opposite. For instance, development meant following Russia. It meant education in the European way and change for the better (Aboulela 183). In addition, daily life necessities may not even exist in Dargo. When Anna was a guest in Shamil's house chairs were one of the objects she missed but it no longer hurt her thighs to sit on the floor when she got used to it, not like when she had first arrived (185). When Jamaleldin returns back, he leaves his house to stay isolated from the others because of his sickness, he exchanges the Georgian prisoner his father gave him with things instead, things he needs, books, paintings and an atlas (271-273). These things that Jamaleldin considers as necessities in one's life. Moreover, when Ghazi is asked to bring the music box Jamaleldin had on the shelves, he was astonished: "'[w]hat on earth is this?... A music box. You turn it and listen…" (273). Ghazi was like "an overgrown child" (273), his mouth fell open when

he heard the music. He sat happy and captivated by the simple toy and urged his brother to hide it before it will be confiscated by his people (273).

Medicine too is not developed. Jamaleldin when preparing to return he could not stop thinking that if "… he fell ill in Dargo, there would be nothing but herbal concoctions and superstitions? (Aboulela 194) and that is why he packed his drawing materials, books and what he believes he would not find in Dargo. He sucked a cigar and carried a clock, a globe, and a music box, a pack of cards from civilization to his backward people (196, 198). All these made him feel inferior and not worth of the attention of David even if he was raised and educated in Russia (196). When he is back, he began to talk about what he knew and what they did not. "Trains. Telegraphic Communications. Paved Roads. Sanitation. Ships as Big as Villages. Telescopes" (259) in attempt to enlighten them with modernity.

III.3.1.2. The Character of Oz

Again, Orientalist intellectuals spread an image of the *East* as "irrational, depraved, childlike, and different" (Said, *Orientalism* 40) while depicting the *West* as "rational, virtuous, mature, and normal, the antithesis of all that is Oriental" (40). Said develops the notion of *Orientalism* which is the stereotypical insight employed by the colonizer to justify territorial conquest and accuse the so-called *Orientals* as being lazy, thoughtless (desiring struggle and resistance while modernity is good for them), sexually immoral, unreliable and wild (trust for Shamil, treatment of the guests). For him, however, this is only a revelation of the West's desire for power and not the reality about the East. *The Kindness of the Enemies* is one of the best examples that portrays these misconceptions and accusations.

In fact, the writer, being originally from the Third World, she carries the burden of presenting the true picture of the *Oriental* world to the *Occidental* one. Again, Aboulela as the cultural translator and defender of the *Orient* tries to rebuild images of her characters which were distorted by the *Occident*. Aboulela narrates the story of the young Oz who as a brilliant student is witnessing discrimination, misjudgments of the *Occident* that caused an issue in his self-definition. Oz as a Muslim, although being innocent, faced many obstacles as a young man belonging to the *Orient*.

Firstly, at the day of his arrest, he is treated like a terrorist, when the security agents violate his house, his room, and personal belongings. "They rang the bell, they came in and they asked not for Oz and for Ossie. They said the other name" (Aboulela 16); Ossama. As a bad experience in the life of the diasporas, the immigrants, the Orientals, the Arabs and the Muslims in the West, a similar incident is possible to happen in their daily life, however, bearing a parallel kind of tension and misjudgment plays a big role in destructing one's own image for himself and for the people who surrounds him. Trust, respect, relations are deeply affected. Aboulela craftily describes the scene of Oz's arrest using Natasha as a narrator with a description of the different voices, utterances, movements, and feelings (74-75). Natasha feeling disturbed by the violation of Malak and Oz's house tries to put things back to their places, she wants to see and smell the house as it was before they came.

Secondly, during his detention he is interrogated again and again and is being treated as a terrorist and a Jihadist because of his interest in the weapons used for Jihad and his pseudonym. In a discussion with Natasha, Oz's feels destructed within "'[e]xtenuating circumstances!'" (Aboulela 211), he, with a forced laugh, narrates: "Oh yes, I was just pulled in for a whole ten days of fucking questions. One stupid question after another. They locked me up in a tiny room. I couldn't even sleep. They were watching me every single minute of the day, writing things down, every little thing I said or did…'" (211). Until later, by the end of the novel, in an email to Natasha, Oz writes details about what he witnessed when he was held by the police. He experienced interrogation, observation. The police kept asking him questions and he felt that he was lying to them even if he was saying the truth since he did not give them the answer they were looking for (28).

Indeed, in the novel, one can notice the effect of the Western conceptions about the Muslims and how it can play a big role in changing their views about their origins. Natasha describes Oz as being proud of his origin when he announces to her that Shamil is their "great, great, great- not exactly sure how many greats [he] should say- grandfather! [they] are descended through his son, Ghazi." (Aboulela 8). After being proud and happy about his origin, all the unpleasant circumstances led him to feel sad, refuse to talk to anyone (210), reject to go back to University since his image after being a brilliant Muslim student assimilated in the British culture turned to be a terrorist (211). As a result, he decides to leave for Cardiff and not return

for the moment (211-309). Broken with his destructed self-esteem, his progress to achieve self-respect is hindered. As self-esteem plays a big role in the unit of each individual's identity and *individual potentiality*, Oz, consequently, suffers from identity crises[163].

Thirdly, Oz's image was also affected by the lies reported in the newspapers and the accusations he could not bear. As the leader of this paranoia and Islamophobia, media played a big role in the destruction of his image in particular and the Muslims' in general. In *Culture and Imperialism* (1994), Said traces this attitude towards Muslims and Islam. According to him, "[i]n the West, representations of the Arab world ever since the 1976 War have been crude, reductionist, coarsely racialist, as much critical literature in Europe and the United States has ascertained and verified" (*Overlapping* 42). He further clarifies that the media transferred the impression that "Arabs only understand force; brutality and violence are part of Arab civilization; Islam is an intolerant, segregationist, "medieval", fanatic, cruel, anti-woman religion.' (*Freedom* 357). After Oz's arrest, the newspaper published this news as: "A twenty-one-year-old man is being held at a high-security area of Glasgow's Govan police station after officers raided a property near Brechin on Thursday. His arrest is understood to be related to downloading radical Islamist material" (Aboulela 174), even being released as innocent without charge at the end and without waiting for the investigations to reach its end, the news was quickly widespread. Natasha as a result, is disappointed, although she knew that he was making a deep research in this topic. She thinks that his fault is only downloading materials instead of looking for weapons used for jihad as he told her (174). But again, the newspapers did not report his innocence, instead they reported: "The Stain of Al-Qaeda has Reached Scotland." (286) even though he was not charged.

Since the *Occident* accused him of terrorism and treated him of being a Jihadist, his image is also distorted from the opinion of his mother. After being blamed by his teacher Natasha of making a mistake by downloading the materials, Malak too is disappointed of her son's deeds. His mother at the end of the novel reveals: "'I can't let go of the disappointment; it's held inside me like a grudge. I carry it from place to place...but he was suspected of behaving with the decency and broad-mindedness I brought him up with.'" (Aboulela 313), because she expected better of him. He allowed the dark side to distract him even if it did not win him over completely

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[163] An issue which is discussed fully in part three of this chapter.

(313). Oz's story and the way the others view his incidents and deed reveals the truth about how effectively the Western conceptions helps in distorting the image of the Orientals and Muslims in the *West*.

III.3.1.3. The Character of Natasha

Back in the present, the *Orientals* are antagonized to reconsider their stereotypes and cultural clichés. In the story of Natasha and the people around her, this process of cross-cultural encounter is really hindered by the hostile and destructive Orientalist discourse which incarcerates the characters in their predetermined positions. Natasha's attempt to gain a good reputation and an ideal image in her job failed. As a Muslim scholar, Natasha strives to do her best to portray the image of an intellectual who is not different from the others in her field. Yet, her interest in the "Jihad as Resistance- Russian Imperial Expansion and Insurrection in the Caucasus" (Aboulela 5) put her under suspicion later in the novel. In an attempt to correct the image and the position of the Muslims in the West she finds herself in troubles. At first, Natasha seemed motivated and proud about her paper, however, her self-confidence and image is destructed by the interrogation of the police and Iain in his office. In order to build a good image and shape her identity in this multicultural context, Natasha feels that she failed because the others, who belongs to the West start to look at her differently. She realizes her self being the *Other*, the rejected one.

Similarly, Natasha's image is distorted by the Occident misjudgments. Natasha as being a teacher of Oz, a person who was in Oz's house when he was arrested, and a teacher who exchanged emails with Oz about his research interest beside to being a Muslim, is also put under suspect. The e-mails that Oz had exchanged with her, containing his surname "SwordOfShamil" (Aboulela 100), his research subject on the "Weapons used for jihad" (100), and the email content redirect the doubt towards Natasha, who is interrogated and has her office searched by police. In addition, while being in Oz's, her phone and laptop have been confiscated. In the afternoon, following Oz's arrest, the police had come to the university and checked her desktop they searched her office interrogated her for a long time, specifically "[o]n the titles of [her] papers, *Royal Support for Jihad and Jihad as Resistance*; on [her] political opinions, on [her] other nationalities and, of course on Oz" (167). Natasha feels that every effort she has done to be

acknowledged is distorted, her dignity is shaken, and her balance is broken (167-168). Thus, she inquires the reader to take a quiz:

> *Muslims dropped the atomic bomb on Hiroshima. True or false? Muslims killed 20 million Aborigines in Australia? True or False? Muslim started the First World War? The Second World War? Muslims killed 100 million Native Americans? True or False? Sick of the hypocrisy of the West? Angry that right now in Iraq and Afghanistan they're killing your brothers and sisters? Then why aren't you doing anything to stop it.* (101)

Natasha feels exacerbated by the fact that Oz is innocent but is treated this way and that she is not involved but forced to be since she did not report her Muslim student's behavior and research and his name is not in the reports submitted about students vulnerable to radicalization (141). Natasha is again interrogated but this time by Iain, her head of the department. He informs her that the police questions whether he had always worn a beard (140) when they came to interrogate him about Oz.

As an immigrant who worked hard to be assimilated and recognized to ensure a stable identity based on her achievements, others' recognition of her work and not on her colour and origin, Natasha feels that her image is distorted. She is later unable to defend herself in the case of Gayanor or even say her opinion about Oz and argument about his brilliance (309). In fact, this illustrates that it is not only the Occident which plays a role in shaping the Orient's image, but it is the Oriental's fault too to be depended on the Occident to draw their images, but not themselves. Iain continues to blame her for not reporting about Oz's support for the websites that recruit Chechen Jihadist fighters who are linked to al-Qaeda? And asking her about what she was doing in their house when he was arrested (142).

Furthermore, the novel presents the binary opposition of *East/West, Orient/Occident*, according to Orientalist conceptualizations, *East* and Islam are regarded as antithesis of the *West* and Western civilization. Although these conceptualizations are not true, however, people living in the West and Muslims specifically fell in the trap of believing them and attributing them to each other. Even though Natasha and Malak know that Oz is innocent, they feel disappointed and they blame him for his downloading the materials from the internet. As Muslims are seen as terrorists, both characters in the novel think that one must be careful of any step he makes and anything he gets involved in, even research about jihad may open the door for suspicion and accusations.

In addition, to portray the outcomes of these misconceptions about Jihad and Islam and its influence on the life and, therefore, the identity of the Muslim diasporas in the West, Aboulela provides an image of dilemmas and struggles that face them in the *hostland*'s culture. Natasha Hussein or Wilson as the main protagonist of the novel and the narrator of the present story is a Professor of history who investigates the Muslim leader Imam Shamil's leadership from 1830 to 1859 and his fighting for the freedom of the Caucasus and resistance under the name of Jihad in Islam. As a hybrid living in London from 1990, she is interested in the sword of this leader found in Malak and Oz's house. Natasha as a Muslim scholar is attracted to the "Jihad as Resistance-Russian Imperial Expansion and Insurrection in the Caucasus" (Aboulela 5), however, both being a Muslim and her research enthusiasm are put under suspicion.

To portray the way Muslims' exposure to the outside world, Aboulela illustrates that "many Muslims in Britain wished that no one knew they were Muslims. They would change their names if they could and dissolve into the mainstream, for it was not enough for them to openly condemn 9/11 and 7/7" (Aboulela 6). For example, Osama is called Oz at the university and Ossie at home to avoid comparison to Osama Bin Laden (4). Natasha Hussein changes her name to Natasha Wilson to avoid comparison to the deceased Iraqi president Saddam Hussein (4). As names refer to origin, race and religion it can be considered as an assigned component of the self: which is stable and passive. One is accidently affiliated to them. The desire to change the name in this case means excluding one of one's identity components. Names are not a source of issue for self-identification seekers, except for those who desire a change. Indeed, if one is living in a society that has no problem with Arab or Muslim names is likely to have an identity crisis. However, this is not the case with the Natasha and Oz living in the West.

Identity research and investigations were chiefly grounded on two significant criteria '*unity*' over time or '*continuity*' and '*differentiation*'. An effective identity is a well-defined one and its parts meet adequately the defining criteria. *Unity* means all the person's considerations and feelings that are attached to each other and are unchangeable (Baumeister 18). However, *differentiation* refers to the distinctiveness of one person over the others, like gender, or a name or an identity card or passport's number. Definitely, both broad and narrow distinction are essential for identity (19). A person with an identity crisis is not seeking *unity* but *differentiation* to distinguish himself from the others. Both *unity* and *differentiation* were crucial for

psychologists' analysis since they denote dissimilar concerns and predicament for a person in his journey to build an identity. In the novel, both Natasha, and Oz strive for distinctiveness from the other Muslims living in the West, but in vain, since their distinctiveness and difference will later put them on the margins of the society.

Since some names are affiliated to religion, characters in the novel strive to reject them. Aboulela illustrates that, in such a context, the use of religion as an indication of suspicion may also be paralleled with race and language. For instance, the characters change their names to avoid being secluded, distinguished, and alienated. Characters in the novel care about how their names relate to their religion more than their personal affiliations, as a result, they prefer to change them to hide their real identity. After Natasha shows that most Muslims wished to hide their religious affiliation, they all opt for changing their names if they can and try to assimilate (Aboulela 6). After all what they did to remain undistinguished, their real names failed them. For instance, Oz is called Ossie, his friends and teachers call him Oz avoiding his real name Osama (4) while the police called him with it when they came to arrest him (4-5).

Similarly, trying to change her name, Natasha is convinced at a younger age that her name reflects an affiliation and an identity that she rejects and is ashamed from. This view and conviction about her name remain until her adulthood. When Natasha decides to go and visit her sick father, she tries to renew her passport that she did not care about its expiration for a long time (212). Natasha at the mention of her name feels that all what she opted for and all her achievements will wither away (6-7). Even after changing her name, Natasha almost forgets her old name when Natasha hears Grusha says to Yasha: "'Natasha Hussein, calling from Scotland.'" (106) it felt strange to hear, to realize that no matter what, they would only know her as such (106). However, even if the characters change their names, they will always be recognized as what they real are. Their origin will remain and will always contribute to the shaping of their image and identity.

In addition, Aboulela exposes a predicament of identity that holds religious implication in the Western culture, where characters in her fiction, depicting reality, suffer due to the Occident misconceptions that leads them to refute their religious affiliation. The characters, as Muslims living in Britain try to dissolve into the mainstream. Aboulela also emphasises that by trying to hide their origins, their colour, their accents, and rejecting their religious values with their

assimilation and acculturation, both the immigrants and the second generation will always feel rejected (6-7). As a result, their self-identification fails since they are of neither sides, and identity issues and crises will not be solved, and their struggle for a singular identity will never be achieved.

The novel provides examples of Aboulela's criticism of Western perceptions of the *Other*. What is the power relations of the foreign students and their Western counterparts, pointing to the racism expressed by the foreigners in the Western metropolis. If one compares the case of Oz and the student who complained and lied about Natasha by saying that she was responsible for broking her finger, one understands that Muslim immigrants will always be faced by racism due to the misconceptions attributed to them by the West. Even if the student named Gayanor lied, her case has been taken seriously and Natasha is being treated as if she did it. However, in the Oz's case, even if he is innocent, his case was taken seriously and differently than hers. Though Gaynor has complained about a member of staff before, her claims are now taken seriously (Aboulela 99).

The incident with the student Gaynor made Natasha weak even if she is regarded as having accomplished a good reputation and career with her publications and considered as one "of few people with a strong hand" (100), and that her last publication "has put [her] in a strong position" (99). After trying to convince Iain that she is innocent, Natasha is feeling an amalgamation of feeling. On the one hand, she is feeling stressed, anxious about what will happen in the meeting that will approach Gayanor's report against her. On the other hand, the mention of her paper makes her happy and proud (100). As a typical Oriental who always feel safe and in security when he/she is praised by Occidentals, Natasha despite the news about Gaynor and what had happened to her, Iain's words gave her a sense of safety (100) when he tells her that she is unique to have a strong hand (99). This feeling played in the background of the afternoon, even when she left (99-100).

Secondly, one's social rules and personal status are two main components of *interpersonal aspects*. What is called as 'social identity' or 'persona'[164] and the relationship with the others are the center of this functional notion of identity (Baumeister19). Natasha before the accusations she thought that she has attained her self-identification and potentiality in the West. For instance,

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[164] The term used by Jung.

possessing her own flat, having a full-time job and two cars made her prouder and more satisfied with her life, and as a result these supply her with the identity of a successful, attractive, and worthy person. This symbolizes that by amassing different items she will attain self-definition and actualize her potentiality. While she attempts to defend herself and her achievements, her father sees them as a mistake (Aboulela 220). Despite the fact of all their achievements, the migrant's identity is reduced by the *hostland*'s perceptions on their skin colour, their religious affiliation, their origin which inserts them firmly into the discourse of *Orientalism* and the perceptions of Arabs and 'Islam' as inferior and ignorant. Natasha, the Westernized Russian-Sudanese historian, becomes conscious of what she perceives as her shameful difference from the fair complexion of her mother. Born to a white mother and a black father, she develops a phobia of contrasting "composites" such as "half-human, half-beast" characters (39-40).

Muslims in the discourse of *Orientalism* quest to prove themselves opposing to what they are accused of being. Individual Muslims are regarded to be "bad" if not proven otherwise, because their culture is viewed as hostile and essentially antagonistic[165]. Aboulela, in her novel, focuses on the *Orientalist* assumption that in Islamic societies religion is the overruling influence. Natasha's perception of the endless blame of Muslims combines intellectual contemplation and personal sensitivity caused by her struggle with her mixed racial origin, which she recognizes as a struggle of two "unalloyed selves" (Aboulela 40). This perspective reflects the mentality that urged her to work as a reporter in her department's surveillance programme for students vulnerable to radicalization as a token of loyalty (141). The connection of Muslim individuals to terrorism leads Natasha to fight her vulnerability by accepting a role in this equation, the role of the identifier. During her involvement in this programme, she identifies two of her students as potential terrorists (141), revealing the manner in which terrorism being associated with Islam leaves Muslim individuals with a sense of apprehension that causes many of them to sever their relationship with the religion entirely.

The Kindness of Enemies emphasizes that the protagonists' endeavors are futile. Natasha recognizes that her identification as a Muslim is evident even with her secularisms, acceptance, assimilation and embracing of her the British identity. Natasha Wilson denotes "a person who was smeared by suspicion, tainted by crime. [she] might as well have stayed Natasha Hussein!...

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[165] Mamdani identifies 'Culture Talk' (Mamdani 15)

even though no formal charges were ever levelled at [her], still, it now took conscious effort to walk with [her] head held high" (Aboulela 310). Aboulela demonstrates that religion puts the two characters related to terrorism, though in Natasha's case, the personal denial of religion does not thwart such doubts.

III.3.1.4. The Character of Malak

Similarly, Malak's Caucasian origin and religious affiliation shapes her present and agentic experiences in the West. She undergoes the outcomes of Russian's colonization of the Caucasus. After Oz's arrest, Malak's financial support of her distant family members in Chechnya has put her under suspect too, driving to her questioning for doubt of funding terrorism (Aboulela 214). As a result, Malak regrets doing so (214). Today, Chechnya is regarded as the place that generates terrorism, a view that is linked with the historical anti-colonial struggle of the nineteenth century. This perspective is complicated by the Chechen-Russian war and the advent of Chechen guerrilla fighters in the late twentieth century. This fierceness is evoked again in events like the Boston attacks in 2013 by the Chechen Tsarnaev brothers. Both the Caucasian struggle and Tolstoï's *Hadji Murat*, a book which is found among the collection of Natasha's father after his death (280), well contributed in understanding the motivations of the attackers. The reference to this history and to Tolstoy's book reveals the manner Orientalist historiography contributes to shaping the image of Islam and Muslim individuals.

Aboulela's fiction depicts that migration imprisons her devout Muslim female characters within the regulating discourses of both Islamism and *Orientalism*. In order to highlight migration, Aboulela confronts *Orientalist* and Islamist hegemonic discourses which stereotypes and predetermines Muslim woman position. Khan, as a scholar who delves in the life of the Muslim immigrant women in Canada, claims that "in turning away from the discourse and image of self as the stereotyped 'Muslim Woman', individual women turn toward either the West or Islam for affirmation" ("Muslim" 308).

Natasha's and Malak's search for religious agency is confused by their position as Muslim migrants to the West. *The Kindness of Enemies* portrays the impact of the Chechen struggle against Russian colonization on the present-day struggle of Malak. The novel voices the problem of extremism via the depiction of Oz's accusation of involvement with extremist groups and his

detention for downloading terrorism-related materials. Despite the fact that Oz' s purpose to utilize these materials for his study on "the types of weapons used in jihad" is made clear, Malak struggles to live with the "disappointment" of his suspicious behaviour (Aboulela 12, 313). Natasha is challenged with her position as involved in this suspicion, though her efforts to detach herself from Islam and assert her belonging to the West. In a failure to belong, Aboulela has presented a narrative of complex negotiations of identity which turn to Islam for affirmation to escape Western stereotypes. As a result, this latter will have no signifying power, in which cultural memory is confirmed and fused into the present. Malak when trying to find her identity in the West escapes to *zikr* since Sufism "delves into hidden truth behind the disguise. Malak, the teacher disguised as an actor. Natasha the student, acting the part of a teacher." (314).

In *Culture and Imperialism* (1993), Said maintains that it is necessary to eliminate the binary opposition of the *West/ Occident*. Said's encourages the "narrative" opinion that depicts differences and human experiences objectively and rejects the panoramic image of the *Orient/ the Est*. Accordingly, firsthand portrayals of truths by authors living and writing in those regions and not secondhand depictions are more appreciated. Aboulela's *The Kindness of Enemies* is one of the prominent novels written by an *Oriental* who lives in the *Occident* and tries to narrate the truth about Imam Shamil's struggle and resistance. Additionally, in parallel, Aboulela depicts the life of the diasporas mainly Arab Muslim immigrants living in the West who struggle for a self-identification, self-definition and establishing an image and a place within these communities. By doing this, Aboulela appears to denounce the postcolonial historiography for both the lack of historical accounts of Sufism and misinterpretation of it.

Many military leaders of decolonization wars were Sufis scholars who struggled against different colonizers, engaging military and spiritual resistance instantaneously, a dimension of decolonization which was neglected by many historians. Therefore, the secular literatures written on the decolonization struggles in Islamic countries played a big role in the present-day exclusion of Sufism, instead they are influenced by the embracing of the Western anthropological and historical perceptions of colonization and decolonization. In rewriting the journey of Imam Shamil, Aboulela emphasizes the spiritual aspect of history. The retelling of history from a spiritual perspective can pave the way for both resolving the historical alienation

of the Sufi leader specifically, and Sufis in general, and to correct the misconceptions attributed to him, to Sufism, and to the Orient.

As contemporary historiography utilizes reason to construct a unique image of the past to invent justifications for irrational chronicles, spirituality can be neglected in their approaches. To depict various stages of the history the novel is narrated by three narrators: Natasha's narration of the present, the unknown narrator's narration of the past; who can be assumed to be Natasha after her conversion to Sufism or Aboulela's voice; and Ghazi's narration of the past that concludes the novel. The manner in which Shamil's story is represented in these sections varies greatly. Ghazi's narration of Shamil's journey to Makkah and his death is characterized by a spiritual perspective of life that regards mystical events, such as the dervish's prophecy of Shamil's death, as realistic aspects that should necessarily be considered. In contrast, Natasha views are based on reason and logical justifications for the Caucasian struggle. Natasha voice and views here, being influenced by the Western thinking; which is highlighted in the novel; illustrates Aboulela's perspective of the manner secular historiography is written in relation to postcolonial and religious chronicles.

In *The Kindness of Enemies*, Aboulela portrays the modern-day stereotypes that associates Muslim individuals with terrorism. According to her, this results from *Orientalist* history texts, which ignores the spiritual and mystical dimensions of the past struggles, instead, they depict it as fierce aggression. As a result, Muslims in the West carry the burden of defending their ideological or geographical belonging. In the novel, the characters are deeply impacted by the common belief that Arabic names will automatically generate a fear of negative relations.

The novel expresses the experience of the historical encounter between Islam and the West, between the naïve Muslim Jamaleldin and Russia, between Malak and Natasha and the *West*, between Shamil and Anna and Alexander. After the author's attempt to represent Islam's jihad as a spiritual resistance and not related to terrorism, Aboulela tries to make a reconciliation between Islam and the *West* when she depicts Malak's spirituality and modernity. Malak along the novel represents a women's position in the middle of Islam and the West, where Islam and Muslim identities have been an issue. The novelist through Malak's voice try to highlight the reconciliation between the two. This consensus is rejected by both the Westerners; when the man

accused her of slut (216), and by Muslims; in reference to the view of Oz's Muslim friend about her (Aboulela 207).

In the process of self-identification, the individual is expected to discover criteria for choosing among irreconcilable options like the selection of a profession to opt for a certain chosen career. Here the individual is required to make a choice, but he/she is directed by some guidelines. The problem lays in this process as the individual is obliged to choose although there are no clear rules for choosing. Identity problems will exist when the individual thinks that the answer lies within (Baumeister 22). For instance, the necessity of choosing two physical homes or tow identities is a real issue. Aboulela in her novel concludes that, in the middle of postcolonial and diasporic contexts which are shaped by modernity, globalization and racism, one will only reach a self-definition only by making a reconciliation between choices and staying away from the obligation of choosing one.

Illustrating the answers to the questions discussed in this thesis; Edward Said's *Orientalism* has presented the oppressive ideological premises and practices of the *West/ the Occident* to dominate the *East/Orient* and shape their image and present it to the world as a distorted one. The migrants portrayed in the novels by Aboulela are subjected to *Orientalist* discourse doubly discriminated against as 'Muslim'. Their presence in the Western contexts and their struggle in the host societies play an important role for the shaping of their identity.

As the *East/ Orientals* may be regarded as the *Other* in opposition to the *West/ Occident* who is the *self*. The individual in his journey for a self-identification has a tendency for internalizing and practicing behaviors, values and norms of the society he lives in for his own psychological and physical security. Since identity question was and is at the agenda of the people who have a fear to lose their own identities or look for a singular identity, it became a social phenomenon which starts with the identity construction process by means of interaction with 'other' or against the 'other'.

The links between the Sudan, the West are steeped in colonial history and it is this heritage of colonial power that the writers engage with and contest. One way of engaging with the colonial power is to expose disabling stereotypes of the so-called African, Immigrant or Muslim in the Western society where the migrants try to construct their liminal identities.

Through an altered language, dramatic irony and narrative development the writers critique Orientalist and Africanist discourses.

III.3.2. Geography, *Place* and *Space*

Geography and place are vital concepts linked to identity construction. The identity establishment of postcolonial and diasporic individuals through an understanding of place and location are indispensable in *discovering* oneself. Location, or where a person is and where he/she come from, matters. Location and place describe one's position and personality. "I recognize the place, I feel at home, but I don't belong. I am of, and not of, this place" (Philip and Ho 3). The texts are the spaces where women can speak and voice their lives-created by the authors. *The Kindness of Enemies* is a place where its prominent characters share their struggle for a self-identification and their journey at home and the *hostland*. The site of the novel has become a space for the articulation of displacement and the desire to find a home.

It is precisely the articulation of movement and space (movement producing space) that grounds the negotiation of self and identity fleshed out by Aboulela in her novel. The movement from one place to another will affect identity formation. For instance, a café/ a restaurant becomes a site to mediate anxieties of belonging by providing a culinary diasporic space constant with Homi Bhabha's "gatherings" amid the dispersal of exile and immigration. As *Space* and identity construction are closely connected, spaces in literary writings offer a perception into the characters' identity, while the characters permit the audience to engage in their journey of space directly. The spaces, their interconnections and the identities linked to them put the audience into a complex network of significances which motivate them to share a certain view on events by identifying with the characters.

Natasha along the novel moves from one place to another to illustrate the relationship between the spaces and its influence on identity formation and its contribution to the identity crisis. How the places are translated into spaces. Places like Malak's house is for Natasha a family space where she enjoyed being gathered with both Malak and Oz; whose connection represent the relationship between a parent and son/daughter that she missed. Natasha reveals "I was grateful for those moments inside the house, to wander around and recharge myself" (Aboulela 176). This is a space where Natasha could find a refuge from all the depressing problems she faced at university with all the incidents of Oz's arrest and Gayanor's complaint

and accusation. Tony's, however, after being a space for belonging where her partial childhood memories were collected and stored is no longer a safe space for her. When she went to Tony's house to refresh herself, after all these years, she could not, as a result, she chooses to go to Malak's house as an alternative to recharge herself.

University too is a for Natasha a space for self-identification, cross-cultural interactions, and identity recognition. Natasha regards university as a place where she could prove herself for the West, show integration and assimilation since she tries to fit in. With her academic and scholar publication and scientific participation at her university, Natasha is convinced that through this she can belong to the West and hide her real origin. At university her colleagues were looking at her differently and curiously because of the arrival of the police, she continuously looks for a place to feel safe.

In Khartoum, Natasha finds a space where she could question her belonging. London, too, is a space of the loss of identity and home, a space of *in-betweenness* of diasporic identities. In London Natasha reveals: "though I appreciated the peace and fresh air, this lifestyle was not for me. I needed the anonymity of the city. Here I was conscious of being African in the Scottish countryside, of the need to justify presence" (Aboulela 15). It is also a metropolitan place where cultures, origins are questioned.

Court is a place that provides the protagonist, Natasha, a belonging space. In the court Natasha's identity and belonging have been doubted, checked, and confirmed. Towards the end of her travel to Sudan, Natasha has to reconsider her loyalty to Islam when accused of apostasy by Safia; her stepmother (Aboulela 279). The court is the place where Natasha is asked questions about her faith, her old name and whether she was ever married to a non-Muslim (289, 290). Nevertheless, Natasha does not assert her allegiance to Islam in the court.

In the novel, Natasha's return to Faith is delayed, maybe justified as the novelist desire to stay away from dogmatic narrative. In the face of such authoritarian obligation of faith as shown in the trial, Aboulela fuses the social traditional features of religion with faith, allowing Natasha a narrow escape. Natasha contests this charge to quest for and reclaim a place in her birth religion and society: "I did not come here to fight for money or for the share of a house. I came so that I would not be an outcast, so that I would, even in a small way, faintly, marginally, tentatively, belong" (Aboulela 290). Faith, for the author, is not a birth right; she uses the

interconnection of social taboos with religious ones. Recognizing apostasy as a social taboo that jeopardize her belonging, Natasha defends herself diplomatically: "I said I was not a good Muslim, but I was not a bad person either" (290). Being in a place where Islam is the only religion of its inhabitants, Natasha feels stirred to defend her identity as a Muslim, even if only in name, so that she does not become "an outcast" (290). For her sense of belonging and preserving her religion as a component of her identity she has to conform to shared moral judgement in Sudan, which is connected to social traditions. Natasha, the doubtful voice that fills the novel with indirect curiosity about Sufism, sustains her position on this occasion and achieves a recognition about origin, belonging, identity and later about home.

Natasha's life is a crossroad of spaces. She cannot decide where to go, to Malak, to Sudan, that is why she decides to remain isolated "to go to town. But where to go? To go back to Malak and see the vacuum Oz left behind. To fly to Sudan and sit at [her] father's deathbed? Instead [she] went into town because [she] needed to be surrounded by people, by normal life" (Aboulela 134). After wondering from one place to another in the *hostand,* she decides to go to Sudan to create a space of belonging in order not to be an outcast so that she "would, even in a small way, faintly, marginally, tentatively, belong" (290). She continues remembering her homecoming bleeding, and other memories at the house of her Mom and Tony.

In her journey for finding her home and for her self-definition, her movement from places enables her to recognize that home is not a place but a space of an imaginary homeland. At the end of her journey, she learns that home is a space of reconciliation between spirituality and modernity. Home is a space of coexistence and tolerance. Aboulela's writings deconstruct signs of centrality and compose juxtaposed mosaics of multiple cultures and micro narratives to construct a general human knowledge and experience drowning in the sea of tolerance, inclusion and acceptance.

Malak when joining the *zikr* illustrates the mosque is a spiritual space. Malak pursues the spirituality that fills the atmosphere of the place, or what she calls "a powerful presence" (Aboulela 312) filled with consolation and relief. Over her spiritual journey, she visits many places, some of which "artificial and depressing" (313) and she can only persist in her tours by evoking that she would be the first human being to mention the name of Allah in such a place (313). Aboulela's amalgamation of a historically conscious perspective of complex ideological

and political relations with place and ecology contributes to the awareness of the agentic space existing to postcolonial subjects. This tour offers a shelter for Malak's and Natasha's agency.

Shamil also believes the mosque as a spiritual space indicates belonging. "'What kind of repose could there be in a place where the heart is not at ease and the authority of Allah not accepted?" (Aboulela 25). Furthermore, Gimrah is the birthplace of Shamil, but a space of betrayal and alienation (25). The family moved to Ashilta and had to escape again "fearful of the Russians and suspicious of the hypocrites who were tired of fighting, who were bitter against the strictness of the Sharia" (25). This mobility emphasizes the fear at home and the search for a safe place to which one can belong. In Tattakh, even if Shamil and his people were well welcomed they could not settle there. Shamil was obliged to look for a more permeant home; a place where he could gather more fighters and reconstruct (34). The mosque will ultimately be a place to escape to when he is Russia (302). Shamil as marginalized, deceived from his fellows is moving from one place to another searching for a home, for him home where people are collaborative for the peace of the community.

Jamaleldin taken to the city of the Tsar (place) rises his question about identity. A place where he settled for a long time before he is returned to his father and a space of hybridity and exile or for modernity and civilization. Space is in fact regarded as having two opposite features. For instance, Russia, for Jamaleldin, after being a place of imprisonment, it became a place of enlightenment and modernity. However, for Shamil and his people, Russia is a place where Muslim identity is blurred and deconstructed. Like Natasha, Jamaleldin is convinced that peace is the only solution of the end of the struggle and resistance, and he tries to convince his people of a consensus between Islam and modernity as a necessity. Russia is cultural space where Jamaleldin is invited to explore.

It is that space, which is unbound by radical thoughts and conventions, where individuals may be able to preserve their identity, tolerate multiple identities, accepts the *Other* and be accepted regardless of religion, culture, race, gender and color. It is space that preserves and keeps the coherence and conjunction of events that are randomly dispersed in time. Space rediscovers and recovers lost identities. Indeed, the novel itself is a space for a reconciliation between *Islam* and the *West* between spirituality and modernity, a space of coexistence "we worship the same God" (Aboulela 150).

In his book *Modernity at Large*, Arjun Appadurai argues that in this era of infinite human mobility- tourists, immigrants, refugees, migrant workers, exiles, … etc. the world is ever more less stable. This instability blurs the establishment of communities and networks as the peril of moving (location, people…etc.) is persistently present today. This mobility between one place to another does not only confuse national and international political policies but effects the individuals' social exchanges. Appadurai argues in *Modernity at Large: Cultural Dimensions of Globalization* that as a consequence of the growing mobility many people live in a world that is similar to Benedict Anderson's notion of imagined communities (34). Endless mobility produces new spaces around which one must navigate in order to construct a concrete knowledge of self and of belonging. The further an individual move physically and temporally, away from the homeland, the tougher it is for him to claim a community in that homeland (Abderraqib 450). When individuals 'permanently' leave a location, are they still 'of' that location, and when they arrive at a new location, are they a part of the community in that location? These are the common questions of the dislocated people in their '*hostland*' where they are all sharing the same anguish of finding their identity.

In this context, immigrant discourses have experienced a sense of homelessness and fractured subjectivity and have tried to construct a stable subjectivity and a transformative transcultural space of belonging. Spaces that play a crucial role in an individual inward self-consciousness; they are utilized to express the inner world of emotions, thoughts and subjectivity, then, the object is the transcendence of the inner space. These narratives are now dispersed and relocated by Arab women Diasporic novelists such as Leila Aboulela.

The home as a place, is one source of identity and residing in it the whole life generates a powerful foundation of stability in the logic of the self. Yet, the rise in geographical movement have destabilized the home: few individuals occupy the same place the entire life. (Baumeister 122). So, *destabilization* is the inability to combine the functions of the self-definition component, which is a place called home. A means of identifying the self provides stability throughout life. If the constituents of identity alter, the unanimity of the self over the lifespan is vanished. Actual and possible transformation are not obligatory to deteriorate the skill of the component to fuse self-definition. Actual change divides the present and future self from the past one.

III.3.3. Home, *Homelessness,* and the Necessity to Belong

The notion of home and its influence on the shaping of one's identity is prominent in the *The Kindness of Enemies*. Aboulela translates migrant identities into a space that is not merely defined by the racialized discourse that constructs "people of African descent… as being outside" of the white Euro-American West (Brah 9). Therefore, the text asserts that there is a likelihood for migrants to create homes away from home. While the *hostland* uses a reductive conception of home as being in or of a particular nation in order to marginalize the migrants, the author sets the tentative discourse of home as a narrative of everyday lived experience. This lived experience captures both locality and movement.

III.3.3.1. Home for Malak and Natasha

Aboulela's Malak find home in rituals of Muslim faith, like *zikr*, a practice which adds structure to the chaos of migration. Home for Malak, as well to Shamil, lies in their religious identity and the social networks of friends and acquaintances met at Mosque, like Sheikh Jamal El-din. It is illustrated that for Aboulela, a personal religious and spiritual identity provides the stability of home rather than national identity. Madame Drancy also thinks the same way with Christianity. However, Jamaleldin's case is not the same. At the *zikr* Malak finds the feeling of belonging and home. It is a place that "Malak liked as if a loud had been lifted from her shoulders. The darkness under her eyes was gone." (Aboulela 218). However, the *zikr* gives Natasha "the feeling of heaviness and enlargement" and makes her "fell into the darkest layers of sleep. It must be because [she] had inhaled too deeply from the opium of the people" (219). When she is invited again to attend, she says that "I remembered the *zikr* gathering she took [her] to in London. It was powerful, heady. It haunted [her], afterwards, for days and nights. [she] hesitated a little before committing herself" (314). The novelist tries to illustrate that Islam suggests belonging, a belonging independent from the characters physical location. *Zikr* can be located in many physical places, like in North London dance studio (216, 314) or in Orkney at the beach (314) and provide connections with spiritual security of a spiritual home. In order to connect with the spiritual home, Malak the Muslim joins the *zikr*, prays and recites Qur'an in different places like further north, Malak prayed in the middle of a suburb" (313) or the "Dunnottar Castle" (311).

Home for Natasha is different. Home here "connotes networks of family, kin, friends and colleagues" and becomes a space where "feelings of rootedness ensue from the mundane and the unexpected of daily practice" (Brah 4). In the novel Natasha keeps looking for it. When Grusha, her mother's friend, calls Natasha she "felt a sense of relief, as if she, from her home in Khartoum, was coming to [her] rescue" (Aboulela 170). In Malak's house she is grateful for the times spent inside the house "to wander around and recharge [her]self" (176). Natasha expresses the days she spent with them as special. She neither needs medication nor drink because there she feels free from the burden of herself (179). This denotes that home, as a physical place that Natasha longs for, is disturbing her mentally and physically.

After being robbed, Natasha feels homeless. She forced herself "to walk through the damage, to fight back the tears" (Aboulela 101). Natasha feels soiled as her possessions has been fingered by a stranger and her privacy exposed (101, 102, 140). Home for her means more than spiritual fulfillment but more concrete objects. Her house and belongings reminded her of her mother who partially provided her with a sense of home. This incident raises her nostalgic feelings and induces her to feel more homeless.

Furthermore, to recharge herself Natasha goes to Tony's where her mothers and childhood memories exist, but unfortunately, she could not, because she is no longer welcomed, and her mothers' belongings are packed to be taken out from the house (170). Later, Natasha has nowhere to go but to Malak's to recharge herself. In addition, she is again homeless at university where her colleagues were looking at her differently and curiously because of the arrival of the police. She continuously looks for a place to feel safe. However, by the end Natasha understands that the need to connect with home was with her meeting of Malak, the guide for a spiritual home (314). She learns from her how to find home.

Home in the novel is no longer the nationalist place but a more personal space that can be defined and located differently from one person to another. In Sudan, *territorialization,* in the sense of a physical interaction with a place, is mediated by human relations. In Natasha's case, these relationships revolve around her romantic love for Grusha's son and love for her half-brother. Upon her arrival to Sudan, Natasha's feelings towards both of them becomes synonymous with her feelings for Sudan. First, the interchangeability of Yasha and Sudan is reiterated in almost every one of Natasha's recollections of either ones. For example, when she

ponders the possibility of visiting Sudan after twenty years, the thought of home brings back her memories with Yasha and images of him in their native place (Aboulela 106-107)

In her journey to look for home to establish an identity, Natasha does not know where she belongs. She recognizes herself as failed hybrid whose two unalloyed selves refuse to mix (Aboulela 40). In this perspective, Natasha's identity is framed of two axes, the axe of rootlessness, instability and without horizon. On the other hand, the axe of difference in religion, origin, and culture. These traumatic struggles play a significant role in her psychology and consciousness. She describes: "I was not brought up Muslim even though we lived in a Muslim country… Those were the years when I had hope of fitting in. Then, awkwardness became my home" (42). Thus, Natasha lived a secular liberal life in Sudan. She underwent a feeling of not belonging and fragmentation.

Moreover, she experiences a loss of religious and cultural identity, even though, religion and culture are interrelated and mingled. To fit in and belong to her supposedly "home", Natasha illustrates her mimicry: "[t]he other children were fasting, and we would each do to our own homes, Sometimes I fasted like them just so as not to be different, but it annoyed my mother. Those were the years when I had hope of fitting in. Then awkwardness became my home" (Aboulela 42). However, her attempt to belong failed since she reveals to Malak that her journey to Sudan changed her and she is still in search of home and for belonging, she deeply believes that there was a home ahead of her and her homesickness is not cured but is driving her in the right direction (314).

Natasha at the end is still unable to understand the truth and essence of the home. When she is watching Malak she is "amused by the clothes and sense of theatrical" (312) and questions: "What part did she think she was playing?" (312). Then she reflects: "Not that I suspected her of insincerity, but there had always been an attractive self-consciousness about her as if she were trying to please an invisible figure, an unseen audience who mattered only to her" (312). This passage illustrates that the essence of reciting the Qur'an is a connection with the unseen, a Muslims spiritual connection with Almighty Allah, the creator and to whom man belongs. Natasha could feel the essence of home when at the end of the novel is invited to join Malak at the Dunnottar castle (311) and she runs to do so. This time she feels motivated with an energy that shortened the distance to the castle. Now Natasha recognizes that Malak had always

offered her a sense of unity with Shamil, guided her towards the unpredicted, and oriented her to "what could never be written down in history." (311). With her help and guidance, Natasha will ultimately reach the essence of belonging. Within herself she could recognize that surrender to the spiritual faith will definitely lead to union with a spiritual home and that struggle against both faith and other internal and external powers will lead her nowhere. She also could understand that her parents have offered her belonging, however, her estrangement makes her struggle to survive. In addition to this, the novelist with the story of Jamaleldin insists on peace and tolerance which play a big role in establishing the sense of security and safety within each of us.

The notion of home and its implications to achieve belonging are vital to the critical debate about diasporas. For diasporic individuals, the characteristic of home, identity, and belonging are not always consistent. Diasporas whether immigrants or their descendants all long for home. A home where their identity is recognized and preserved. Since the finding of a home seems difficult to achieve, 'imaginary homes' will be the only solace for them. For instance, this is depicted by the search of Malak, Oz, Natasha, Anna and Jamaleldin for home. Natasha at the end reveals perhaps he has to recognize what she longed for was spiritual, therefore, she becomes ready to be oriented (Aboulela 314). This illustrate that a physical home does not exist and only an *imaginary homeland* which is a spiritual home where cultural, racial, religious differences are tolerated, and modernity is recognized.

The necessity for *belonging* can result a conviction among individuals to reach an agreement themselves. If their expectations are deceived, these individuals will consider the others as "*other*". This *"other"* will be marginalized and will have to resist the center and pursue a self-definition of his own. This is illustrated by Iain disappointment of Natasha after not reporting on Oz until it was too late. As a result, Natasha again, feels not belonging to that place where she could successfully feel that she belonged to after her accomplishments and publications.

As a result, home, according to Aboulela, is not the physical space. This fact complies with Deleuze and Guaattari's (1986) idea which states that an individual is *deterriteriolized* from a home mentally and emotionally to engage in a long search of one's suitable home to be *reterriteriolized* again. Natasha has experienced a journey of psychological displacement from a family where members are supposed to construct a common home. As women are consistently

relegated to the boundaries of the home, there are social, cultural and political forces that conspire to transform the home into 'unhomely'. For instance, Natasha's accusation of being not a Muslim in her homeland, makes her feel unhomely even in the place that is supposed to be her home.

Aboulela considers journeying to be a way of eradicating the barriers between the manner in which the spiritual and physical home are sensed in the individual's consciousness. In her article "Travel is Part of faith" (2000), Aboulela reflects on her life in Scotland as well as on meanings of home. She writes, "[o]ne of the Sufi said, 'Travel away from home and the difficulties will be a medicine for your ego's badness, you will return softer and wiser'" (41). Travelling, for Aboulela, is beneficial for spirituality in terms of the experience of unfamiliar places and the difficulties caused by this experience. This, Aboulela explains, represents a slight manifestation of the transformations of worldly life that will be initiated by the Day of Judgement, in which she believes as a devout Muslim. The Day of Judgement eliminates the boundaries of the physical and the spiritual. Aboulela spiritualizes the experience of migration in order to propose a broad notion of what qualifies a place as a home. Aboulela engages spatial and cultural elements, in which home is "decisive to the formation of an individual's perspective of life, friends and enemies" (42).

Home, like "enemies", is not a fixed term. This Sufi journeying invokes openness, compassion and tolerance, which influence the understanding of the self and other. In *The Kindness of Enemies*, travelling is made essential for Natasha to come to terms with her idea of home. Her spiritual and cultural exiles are depicted through the novel as latent, and they are made explicit to Natasha through the travels she undertakes. After her struggle to find a home, her travel allowed her to finally discover that even the physical home where memories, family and friend, enemies (Tony's house, her relationship to Yasha, and her father's house who all changed, her stepmother) are the one that constructed it, is not the real home. Until the end of the novel and after her return to England she discovers that home is a spiritual home where Islam is an antidote to migration and diasporic suffering. Malak and Natasha (at the end), unlike Oz and Jamaleldin creates a new space (religious space) and relocates themselves in a new home. Malak finds it in *zikr* and Natasha in her book about Sufism.

III.3.3.2. Home for Anna

From the past, Anna believes that home is a physical place. In talking about the importance of land, Tsinondali, as home for her father, she emphasizes that it is more than a possession but "a responsibility, art of the fabric of the family" (Aboulela 146) not to be sold or abandoned. Home here is where origins and heritage are. However, to convince Anna that home is no longer home neither for her nor for her children, David insists that the new home should be considered as the place of belonging. He says:

> Because this estate is the most beautiful place in the world. Because it's been in your family for years. It's our children's heritage. It's what we are.', 'then don't complain. I've tried for years to loosen your attachment to it and convince you to move to Petersburg. You've chosen the edge of civilization so you must accept its hazards.' (50)

However, Anna is always asking for return to her home as she feels she does not belong there (122). She clearly says to David that she is Georgian, not Russian (122). But this changed quickly since while her presence in Shamil's house, in the "stone world" and in the war with this enemy "she was as Russian as she could ever be" (122).

Anna's son, Alexander, also wonders about his real home. He asks whether it is in Tsinondali or Tiflis (230-231). In order to refresh his memory about home, Anna tries to compare between the two homes. Her explanation is a reminder for her life outside the walls of Shamil's house. Anna felt the obligation to talk to her son about his home and his father, so he will not forget (180). In that place next to David she was not "the Queen of Georgia. She would never be. She was David Chavchavadaze's wife, mother of Alexander and she did not belong here" (180) to Shamil's.

III.3.3.3. Home for Jamaleldin

Jamaleldin's feeling of unhomeliness is illustrated with his first encounter with the exile he will later consider to be home. At first, he is exhausted from the assault of modernity; of space, sounds and smells that betrayed him. He feels estranged from the food and from the language but is convinced that all this newness needs his attention (Aboulela 55). Home for him, is about familiarity and familiar smells, sounds, food, language, and people. Home for Jamaleldin is a source of safety where he can stay in his fathers' arms. After being kidnapped, Jamaleldin is unable to imagine being away from his father, from Ghazi, from his mother, from Akhulgo or

Djawarat (23). Home is where he belongs, home is where all these exists. However, after spending many years with the tsar and trying to convince himself that he belongs to him and not to his people, Jamaleldin's cannot feel at home anymore, neither in Akhulgo nor in Russsia.

Aboulela, emphasizes that the exile finds home in smells, sounds and memories. For instance, when he is escorted back to home, he "breathed the air of the lowlands" (Aboulela 27), the air of home. Feeling estranged from this home[166] he recognizes that after all these years it is not the right time for homesickness or for memories (195). After all the efforts to adopt a new home where he "had been a hostage all these years held by elastic constraints. A rubber band that allowed him to join a regiment, dance in a ball, ask for the hand of Daria Semyonovich"[167] (227) there is no space for memories. Jamaleldin is not even happy he is returning back as he has forgotten how to be back home and wishes to return to Russia where he knows who he is (227). He now forgets that he does not belong to his people, that he is not one of them (38). Home for Jamaleldin in present in the past, whereas in the present he cannot deny that he belongs to the Tsar.

III.3.3.4. Home for Shamil

For Shamil belonging depends on his family relations. He described Jamaleldin as his "namesake. Son of Fatima, may Allah grant her mercy. Son of Imam of Chechenya and Dagestan. Brother of Ghazi Muhammad, brother of Muhammad Sheffi. The boy belongs here with [them]'" (Aboulela 232). Shamil in a discussion with sheikh Jamal El-Din insists on the fact that his son belongs to him (159).

Home is also a place of tranquility and repose. Shamil illustrates this when he says: "'[w]hat kind of repose could there be in a place where the heart is not at ease and the authority of Allah not accepted? (Aboulela 25). As Shamil could not find tranquility and support, he with his people move from one place to another since he is fired by his birthplace villagers and is betrayed with their alliance to Russia (33). A physical home seems to be impossible to be reached for them since they continuously moved from one place to another (25). As a result, he became unable to fight until the end even if he wished to (33-34). In Takkah, Shamil and his

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[166] Jamaleldin thinks of "returning home is a returning to nothingness to savagery (238).
[167] "After the tsar had refused them permission to marry, Daria's mother forbade her daughter to meet Jamaleldin or write to him. And Daria, a good daughter, had acquiesced." (Aboulela 128).

people, though they were made welcome and had to look for another permanent home to settle and gather people (34). For him home is where people are collaborative for the peace of the community.

To conclude home for Natasha and Jamaleldin is physical, however, for Shamil and Malak is spiritual. The text stresses the possibility for migrants and the diasporas to generate homes away from home. While the *hostland* uses a reductive understanding of home as being in or of a particular nation in order to marginalize the migrants, the author put the often tentative discourse of home as a narrative of daily lived experience. The latter captures both locality and movement. Home for some "connotes networks of family, kin, friends and colleagues" and becomes a space where "feelings of rootedness ensue from the mundane and the unexpected of daily practice" (Brah 4). For others, it is a place where familiarity, safety, and security rests. Home is a balanced place where identities are shaped. Home is to be found in practices rather than in a particular locality. Aboulela in this novel tries to illustrate that the weakness lies in the desire to find a physical home, that is why she suggest that if one can make a reconciliation between the feelings of homeness felt at each movement, the person will not face a homesickness. Smells, sounds, memories and feelings all contribute to shape the home people opt for. Unhomeliness is not associated with space/place only but with mood and/or state of mind according to Bhabha. Home as a component of identity and a factor that affects the sense of belonging play a big role in people's self-definition in general and migrants, exiles, and diasporas specifically. Identity always translates, re-assembles, patches itself together anew, re-members an indispensable sense of home.

III.3.4. Hybridity

Hybridity deconstructs the concept of pure identity, which is influenced by the different experiences and the impacts of imperialism, the clash of cultures and the effect of globalization and modernity. Hybrids are seen to be living in a state of *in-betweenness*, a state of suspension of time, space, and identity. Natasha, Malak, and Oz are like the author herself, of mixed Arab-English race. This section analyses the novelist' creation of situations in which her characters' English/Arab/Muslim experience leads to a quest of stable and singular identity. The characters' identity is mixed/merged with a British one, either by education, or racial hybridity.

Natasha, the westernized Russian-Sudanese historian, becomes conscious of what she identifies as her shameful difference from the fair complexion of her mother. Born to a white mother and a black father, she develops a phobia of contrasting "composites" such as "half-human, half-beast" characters (Aboulela 39-40). She says: "[i]t was the disproportion of the wolf's head to the child's body, the shock of the half-human, half-beast, the lack of fusion between the two. There was no merging. It was a clobbering together, abnormal and clumsy, the head of species and the body of the other" (40). Natasha feels incompetent since she is convinced that she should have to look like her mother. She recognizes her difference and her resemblance to her father, a fact that she and her mother are not happy with (138). Unsatisfied and sad about her being a hybrid, she thinks her mother does not deserve a hybrid like her. Natasha even it she compares herself to her mother's creamy pink dull with blue eyes and blond hair and envy it. She believes that this is the child that her mother must have and not herself (173). Furthermore, even if she looked like her father, Natasha finds it difficult to speak with her father since his English is rudimentary and she has forgotten her Arabic. She can only communicate with him with her mother's language, Russian (73).

Hybrids are all the time confronted to choices. Hybrids are expected to choose between one nationality, one religion and one language instead the others. Their choice of one identity may strengthen and nourish the selected one and weaken the other so that it withers away. They think by retaining only one of them they would relax and be like the everyone else and as a result they could snuggle up to the majority and integrate (Aboulela 104) and will not have an issue of belonging anymore. Natasha illustrates this when she speaks about Yasha (real name Yassir) and how he becomes more Sudanese after many years (104). In fact, some self-definitions may be attained by choice rather than achievements. Choice here is an accessible and alternative options that exist, but one option is dominant or clear guidelines exist like with religious and political affiliation (Baumeister 22). This type offers a passive option for the individuals. However, reaching this self-definition does not guarantee its singularity and permanence in the future.

Natasha's hybridity and her feeling of, views about and consciousness of her hybridization and difference and *otherness* results fear within her. As she grows older and becomes more knowledgeable, she realizes her liminal self. Indeed, her hybridity affects her feelings and her quest for a singular identity and is unable to purge herself from this issue. As she becomes older,

she recognizes her two selves that refuse to mix and to what an extent she is a failed hybrid. For her, hybridity is a disease that she cannot be cured of. Despite her new name, her intellectuality and her position, her real identity will always be a plural one since a hybrid is like a "the black-white contrast of a winter branch that was covered on one side with snow" (40).

Moreover, Natasha is also overwhelmed by the adversity within her racial, cultural, and religious heritage. She suffers from a profound crisis in her identity due to her failure to assimilate such multiplicity within herself. Her longing for what she sees as a singular identity pushes her to change her name from Natasha Hussein to Natasha Wilson (Aboulela 4). Abandoning her father's name overlaps with embracing Western civilization by detaching herself from her native Arabic language; that she could not remember (73), Sudanese culture and Islam, that she no longer practices and is doubted of being affiliated to it. She worked too hard to reach recognition and integration. Yet, this crisis affects her career as a historian. Natasha is determined of being Western when she is asked about her origin, her birthplace, and her old name. When having breakfast with Oz, he asked her about the latter. Natasha makes an effort to formulate a summary to Oz about her dark complexion that does not conform to her name, her parents' origins and her life spent between Sudan and Aberdeen. She tries to explain herself. She insists on her hybridity and the feeling of in-betweenness (41). She always feels the need to justify her identity and justify her presence on the Scottish lands as an African (Aboulela 15).

In *The Kindness of Enemies*, not only Natasha is hybrid but other characters may suffer from cultural hybridity as well. Malak, similarly, is an Arab Muslim who is influenced by the western lifestyle. She is seen as a "slut" as she does not represent Islam in the West by her choice of following a career in acting (Aboulela 216). Jamaleldin, also, is seen as a culturally hybrid, since he is raised by the Tsar. When Jamaleldin reached Petersburg; he was tired from the offense of originality, modernity, and openness. He met new people, heard different speech, new language, ate food not being food and excavated a space, totally dissimilar in religion and culture from his own. The Tsar is determined to acculturate his familial, cultural, linguistic, geographical, or even religious origins. Not only this, but focuses on the alteration of culture and identity and generates a problematized hybrid identity within Shamil's son living in Russian. Before leaving his father he was a Muslim, however, he no longer practices his religion in Russia and does not feel the obligation to pray or fast. When back home, as being raised by a Christian

leader, Jamaleldin finds it difficult to fit in. For instance, long days of fasting and long nights of praying made him feel sick and he becomes fragile (Aboulela 260). Indeed, hybrid identity creates complexities and ambivalent feelings of not knowing where one belongs. Thus, this displacement generates crisis within Jamaleldin's religious and cultural belongings and suggests a submission to the assimilative mandates of the secular Russia (126) that will transform him. Until lately, at his return, one can notice the impacts of his cultural hybridity that played a big role in creating a traumatizing crisis within him.

As far as the text in concerned, one can also illustrate that the novel itself is an epitome of textual hybridity. The cultural hybridity of the characters and the linguistic hybridity to represent their story is clearly prominent along the whole novel. The novel has some Arabic expressions and words such as *La ilaha illa Allah* (Aboulela 186, 269), *Insha'Allah* (34), *bismillah* (127), Umara (317), Haj (293), Medina (317-318), Ka'aba (317), *zikr* (216, 219, 303, 314) and Al-Fatiha (305). For instance, the movement from past to present accounts is done by bits and pieces. Moreover, the texts embody all aspects of the postmodern text with its mixture of genres, such as letters (147-148) and emails (101, 285-286), and by employing the sacred scripture like Qur'anic verses (275, 263, 304, 305) as an intertextual backdrop.

III.4. Identity Problems/Identity Crisis in *The Kindness of Enemies*

The search for identity is a recurrent individual's concern in various societies. The artistic evocations portray the genuine situation of most of the individuals in the diverse societies. In the different contexts and as a consequence of countless transitions in their position within society, political changes that affect their insight of their existence within a certain system, hegemony and an ideology, beside to foundered interactions in their everyday life, individuals are exposed to identity queries and strive to generate, define and fulfill themselves. One finds himself unable to reach an understanding of what is a sound identity.

People have always had identities and only the transformation that occurred in their identities worried them, what effects it, how it is generated and the manner it is carved (Baumeister 4). This stimulates us to explore the key factors like modernity and globalization that make this distinction possible. An identity is a description and an interpretation of the self which is partially identified by names and addresses. However, an identity crisis is not resolved by referring back to someone's name or address. Natasha and Oz thinks that by changing names,

they will acquire a new identity that enables them to look like anyone else. However, struggling with other more important aspects of defining the self such as the establishing long term goals, major affiliation and origins and basic values in society is crucial. Whenever an individual is exposed to issues within these challenging aspects, they will face identity crisis. Indeed, the novel is an appropriate illustration for these kinds of challenges. The struggles against: (1) the Western conceptions that deconstructs the Muslim and Orientals images, (2) the aspects of life that oblige individuals to move from one place to another to search for a safe and real home, (3) homelessness and the quest for belonging, (4) impacts of hybridity and the acknowledgment of its existence within each character, all contribute to the shaping of one's identity. Natasha, Oz, and Malak as representors of the diasporas' struggle for self-identification all fail to find a physical home where even singular identities do not exist. Yet, Malak as different from the rest may present the authors voice that suggest the existence of the spiritual home.

The novel illustrates the impossibility to reach a singular identity free from any issues and crises. In fact, continuity of identity may be not possible for both short periods of time or long ones, accordingly, new identities are always generated. Certainly, knowledge of the self can similarly spread across time like experience, and it can be united by a common meaning that seems to be important in producing identity. Baumeister claims that "the sense of identity is not just based on the physical self but depends on meaning which occurs within a contextual network of relationships it seems safe to conclude that identity is a linguistic construction" (15). So, identity is constructed on contextual interactions, namely consensus between the *Orient* and the *Occident*, between *East* and *West*, between the colonizer and the colonized, between past and present and between religion and modernity.

Secondly, one's social rules and personal status are two main components of *interpersonal aspects*. What is called as 'social identity' or 'persona'[168] and the relationship with the others are the center of this functional notion of identity (Kant 19). Kant maintains that the self cannot identify itself but recognize what surrounds itself, like objects, events and circumstances with the ability to perceive its act of perceiving as an indirect knowledge of the self (qtd. in Baumeister 12). So, the self may know its relations and interactions with the outside world and not in isolation of it. Accordingly, characters in the novel under scrutiny in their journey to find the self

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[168] The term used by Jung

all are looking for places, smells, sounds, colours, moods, events from the past and from the present. Their position is shaped by the others and try to understand its effects on them and connections to them.

Single transformation refers to the acquisition of an identity component in a single transformation like being a mother. After this acquirement, the self-definition processes are stable and unproblematic. The most essential aspect in this process in the achievement of being a mother at a particular time, once or many times. Being a mother to one kid is similar to being a mother to two or more (Baumeister 23). Natasha in the novel suffers from a crisis in her identity since single transformation component of her identity is not accomplished after abortion. An act that both accentuates her blame and regret for both killing her baby and being pregnant out of a wedlock that is against her values. After this deed Natasha longs for days where she can forget everything naturally without the help of medication or drinking. She wishes to go back to the days she used to be free of any burden (Aboulela 179).

Geographical home, names, marriage, and job have experienced *destabilization*. Ancestral family, social rank, gender, values, and religion have endured *trivialization*. Age and bodily character are by nature unbalanced and are consequently unstable to fulfill the continually defining criterion. These traditional ways of self-knowledge have failed in founding identity. It is no wonder that contemporary individuals have any sense of identity left! (Baumeister 151). All the characters in the novel face this *trivialization* and *destabilization* that affects the establishment of their identities.

Identity deficits can seem to include conflict. The solution to discern between the *crisis* and the *deficit* is to determine whether there are commitments. As the characters in the novel are like adolescents, they are torn between various options and possibilities they are usually not committed to any of them. The *identity deficit* is a reluctance to abandon any choices, the *identity conflict* is a reluctance to deceive real, felt commitments (Baumeister 200). The characters, namely Natasha, Oz and Jamaeleldin, test the diverse possible identities and are unable to absorb a final and a fixed commitment that ensures their singular identity. As a result, they face mid-life crisis as an identity crisis.

No pragmatic explanation exists for refuting the chance that *identity crises* can happen at several phases of life. In particular, identity deficits are common during both adolescence and

mid-life. In *identity deficit*, the person lacks guiding commitments in life but struggles to make some. For males at least, the adolescent *identity deficit* seems to derive from an ambivalent relationship toward the parents. It is brought on by the need to make the choices regarding adult life, and by developmental gains in cognitive abilities. As a result, relationships to parents are vital for the construction of identity. Thus, in this section we will examine the Sons/daughters to parents' relationships.

III.4.1. Sons to Parents: *Identity Deficit*

In fact, the importance of families in postmodernist 'ethnic' literatures for the development of personal identities and ideologies is crucial in this section. Levi, Stierlin and Savard (1972) report a series of cases of adolescent identity crises among males. In these, the father typically has conflicting feelings about the son, including envy and admiration, the desire for a protégé, feelings that his own values are repudiated by the son, and enjoyment of his son's failings as consolation for ways in which he (the father) feels inadequate. The mothers in these cases tend to proffer support and demand appreciation from their sons in ways the son rejects (ctd. in Baumeister 209). Thus, there are several indications that ambivalence in the relationship with one's parents increase the likelihood of identity crises.

Adolescent Identity crisis is stimulated by the son's ambivalence towards his parents. Repudiating parental values might then leave a vacuum; which is the identity deficit. But why is there a crisis? How does this vacuum differ from that of the diffuse identity? (Baumeister 204). The adolescent feels contradictory impulses, one is the desire to go back (regress) to being a child, completely submerged in the parents who both dominate and care for him. The other is to grow up and break away from the parents. The impossibility of this love contributes to the feeling that one must break away from the parents. For the person to struggle to create a new identity rather than be content with identity diffusion, he must have some positive forces or motivations. Undertaking a struggle requires a certain amount of faith or hope that a satisfactory resolution is worth striving and suffering for.

III.4.1.1. Malak and Oz's Relationship

What does all this have to do with ambivalence in the relationship with parents? An adolescent's capacity for hope, faith and trust is probably greatly dependent on their having been

some powerful positive elements in the relationship with the parents. Negative feelings toward the parents help set off the repudiation of parental values, and the positive influence of parents produces the inner resource needed in the struggle to achieve a new identity (Baumeister 204). Oz as a child, as an adolescent and later as an adult witnesses a troubled relationship with his mother. Oz at his childhood did not have much sympathy from his mother as she always put him for babysitting, sent him to boarding schools during her days of divorce and did not care much of him (Aboulela 7). Rejection and no affection from both his mother and father both contribute to his search for a self-definition. Stuck in the middle of his heritage and origin and between his mother's being a half Muslim and half westernized and between accepting his identity and fitting in the Western world, Oz feels unable to make choices. More lost is intensified by the accusation that contributes to make him feel marginalized, despised, and unworthy of education.

III.4.2. Daughters to Parents: *Identity Conflicts*

Female adolescents are prone to *identity conflicts* rather than deficits. Females are much less likely than males to go through a drastic, I-don't-care-if-I-never-speak-to-you-again break with the parents during adolescence. This has two related consequences. First, no *identity deficit* is created, so females may not have a deficit crisis. Second, the female adolescent may continue to feel committed to the values and aspirations taught by the parents. There are then two possible courses of the development. One is to remain foreclosed on identity issues. The other is to have an identity conflict. The idea that identity foreclosures may be more normal and healthier for the female than for the male is supported by several studies-female foreclosures do not show the same problems or shortcomings that male foreclosures do (Waterman 18).

Natasha failed relationship with her father engrains feelings of sadness and guilt within her. Her time spent with Malak and Oz make her think of her relationship to her parents and their forgiveness. She reveals: "[o]ver the years I had tried to rid myself of such baggage but never fully succeeded. I understood my father's feelings of shame" (Aboulela 73). She could not reconcile the idea of forgiveness of her father when he was away from her for many years. Natasha defeated to this feeling she avoids her father whenever he came to visit her when she is at university. Even if he comes all the way from Khartoum, she rejects seeing him by saying she is too busy. She is impatient to get rid of him whenever he is with her and refuses his presence in her graduation ceremony. Moreover, Natasha is "ashamed to be seen with him around the

campus. He was wearing flimsy clothes in one of the coldest springs," (73) when he waits for her outside the library. To communicate with each other they use her mother's language since her father's English was "rudimentary", and she had almost forgotten her Arabic, or prefers silence when he starts insulting her mother "whore" and tony as a "thief" for stealing her from him (73), or barely answers his questions. Natasha finds it strange that she as a "mixed race daughter" communicate in Russian with an "African father", on the grounds of a Scottish university (73). Natasha being attached to her mother prefers not to both blame her for his betrayal or defend her since she knows that it is the truth when she says: "[b]ut I wouldn't defend the indefensible, I tucked into my meatballs and left him to rant" (73).

One can illustrate that Natasha here tries to defend her choice of being with her mother and claims that past does not matter for her anymore. She tries to justify her choice and feelings towards her father by critiquing both him as a person and his life as well. In fact, she sees her father as a man of failure since he failed in every business, had debts and had financial problems (Aboulela 73). She was abandoned by her father who during the divorce said "'I just could not stand the sight of you.'" (246); a sentence that she could remember. Her mother betrayed him and she was his daughter and "he was not able to rise above that" (247). This made him repulsive and frightening and stooped speaking to her (247). As a result, Natasha refuses to help her father by giving him a kidney later (103). However, later on Natasha describes her feeling of sadness after hearing about his death: "'I cried quietly, almost soundlessly. I had wanted to see him again. It was true. I had wanted to argue with him and listen to him rant. He had made me angry on the telephone but when the anger died I was left with the thrill of his honesty" (246).

Natasha's relationship with her father differs from the one with her mother. When recalling a memory from the past Natasha describes her feeling of boredom and dislike of her father's presence with her while she feels happier and enjoys being with her mother even if the pieces of the puzzle jigsaw were missing (Aboulela 137-138). Natasha's attachment to her mother is clear when she describes her feeling of guilt and sadness of the waisted time away from her. She deeply and sincerely regrets her mocking of her accent and taste (170). This comparison may depict the feeling of the immigrants towards their homeland, whenever they get back to it, they feel an amalgamation of feelings of sadness, dislike, and rejection. Their

relationship to it is ambivalent. However, even if they miss a lot of things, that used to make them feel safe and secured in their lives, they feel happy in the *hostland* (138).

In addition, Natasha experiences identity crisis during her adulthood. She feels contradictory internal struggles against her unfortunate childhood affected by the betrayal of her mother and the hatred of her father that resulted her parents' divorce, and the abandonment of her father. The other fact is the growing up away from him and from her home that results a rejection of care of her father and her views about her home. Living between blame, regret and rejection, Natasha feels the need to break away from them and build her life again. She struggles to generate a new identity by being British instead of fusing the African-Arab Muslim identity with the Christian Georgian one in order to fit in. To reach this identity, faith and hope must be the only companion in her journey, however, the novelist illustrates that all the efforts are in vain since there is no single and new identity. Consensus between the existing identities that go through changes and transformations must adopt acceptance to live happy, otherwise, one will spend his whole life questing for something that is impossible to be achieved. The novelist contrasts the character of Natasha to Jamaleldin who preferred to continue hoping and struggling, with his death, the writer illustrates that this struggle will lead to nowhere. However, Natasha continues living after being convinced that her search for a permanent safe home and a singular identity is impossible.

Furthermore, as religion is important for the construction of identity and as it has always been considered essential in the teaching of children, immigrants find many problems in transmitting it, generation after another. In the West, people have the freedom to practice and teach and bring up their children in their own faith. However, if not well transmitted and taught, their children will remember few things about it and will not follow its values. Malak says to her Son:

> Can you imagine, Oz, what it is like when generation after generation grows up with all their Islamic teachings muddled up and pushed to the far side of memory? Snatches of verses here and there, a vague idea of Ramadan, no solid scholarship to back them, none of the blessing that comes from reciting the Qu'ran. It is the biggest loss to become religiously illiterate, to be left without a choice. (Aboulela 72)

This is the main reason that leads many families to leave and go back to their home country. Malak as a daughter of a Muslim family who lives in the West had to choose between her parents and following her ambitions of being an actress (72).

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The so-called mid-life crisis also seems to fall into the category of identity deficit. Levinson and his colleagues (1978) describe the male mid-life crisis as a failure of the values and goals that have sustained the man for the past two decades of his life-roughly from age twenty to age forty. This failure and resultant identity deficit can be brought about in two ways. Both paths to mid-life crisis concern what Levinson calls "the Dream". Both Natasha and Oz embark their career in the West with a certain image of a successful Mulsims who hope to occupy a certain position by "climbing the ladder" towards the realization of this Dream. However, around both an early age or later one, critical events happen that renders "the Dream" inadequate as the over-riding motivation for the rest of an individuals' life and for his identity. For instance, Oz's arrest affected his studies and future since she changed from being a brilliant student to a person who no longer want to go back to university and unable to think to decide about his studies. Natasha's image and career are also impacted by both her father's presence when waiting her outside the library, her relationship with Oz, her overweight, her abortion, her presence in Malak's, and Oz's arrest and later on her defense of being a Muslim in the court (Aboulela 290). All these are important for her, since her image as a Muslim intellectual has been shaped by many efforts.

Natasha's father is also facing the identity crisis. He blames himself after realizing what Natasha considered as the main reasons of his failure. After completing the building of his house that "from the outside… looked brand new, ostentatious even, Floor-to-ceiling windows tinted blue, a modern façade and tiled, spacious porch" (Aboulela 250), and working with the "Chinese petroleum company during the oil boom he made quick and good money" (253), he failed. And even if he remarried again and had a son, he later felt guilt about accepting his daughters' departure.

These feelings generate the feeling of failure with all these characters either in the mid-life or earlier, that result identity deficit and identity crisis. Jamaleldin, similarly, witnesses an identity deficit when after all the studies and training he accomplished in Russia, his Dream of marrying Daria and becoming a respectful Russian officer is dissolved. As a result, all these characters experience an amalgamation of feelings of disappointment, lost, and estrangement and their identities are affected.

The other possible cause of the mid-life crisis is what happens to the "lucky" few who do fulfill their Dream or some facsimile of it. This is perhaps one of the great cruel ironies of life. One experiences letdown, disappointment, and crisis whether s/he reaches her/his goals or not. Most men's Dreams contain a fairy-tale quality, the belief that one will live happily ever after if one can only achieve such-and-such. Well, one reaches that goal, and there are few times for happiness, but there is no "happily ever after". Natasha and Oz' relationships with parents are problematic as ever; their reputation is affected, confidence and self-respect is lost, they are disappointed and estranged. Natasha's abortion, accusations, racism, home accusations, enemies, overweight, unsatisfaction and guilt, rejection of both the homeland and the *hostland*, Jamaleldin's helplessness to marry the woman he loves, his sickness and the obligation to return back home all cause life crises and an identity crisis. One thing has changed, though, and "the Dream" is not fully realized. The characters can no longer convince themselves that all these problems will vanish once they reach their goals.

Another case of identity crisis is determined by another identity components namely the *Hierarchy of criteria*. This type is similar to the previous process in acquiring a component of identity, however, it focuses on the hierarchy of the criteria. In this situation an identity component is always subject to redefinition and working much more to climb the hierarchy of criteria, one has to keep proving and defining oneself in comparison to others and comparing. As a result, this introduces a new sort of problem, one that emphasizes the interpersonal aspect of identity (Baumeister 23-24). For instance, Natasha in her journey for a self-definition experiences issues with another component of her identity' formation process. To prove herself as a British intellectual and integrate in the British society she must go through many transformations such as changing her name, finding a decent job and always keeps a perfect image in front of the others, like colleagues and Iain, in addition to keep publishing papers. Oz, too, in order to prove his Britishness must join university and be a brilliant student. Jamaleldin, similarly, in his life spent in Russia goes through many transformations in order to integrate in the Russian society and impress the Tsar. However, all of them, in climbing the hierarchy of criteria, their identity component meets a lot of modifications and redefinitions. All of them were reminded that they do not belong to the place where their goals and Dreams are founded and were compared by others. Jamaleldin is all the time reminded that he belongs to Shamil and his

people, Oz to Muslim extremist, and Natasha to both Muslim and non-Muslim origins and affiliations.

The characters experience of an *identity deficit* involves a wide range of emotional turmoil and activity. Oz feels distracted after his arrest (Aboulela 211). Natasha feels disturbed by the violation of Malak's house and later feels soiled, when her house is robbed (74-101), her dignity is shaken and her balance is broken (167-168), and she feels anxious and stressed about the board's decision about the case of Gayanor (100). Also, she has ambivalent feelings towards her father, sadness and guilt, shame (73), repudiation, boredom, and dislike (137-138). After joining the *zikr*, she feels heaviness and enlargement (219). Jamaleldin has an ambivalent feeling towards his house, his people, his father, he feels fear (18) while being kidnapped, non-belonging (227-126) and feels homelessness (28-55) and strangeness (55).

Behavior during *identity deficit* may range from active, kaleidoscopic experimentation to detached, ruminative solitude. People experiencing *identity deficit* are vulnerable to many sources of influences but tend to resist and appose authority figures. The resolution to *identity deficits* proceeds by establishing some basic general values and working out activities and commitments that incorporate these general values (Baumeister 232). For instance, Oz refuses to go back to university (commitment) to resolve the problem of his identity crisis. Natasha decides to go to Khartoum and prolongs her stay there. Jamaleldin desires solitude when he wants to stay away from his people and die alone.

III.4.1. Causes of Identity Conflict and Deficits of the Characters

The *identity deficit* is caused by the lack of commitments to standards and objectives which enables the individual to make plans and choices. The *identity conflict*, on the other hand, is caused by countless contradictory commitments, the individual is incapable of making choices and plans. In both cases, the impending requisite of making choices most likely contributes to the commencement of the crisis (Baumeister 209). By rejecting being a mother (a commitment) Natasha has an identity deficit. In *The Kindness of Enemies*, it is clear that Natasha's abortion affected her a lot even if Malak tells her that she is not the first or the last woman to have abortion and advices her to forget about it (Aboulela 139). She tries to ease her, but Natasha continues to blame herself and regret it. As she has chosen abortion which conflicts with her deep values as a Sudanese Muslim woman this results her identity conflict and crisis.

Natasha is devoted to being a female Muslim teacher in a West. These are two constituents of her self-definition. Yet, she acknowledges that the two constituents made contradictory demands about how she should behave. For her and according to her religious values, being a woman meant having babies by marriage. Yet, if she reclaims the affiliation to the West non-Muslim religion, having babies may be acceptable without marriage, however, she sees it as a sin by being pregnant and later abortion too. As a result, without achieving her identity constituent as being a mother and being a Muslim without sins she suffers from *identity conflict crisis* that will result her alienation and marginalization.

Another illustration of *identity conflict* is provided by immigrants who foresee a keeping of loyalty to their native culture while engaging in their embraced cultures. In fact, it may be impossible to conform to the customs, practices, styles, and norms of the two distinct cultures at once, and this can remarkably, differ from one generation to another. If the immigrant preserves initial fidelity (in feeling and action) to the native culture, their offspring may be the ones who experience the *identity crisis*. They are raised by their parents based on the values and patterns of the old culture, but their socialization in schools and other places succumbs to the new culture. As a result, these children commonly embrace the most profoundly sensed beliefs, yet they eventually feel obliged to quit the family and establish lives for themselves in the new culture (Baumeister 209-210). Oz and Natasha are too prominent examples of this case. Natasha, for instance, feels loyalty to her origin's values when she sees abortion as a sin, and when she talks about her mimicry of fasting without understanding its purpose. Both her and Oz are indirectly raised on the values of the native culture but in order to fit in they are obliged to succumb to the host culture. That is why they become rebellious and quest of a new life of their choice. Similarly, Jamaleldin, not as an immigrant but an exile, finds himself in-between the two cultures and consequently he chooses isolation. Indeed, the three characters suffer from identity conflict.

Identity conflicts are occasionally resolved by circumstances; the individual has no option but to accept the disloyalty or loss of one identity element or the person makes the choice between the conflicting constituents. Often the person will strive for maintaining the betrayed element in "some minor fashion via compromise and compartmentalization" (Baumeister 232). Natasha could find a resolution of her identity conflict by accepting the compromise and the

abandonment of the search of a physical home and the acceptance of her hybridity and be convinced that there is no single identity. Oz, on his part, accepts the idea that his inheritance and origins will not wither away if he changes his name, integrate in the host society and be a brillante student. Thus, he resolves his identity conflict by giving up university. Yet, Jamaleldin failed to resolve his identity conflict since he could not decide whether to choose loyalty to his father and his religion or remain faithful to Russia and the Tsar. Even though Oz and Natasha, could resolve their identity conflict, still, they always face identity crisis due to other elements of their identity which are not fulfilled when religion is concerned.

Identity conflict varies from the *identity deficit* in that the conflict presents a gap to fill; for examination, experimentation, or new information are unnecessary. The dramatic performance patterns of the *identity deficit*, like finding a new interest and pastime, new lover, new employment, or new ideology, will not solve an *identity conflict*. And "new commitments could only make the problem worse by increasing the likelihood of conflicting loyalties and obligations!" (Baumeister 219). People with *identity conflicts* try to get advice or guidance about how the conflicting commitments can be reconciled. The individual might look for people affiliated with neither side of the conflict or people concomitant with both sides (219). Other than questing for assistance in resolving conflicts, people enduring *identity conflict* crises may demonstrate performances intended to avoid or escape the issue if no option for consensus is evident if the conflict persists as impossible (Baumeister 220). As Oz sees no consensus between the two conflicting identities and homes, he faces identity conflict. Natasha at the beginning sees no consensus, so she suffers from identity deficit, then, she suffers from an *identity conflict* when she finally feels and understands that something should be done to resolve this issue, namely consensus. Malak thinks of the consensus from the beginning, but she faces an *identity conflict*, since one of the elements of her identity, namely values, is disturbed by her choice of being an actress. Both Malak and Natasha long for the guidance of the past.

Conclusion

In our investigation of *The Kindness of Enemies* we have tried to develop a catalogue of positions and experiences linked to diaspora and the wounds of colonialism to elucidate their consequences and impacts on the characters' life. Diaspora aids in answering what it truly signifies for the characters to be in diaspora and how they locate and identify themselves in the

novel. Issues of diaspora that resulted alienation and exile as the emotional and mental outcomes of living in diaspora and discourses of diaspora and space which address the countless connections between diasporic individuals, their country of origin and the *hostland* were discussed in this chapter.

In the novel, identity is portrayed as having countless issues, like home, space, *East/West* oppositions, belonging, hybridity. Through our investigation, we have aimed to illustrate that this novel is an epitome of the impossible achievement of a singular, stable, fixed identity for both the migrants and the colonized. We have also tried to focus on identity crisis, particularly, when it is difficult to assimilate, acculturate, and belong. Additionally, this chapter has articulated the depiction of alienation and exile in the novel to foster the idea that each character is a wanderer *in-between* spaces. In desperate attempt to find the raft to survive in the sea of dilemmas the characters' journeys depict the failure of the establishment of a singular identity which rests upon a physical, stable, recognizable home and known and accepted belonging.

Indeed, *The Kindness of Enemies* delves into the present and past struggles both physical and mental. It depicts the experience of most of the migrants' struggle to build up their social networks, which would afford them a sense of belonging. It also deals with the personal struggle of individuals from the past under the powers of colonialism. The novel offers a glance at the asymmetrical intercultural processes of translation between places of departure and places of arrival, the destination, which forever suspends the characters in a movement to and from: between place and placelessness, between home and *homelessness*, between belonging and non-belonging, between homeland and *hostland*, between *East* and *West*, between home and exile, between choice and i*n-betweenness*, between cultural borders and geographical borders, between the identification of the self and the other, between the identification of the outsider and the insider. All these are sculptured within a journey characterized by the thrust of a singular identity and crafted by an Arab-anglophone writer who herself is a translated author whose work crosses different cultural contexts, religions, and languages. As a writer who may have experienced the discontinuity of being in a present that is somewhere else from the past, when she is an exile, she feels the urge to "reclaim, to look back" to the homeland (Rushdie, *Imaginary* 10) and portray her shared anguish in the lingua franca of the world.

This chapter has thoroughly analyzed Leila Aboulela's *The Kindness of Enemies.* It has dealt with the different forms of alienation of the different characters in the novel beside to the alienated reader. In it, we have also discussed the in-betweenness, borders, memories and nostalgia of the exiles in this novel. In addition, a full analysis of identity to answer the different questions suggested in this thesis has been provided. The different aspects discussed in the theoretical parts have been applied on the characters, events, story, and relationships. Characters' identities such as Imam Shamil, Natasha, Oz, Malak, Jamaleldin and Anna have been investigated while inner and external factors and aspects have been explained regarding each one's identity issues.

Chapter VI

Identity, Alienation and Exile in *My Name is Salma*

Introduction

Fadia Faqir's *My Name is Salma* delves into Salma's journey principally and her struggle to find her identification while living under the control of her patriarchal society and surviving in the middle of the dilemmas of the diaspora. *My Name is Salma* (2007, published in the US as *The Cry of the Dove*) portrays Salma as a victimized young woman who escapes honour killing in a Levantine country and is forced into exile in Britain. The narrative depicts the protagonist's exiled life and represents her effort to reach an understanding of herself, her place in the world and her evolution toward a multicultural identity. As this research is to scrutinize how identity is formed by diasporic individuals and immigrants in a postcolonial Western context, an analysis of the issues presented by the author and her depiction of the novel's central character should be presented.

My Name is Salma represents Islam as a religion of oppression and confirms some of the misconceptions and stereotypes shaped by the West. It also blames the West for the double oppression of the immigrants, especially of women, that results in their alienation and crisis of identity. In the novel, Faqir tries to put emphasis on the themes of identity, alienation and exile through a narrative written in the lingua franca of the world. Faqir, similarly to Aboulela, tries to excavate mosaic spaces by crossing cultural, national and religious boundaries.

My Name is Salma is the Jordanian/British author Fadia Faqir's third novel. Its title advocates its theme which tells the story of a girl torn between the defiant claim of her identity, hopelessness at her involuntary exile, and determination to survive. It is the tale of a young, brown, Middle Eastern single and Muslim Bedouin woman from Jordan named Salma Ibrahim El-Musa who moves from her home to the Levant to live in England. In the first and the second parts of this chapter the alienation and exile of Salma, the protagonist, is discussed. The third part illustrates her identity crises and issues.

IV.1. Alienation in *My Name is Salma*

The immigration of the disadvantaged Arab females to the Western reader is an utterly original theme. It claims a space for portraying and voicing the unqualified and

undocumented Arab female migrants to the West, predominantly to Britain. Accordingly, Faqir's *My Name is Salma* can be categorized as a text that raises the discernibility of Arabs in Britain. This is achieved by attracting the reader's notice to the presence of the unfortunate and marginalized Arabs contrasted to the rich ones in Britain in general[169] and to Arab women specifically.

Through the journey of Salma, Faqir draws the picture of the Arab women as they go through many dilemmas in their life. Salma and some other Arab women are isolated and oppressed in their society. In the novel, the protagonist is an 'alien' in the British society. As she attempts to reconstruct a new identity, the western culture and language and the westerners' pride and conceit makes her inferior. As the relationship between the Easterners and Westerners is concluded in the relationship between the colonizer and the colonized, it is the colonizers' efforts to persuade the colonized to admit their inferior and subordinate social position. John Mcleod maintains that such "a process we can call 'colonizing the mind'. It operates by persuading the people to internalize its logic and speak its language; to perpetuate the values and assumptions of the colonizers as regards the ways they perceive and represent the world" (1).

My Name is Salma was published in 2007 and has only been broadly scrutinized by Geoffrey Nash in his book *The Anglo-Arab Encounter* at that time. Nash argues that *My Name is Salma* delves into "'the nullification of choice in the context of globalized power systems in which the individual is transplanted across lands and cultures with next to no say in the process or its outcomes' (127). Nash argues that, structurally, the novel contests the reader through dividing Salma's story into "'a series of discrete time-blocks in Salma's life'" (129) to mirror the fragmentation and displacement of her experience more successfully than a linear plot would (129).

VI.1.1. Salma's Alienation

At the Doctor's, Salma is pushed to the fringe. When she is ill and visits Dr. Spencer for treatment, he is infuriated at the fact that Salma is using the name 'Miss Sally Asher', which he ponders as very "preposterous" (Faqir 113). The doctor is astonished that such a woman with a visibly Arab appearance and wearing a veil has an English name together with the English title 'Miss'. As many westerners, he sees her as an unlawful immigrant

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[169] As El-Solh puts it: "[T]he association of the term 'Arab' with oil wealth conjures up in the popular Western images of affluence spiced up with the exotic, thereby overlooking those Arabs in Britain who are trapped in menial employment or are subject to the restrictions of their asylum status." (10).

who has embarked in England to profit from the English tax-payers' expense. Even if she is sick, he refuses to treat her. In Britain, Salma is experiencing racism at the doctor's because of her skin colour and her veil that reveal her religious and cultural affiliation. In Cyprus, when Salma is visiting the Turkish castle with Miss Asher is also treated as different because of her veil. The guard at the castle points at her veil and interrogates her whether she is Turkish while Miss Asher replies that she is not and until her intervention he allows them to enter (116). Although, he finally accepts to let Salma in wearing her veil, she notices how displeased he seemed as he did.

Because of her veil, Salma is stared at differently by the westerners in Britain. Her veil marks her as different, foreign, Other, and alien from the others in the Christian society. Her dark complexion, frizzy hair and sage tea are too foreign, harsh and unwelcoming (Faqir 130). People look at her as if she is a "disease" (123). In order not to be discriminated and recognized as an alien, Parvin, her friend advises her to take off her veil if she wants to get a job (123). Parvin insists that if Salma chooses to continue wearing the veil, this denotes that she insists on openly showing to the public her Arab heritage and affiliation to Islam. Consequently, she will always be marginalized and should only expect exclusion from the British society. Both the latter and Parvin show Salma that if she desires acceptance and integration, her only option is to discard her veil which is a symbol of her Arab and Muslim heritage, her culture as components of her identity.

Salma recognizes her failure to assimilate into mainstream as she is an immigrant, an Arab Muslim, a Bedouin woman. She believes that this country has done well in resisting her and in refusing to embrace her because she understands that within her, there is something that resists it and refuses to belong (Faqir 170). Even if she sounds in a progress for adapting a new identity, Salma is disappointed from and annoyed at her relationship with Britain as she says: "I should forgive Britain for turning me into moss that grows in cracks, for giving me the freedom to roam its cities between five and seven in the evening, for confining me to the space between the sole and the heel" (171). Salma is unwelcomed in this new country that resists her and thwarts her from completely conforming into its society due to her heritage.

Salma feels endless marginalisation and alienation. She believes that she lives in-between and cannot settle in any place. The journey from Hima, the conservative Muslim society and culture, to England, the secular and Christian society, is a physical dislocation

which generates Salma's loss of both a home and a homeland and the impossibility to belong. She is welcomed neither in her home nor in the exile, England. Faqir portrays Salma at home, in Hima, as a woman condemned by honor killing who seeks refuge, and as a dominated and oppressed female in a patriarchal society. In England she is depicted as *different/Other* and alienated, as a result she is in search for refuge too.

In *My Name is Salma*, Faqir depicts the theme of the injustices and prejudices engrained in the tradition of both Arabic and Western societies, and she exposes the manner in which marginalized individuals, predominantly females, become victims of these prejudices in their way to achieve their identity (Black, 2015). Thus, as a postcolonial discourse, this novel represents the Western perception of the Easterners, Arab immigrants in this case, and how they are alienated. Faqir along the novel, for instance, provides many instances where her protagonist has experienced a sense of alienation in the British society. Salma is portrayed as a victim of politics, religion, and geography. Salma is also silenced against the unfair patriarchal tradition in her original society which condemns her guilty as she "had smeared the foreheads of [her] family with tar" (Faqir 9).

In England Salma is unwelcomed and she becomes aware of her haunting outcast position. She recognizes that her accent and skin colour are a curse upon her head; that is why she feels the need to explain her origin wherever she goes (Faqir 191). As she believes she does not belong to any place, she could only find her fellows who share the same feelings and find solace in early evenings by gatherings from the rejection of the city. Indeed, this society categorizes her with the homeless, drug addicts, alcoholics, and immigrants and to "those who were either without family or were trying to blot out that history." (28). Life in England for Salma remains an endless reminder that she is a foreigner who does not belong and will never belong even if she changes her name, discards her veil, forgets her culture, her language and adapts to the British culture and becomes English by marriage. Even when she is back home Salma becomes a foreigner as the taxi driver calls her "*'Ajnabiyyeh wa bakhileh'* foreign and mean" (318).

To avoid being alienated and make the exile as a home, Salma is obliged to construct for herself a British identity. Being marginalized and alienated from the British society, Salma voluntary discards her veil, chooses to hide her heritage and move from Islamic identity to a find a job and live happy in this society. However, she is faced with rejection when she attempts to find a job as a tailor because of her origin. Parvin explains that the

reason behind the rejection is their skin colour because they are black and are not like "an English rose" (Faqir 147). Later, by trying to adopt the Western identity, Salma slowly gets alienated from her Arab Muslim identity and original culture. Her quest for a stable and balanced identity is disturbed and her self is lost between the two identities.

Salma is initially confronted with racism at her arrival in England. As she is Arab, she is not automatically admitted into England by the immigration authorities like the other passengers who are allowed to freely enter. Unlike this kind of passengers, Salma has to prove that she has lawfully entered England before she can be let through by the immigration officer. Since Salma is an Arab and though her adoption papers are flawless, their integrity is doubted, and Salma is forced to spend two months in the port prison before she is allowed by the authorities to enter England. This procedure illustrates the racist treatment of the British immigration authorities for the purpose of excluding the undesirable Muslim Arab out of the English borders and how Salma as many other immigrants are physically alienated as they step in this land. As Salma has witnessed alienation from the beginning, she will opt for a new identity that makes her be like the mainstream and not an alien. Yet, she is all the time pushed to the fringe of the British society as her skin colour and her language make her marginalized. Salma is continuously reminded that she will always be different and alienated either by the people around her or herself. Sadiq tells her that if she thinks that joining a British university makes smarter and look British, she is wrong (Faqir 261).

Salma's foreignness is portrayed when she firstly encounters the new country's food. When she initially tasted fish and chips, she said that her "mountainous Arab stomach could not digest the fat which floated in [her] tummy for days" (Faqir 9). Even if 'Sally' tries to adapt, the real 'Salma' resists. To fulfil the mission of adopting the new culture and the different lifestyle Salma searches for the meaning of "adapt" in the "*Oxford English Dictionary: Adapt: fit, adjust, change*" (9). To avoid being Salma and fuse into Sally, the British lady, Salma decides to chew on "the parts that were still frozen and said to the young man who bought them for [her], with tears in [her] eyes, 'Yumma! It delicious!'" (10). Yet, her mastery of the English language deceives her, and the man corrects her 'Yummy!' he said rebuking [her]" (10). Like fish and ships, cream tea makes her more alienated as its richness of cream cannot be handled by her stomach and makes her feel that it is the food of the British to whom she does not belong, so she does not deserve it. In addition, since she crossed the ocean and the British borders to look for answers and for

refuge, the impossibility of finding her daughter and the fact of discarding her religion make her drink "bitter coffee out of a small cup" (23)[170] which denotes her inability to integrate. In the hostel she is enveloped by darkness, coldness, and the inability to find answers to her questioning (218). Salma becomes helpless and powerless in England.

To integrate, Parvin advises her to stop being an ignorant Bedouin woman and insists that she has to learn "the rules of the game" (Faqir 26). When Salma is trying to know about the British politics to integrate, she is hampered by her ignorance and origin. For instance, she tries to decode the latest poll in the newspaper and to understand the politics of Britain. That is why she asks Liz about the British political characters while watching them together on TV: "who are these puppets?'. Yet, Liz rejects to be disturbed and replies that they are "'Foreigners! Aliens" (26) and "illegal immigrants" (26) like her. Salma cannot understand the resemblance and being regarded as an illegal immigrant makes her suddenly lose her English and defend herself by saying she is not. Later Parvin confirms that immigrants are "like shingles. Invisible, snakelike. It slides around [their] body and suddenly erupts on [their] skin and then sting, sting…'" (28). This fact troubles Salma's life and identity formation process.

Salma is further rejected and marginalized as she is seen as a spy when the man accused her of eavesdropping on him. Salma sees this man with an Arab Bedouin girl's eye. If she were in her homeland, she would have stooped up of respect to this old man and would have held his right hand, kissed it and called him *jiddu* and would have introduced herself as Salma Ibrahim El-Musa saying: "'Welcome! Welcome!" (Faqir 35) according to her tradition's manners. Yet, since she is in England, in a completely new country, as a fugitive with a record, she is obliged to stay seated on the wooden bench pretending not to understand his language and accusations (35). Later, Salma is waved away from this place even if inside she wished she "could kiss the green protruding veins on the back of his ageing flaky hand, his forehead and his prickly grey beard" (35). Even if this place provides her with feelings of homeness, Salma is unwelcomed and pushed to the margin again.

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[170] "Exeter was famous for its cream tea. When you saw a pot of tea, scones, some jam and clotted cream on the table then the person eating them was bound to be a local. Tourists and foreigners could not handle the richness of the cream so they ordered espresso or cappuccino instead. Cream tea I could not stomach; which cream tea I did not deserve. If you have crossed lands and seas looking for answers, looking for a daughter, looking for God you end up drinking bitter coffee out of a small cup." (23).

Salma's loneliness intensifies her alienation. She walks alone and describes living in England as alien and difficult as the immigration officer had described it to her. Salma acknowledges her alienation as she writes in the walls of a public toilet: "'[a] dark alien has passed through the skies of Exeter'" (Faqir 37). Every morning, Salma is reminded of her alienness, when she meets the postman, Jack, who waves at her and says: "Hello, girl" despite correcting him many times: "'Salma, Jack. Salma, please'" (37) while he would call her neighbour with her name "Bev" (37). She thinks that this is due to the fact that she never receives letters with her Arab name Salma Ibrahim El-Musa (37). Similarly, Salma's boss, Max, does not remember her name and says: "[w]hat did you say your name is, Salamaa?" (41). Salma desires that Jack would shoot her abuse like the skinheads did at the White Hare: "'Hey, alien! You, freak! Why don't you go back to the jungle? Go climb some coconut trees! Fuck off! Go home!'" (41) and attempt to beat her like the same man in the pub (41). As a result, she wishes to be dead and she believes she does not deserve to be there (37). Her feeling of foreignness makes her desire such kind of ostracism, isolation, and marginalization (66).

Salma feels loneliness and familial alienation in England. She never receives letters from her family members. When she is walking out ignoring the pedestrian and imagines to be killed by a lorry, Salma knows that if she dies, there will be no one to shed a tear. This imagination makes her remember again that her family does not know her whereabouts and that she does not know the whereabouts of her daughter. As a result, she tries to scan the list of the people she knows. She thinks it will help Gwen to get closer to her son, who would help her after the death of Salma (Faqir 94). Her death in this case would unite a mother and her son together while her own union with her daughter is not yet achieved. While being transported to England, she always feels that she is related to her mother and home and that wherever she goes her home will follow her; she says that she feels cold, and this denotes that she feels physically detached and alienated from her family (107).

In Islah prison, Salma, as the other women, is visited by no one; she is alienated (Faqir 65). She stops eating and drinking in prison because of her grief. Her mother is not allowed to visit her by her father and brother and threatened her to be shoot too (59). The only thing that soothes her is her imagination of being visited by her family when she is in prison[171].

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[171] Salma says: "they would be: my father haj Ibrahim, my brother Mahmoud and my mother hajjeh Amina crying and holding a brown sack of oranges. We would stick our hands of the wire and push and push until

Salma's alienation and feeling of being detached from her family intensifies her regret. She expresses: "I stained my family's name with mud" (83), "[s]hame lay heavy on my chest" (303). Later, when she is pregnant, she wishes to die without killing her baby inside her because she is no longer able to bear to live in this shame (303). Mentally traumatized, she dreams of an earthquake and herself drowning and disappearing in the Dead Sea (303). She even imagines and hopes the Rottweiler "would wrench [her] flesh strip by strip, that it would gouge [her] eyes out with its black paws, that it would paralyse [her] with one bite of its scissor jaws" (96).

Salma is estranged and alienated from her self. For instance, when Salma prepares herself to go out after she decides to discard her veil, she wears different clothes and "stood erect in front of the mirror and pulled [her] stomach in. Those were the few precious moments of the evenings when [she] forgot [her] past" (Faqir, *My Name* 59). Salma looks at her reflection as if she is looking at a stranger. She thinks that she must find a new name and a history for herself (59). This new woman corresponds to Sally and not to Salma. By adopting the life of a western woman, she is unable to locate and centre herself (83). She feels lonely, estranged from her own self and dislocated. Salma initially desired safety but with her coming to England, her dreams and wishes would start to become bigger. For example, she dreams of "whiteness", of "happiness", of "weekends country mansions", "tea with the Queen" (107). She also wishes she would turn white "like milk, like seagulls, like rushing clouds" (107-108), and she no longer wants a black hair and questions even her name. She, also, desires that her sinful past will disappear so as to live a normal life as if she belongs to this place (108). She continues to dream, and even if she eventually becomes British by her marriage, she feels excluded and alienated[172]. She keeps reminding herself that she does not belong. She believes she is "[a] displaced amputee, full of past, future and phantom pain" (297).

Furthermore, Salma resits being Sally in many situations. For instance, after she is being cut by Liz, she believes that if she reports this incident to the police, she will create problems for herself instead. She thinks that she is not Salma, not Sal and not Sally, but she

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our palms touched. My mother's hands would be as rough as ever, and endangering my lips I would kiss them through the barbed wire." (66).

[172] She reveals: "the made-up woman with the meek voice dressed in satin and georgette was not mine. I had nothing to do with that nineteenth-century mansion, the thick even lawns, the wide stone stairs, the naked statues, the old trees. I was a shepherdess, who under a shameless sky guided her sleep to the scarce meadows, who cried whenever she felt like crying…" (265)

is "an outlander, who must not confront the natives?" (Faqir 214). As soon as she gets married to a white man, she addresses the reader to avoid misinterpretation of her life of a couple. She deliberately says: "… you would have thought that we are an ordinary couple. There was nothing unusual about us apart from the darkness of my skin" (299), then later she explains: "[i]f you did not know me you would have thought that we were an ordinary family on a day out enjoying the brief winter sunshine. I should have been happy, but something was holding my heart back" (308). This illustrates that Salma's past and heritage continue to hold her back and make her unhappy. Salma's nostalgic feelings towards her family, her daughter and homeland hamper her from integrating completely even if she now seems to successfully build a new life, a new family, and new relationships.

IV.1.2. Female's Alienation

As an active feminist writer and feminist activist, Faqir feels the need to voice the oppressed women from the Arab Muslim world to attain entire emancipation for them. Faqir opposes every system that do so and confirms, in her *In the House of Silence: Autobiographical Essays by Arab Women Writers* (1998), the discriminatory cultural practices against these women. The dominance of Islamic men over females is visibly being defied by Faqir in *My Name is Salma*. By claiming that "Islam identified women with chaos" (51), Faqir is identified as a feminist who considers Islam as the root of women's submissiveness and subservience to men in the Arab and Muslim world. *My Name is Salma* focuses mainly on both the first part of Salma's life which is characterized by the oppression of the men who exist in her life, and the second part of her life in England. For instance, Hamdan impregnates her before abandoning her, her brother Mahmoud insists on killing her, her father, the Imam, and the men of the village do nothing to save her life and condemn her. As a woman, Faqir seems enthusiastic in highlighting the predicament of females in Muslim societies, through Salma's story. Faqir confirms to the West the already existing stereotypes about the power of men and the oppression of women in the Arab World. Faqir while writing in the lingua franca of the world aligns herself with the feminist activists who defend women and claims a right in portraying the minority of these women. Yet, her novel can be seen as a generalization of the state of minorities to make it the case for the majority which is not always the case. This is justified as the existences of different cultures and traditions that intermingle with

Islam and commit such practices and hide behind Islam. Lila Abu-Lughod contends that "religious ideals are then confused with social ideals" (44).

In Hima, Salma is alienated. She is hunted and the men of her tribe all agreed on her killing. Hamdan abandons her as if he is not also guilty. Hamdan, contrasted to her, is safe but she is in danger as she shoulders all the blame of their sin. Salma's mother urges her teacher to find a solution before she will be killed. Only women from her village could save her like her mother and her female teacher Miss Nailah. Salma in her homeland is excluded and has no place to go to. The police request the prison warden Naima to save her who finally accepts to take her into protective custody (Faqir 53). Faqir portrays the dilemma of women in Muslim countries who encounter their deaths at the hands of male relatives as "honour killing".

As a condemned girl whose society views her unfit to it and unwelcomes her to live amongst her people, Salma feels helpless and alienated. However, Faqir suggests the merciful Christian characters from whom Salma finds kindness and charity when she flees Hima. Christian men as discussed in the third part of this chapter are represented as loving, merciful and protective such as Minister Mahoney. Faqir tries to convey the message that women like Salma need compassion and clemency and need to be treated as humans who are capable of faults.

My Name is Salma portrays Salma as the victim of the patriarchal dominance of her society. She is excluded and marginalized in her life as she is physically and mentally imprisoned. She firstly experiences physical prison when she is put in protective custody to avoid being murdered for having been involved in premarital sex. Two months later, she is again incarcerated at the British port by the authorities before being allowed to enter England. After her release she seems eager to produce a new identity and create a new life for herself. However, she turns to be incarcerated mentally by her harmful and shameful past, "too much past" (Faqir 123), that hunts her wherever she goes. She is continuously being pursued by ghosts (158), her past, her brother Mahmoud (110-111-112), images and voice of her daughter Layla who was taken from her, and her mother and father's memories when she was young.

Salma's *powerlessness* and inability to join her daughter intensifies her alienation. Images and cries of her lost daughter continue haunting her in England. Away from her, Salma cannot bear the powerful feelings of craving for her as she reveals while crying

(Faqir 40). Salma is unable to forget her daughter and live her present and opt for a hopeful and happy future with her husband and Babyboy. She is mentally unable to accept being separated from her daughter and her past. Salma cannot overpass the emotional and mental damages caused by the various incidents from her past although they were replaced by prosperous ones from her present.

Salma's alienation from the British society is intensified by her experience in the job market in England. For instance, at her second part time job in the bar, Salma is required by her boss Allan to have a presentable appearance and look like beautiful women and air hostesses "with lined eyes, tight skirts and full red lips" (Faqir 178). Allan wants her to look attractive for his male customers. Notwithstanding her uneasy feeling about being amongst drunk men and dressing as she is required, she believes she has no other choice but to obey her boss orders if she wants to keep this job. By wearing tight and short clothes, she later feels too attractive (182) and excluded from the other women around her who wear normal clothes. She, the originally conservative Muslim, becomes an object of seduction for the men in the bar. After fleeing the oppressive society, Faqir provides for Salma, her protagonist, another context for women's oppression where Salma is again estranged and alienated. Even Liz, Salma's landlady, and Parvin, the Pakistani-British friend of Salma in England, are females who suffer from males' oppression like Salma.

IV.1.3. Physical and Cultural Alienation

This section explores Salma's physical and cultural estrangement along her journey for self-definition. In fact, Salma experiences cultural alienation both in Hima and England. Her physical alienation occurs by her movement from geographical regions, from Hima to England and from England back to Hima. Cultural alienation is examined through the concept of '*Other*' that dooms the powerless and unprivileged to a life on the margins of the society and the way it influences identity construction for a Muslim character in the West. The impacts of physical estrangement on identity construction are also discussed in this section.

In her homeland, Salma becomes an outcast after her sinful act, while in the *hostland,* she sees herself and is seen by the others as an outsider who does not belong. In Hima, she feels obliged to follow the rules and guidelines set by the conservative and secular Muslim men of her village. She seems to be not convinced by all of that even if her father and mother teach her what to do and what to avoid. The novelist, tries to portray Salma's

inability to decide for herself and to voice her suffocation in the middle of the world she lives in. Salma seems to be unable to comprehend that while living in Muslim Hima she must entirely cover her body to hide it from men (Faqir 13). This illustrates that Salma cannot recognize herself within the leading Islamic and conservative principles of the society that requires her to do so; thus it makes her feel culturally alienated.

As a woman, she is powerless against the dominant male order of the society. To avoid offending the sensibilities of conservative Muslim Hima, Salma and her lover Hamdan can only meet secretly and risk her life. Her brother Mahmoud would tie each of her legs to a different horse and get them to run in different directions if he were to discover that she talks to strange men (Faqir 29). Her life in Hima becomes unbearable and threatened; that is why she must escape from her native country for Lebanon and then to England. Though she calls Hima home, Salma seems unfit in its society because of its restrictions.

Salma's journey from Hima is a physical dislocation from home and her trip back home is likewise. After fleeing from Hima, and when in Lebanon, she inspects the strange surroundings through her bedroom window for the first time, she asks herself "[w]here was [she]? How far was [she] from [her] mother? How far was [she] from her?" (Faqir 82). The nun explains that they are north of Beirut, on the coast of the Mediterranean and that her country is almost southeast, a number of hours "drive" (84). This unfamiliar setting makes her immediately understand that she has lost her home where she belonged and wishes that she will return back one day (84). In Lebanon she feels deracinated and lonely as she reveals: "they stripped me of everything: my dignity, my heart, my flesh and blood" (95). Whenever she is informed by Miss Asher that she should escape to avoid being killed she desires loneliness and isolation (97) to escape from this reality. As she is physically estranged, Salma notices every detail and happening in her surroundings. Whenever the kerosene lights in the valley in Lebanon are lit one by one, they evoke images of her village, her family, and friends. As a result, she shows signs of nostalgia for home and her family. Even after a long time of her separation from her mother and her establishment of a new life, she is unable to forget her and she misses her "horribly" (289).

The geographical movement from Hima to Lebanon to Southampton then to England, dislocates Salma. Her journey from one geographical location to another influences the construction of her identity as she meets new people, learns new things, and undergoes

new cultural experiences. From the time when she moves to England permanently, Salma must adjust her identity to match her new home's expectations by establishing various modifications on her personality, lifestyle, way of thinking and beliefs.

Salma's other cultural alienation starts at the convent in Lebanon. For the first time in her life, she does not wear loose pantaloons and wide dresses that she used to wear back home. New tight clothes like jeans and a T-shirt make her feel new, clean, awkward (Faqir 87), and conscious of the tightness of the clothes François has given her. In her Muslim conservative village these types of clothes were not tolerated and whenever she tries them, she immediately feels estranged from both the old Salma and the new one. Moreover, table etiquettes also contribute to her cultural alienation. For instance, at mealtimes, she uses her bare hands to eat as she used to do at her home, but this cultural way of eating estranges her from the nuns who eat with crockery (92).

In England, Salma also encounters cultural and physical alienation. In this different country, Salma lives as an alien (Faqir 37). Recently arrived in England, Salma tries hard to adapt to the new English cuisine like fish and chips which she could not digest. As Salma she resisted, but as Sally she must adapt to fit in and be successful in this country. The person who has bought her the food seems to be English. To avoid being alienated from this male friend, Salma hides her views about the English cuisine by expressing her enjoyment of the food even if it is not the case (9).

The new lifestyle and modernity in England intensify Salma's cultural estrangement. For instance, her daily life in Hima was characterized by some practices like walking to the mountains to look for sage trees, pick the softest green leaves, wash them, dry them and squeeze them in a box to use them later. She used to drink sage tea, spin, and weave in Hima. Yet in England, instead of doing all this, sage tea can be purchased ready to drink (Faqir 12). She is surprised and estranged from the facilities that the modern England grants to its people. She continuously contrasts them to the difficult daily practices in her village. As a result, she all the time blames herself for her ignorance and her being an alien and a foreign when she says, "[i]n Hima, whenever you needed milk, you would take a bowl and put it under a cow then pull its teats until your hands were sprayed with fresh warm milk" (49). She believes that this task is easier than pouring milk from bottles in England. When in Exeter, Salma gradually starts to notice the cultural transformation in her. Her loose and wide dresses besides to other special outfits belong now the past (12). A

past that symbolizes the conservative life she lived in her homeland which she is forced to alter with the new modern, secular life of the *hostland*.

Another illustration of Salma's alienation is portrayed by the first meeting between her and Parvin. When the latter asks about her origin, the porter responds: "[s]omewhere in the Middle East. Fucking A-rabic! She rode a camel all the way from Arabia to this dump in Exeter" (Faqir 15). Parvin as a response quickly refuses to share a room with an Arab (15). This incident reminds Salma of her estrangement from this country. Instead of defending herself, she silently hides under the cover and understands her *Otherness and* her being unwelcomed.

More alienation continues to face Salma when she starts her search for a job. While checking the job offers at the newspaper, she reads: "[a] sales girl required. Presentable with good command of English..." (Faqir 17). Her mastery of English is limited to few words, she could not understand the words 'presentable' and 'command', thus, she looked them up in the dictionary. After reading the definitions she thinks that she is neither presentable nor able to speak English well and that nothing will suit a woman like her with "no looks, no education, no experience and no letters of recommendation" (17). As an Arab, Bedouin and Muslim woman, she is not considered to be the 'presentable' woman that suits the standards of beauty in the job market in the Western world. Her Arab traits do not even suit the profile of a beautiful client who deserves the perfume sample at the perfume shop (20). Having just arrived in England, Salma feels alienated as she does not fulfil the characteristics of British women who belong to this society. As she wishes to become one of them and to successfully live in England, she must learn and master the English language. All this seems very hard for her and intensifies her alienation.

Salma's appearance and origin alienate her and influence the construction of relationships in England. She tries hard to hide her true identity in many situations. For example, when she first meets Jim at the bar, she asks him to guess where she comes from when he wants to know it. Jim provides a list of countries but fails to identify her origins (Faqir 68). She informs the man she has met that she is originally Spanish because she thinks "[i]f [she] told him that [she] was a Muslim Bedouin Arab woman from the desert on the run, he would spit out his tea" (30). Her friend Parvin one day says: "[y]ou know, Salma, we are like shingles. Invisible, snakelike" (28). In Hima, Salma is forced to wear specific clothes to be invisible for the men of the village. In England too, she becomes

invisible to the customers at the bar (164). In England, Salma shifts either from hiding her origin or lying about it. In order to belong to the British society, she has to conceal her Arab origin. She believes that if she reveals her true identity to all the men she meets each time, they will run faster (249). She feels the necessity to do so as many English men see Arabs through an Orientalist view that makes her inferior to them. As her fellow Arab immigrants and diasporas, she is pushed to the fringe even if she hides her identity. In addition, when she tries to apply for membership at the library, she is convinced that her enrollment will be rejected as she is an alien (98) and an Arab woman like her is always subject to discrimination and racism. Even if she tries hard and seems to succeed to adapt, Salma continues to live on the fringes of the Western society.

When Salma visits Dr. Spencer for a treatment to her illness, the doctor treats her badly because he suspects her origin to be Arabs. He is irritated at the fact that her name is 'Miss Sally Asher' with the title 'Miss', which he views as very "preposterous" (Faqir 113). He believes that this Arab woman, this illegal immigrant, lives at the expense of the British national health insurance without paying any tax. He refuses to treat her though she is seriously ill and needs medications. This experience distinguishes Salma as an unwelcomed *Other* in this country where all her expectations of fitting in and belonging were built. As an alien living on the margins of this society, she can only have part time jobs that comprise collecting dirty glasses used by the English customers from bar tables. Salma feels excluded in the *hostland* and has no other option. That is why she prefers to support Italy in the World Cup since she feels she does not belong there, and because Italy is geographically closer to her country of origin in the Levant (171).

Arab women as portrayed by Faqir are either faced with racism or are ignored in the Western societies, thus they become alien. Salma daily encounters with British individuals picture the way such societies treat Arab Muslim immigrants especially women by carelessness and ignorance of their presence and existence amongst them. This is illustrated in Salma's essay and her conclusion about her experience as an alien in England when she writes: "[t]hey, and I, think I do not live here, but I do, just like all the women who were ignored in those tales" (Faqir 221). She chooses to hide her origin to avoid being a subject to racism but does not want to be called 'girl' by the postman but 'chuck' as her neighbor. Every morning she is reminded of her alienness (37). She is identified as a stranger and as the *Other*. She desires to be called as a British woman thus she urges herself to acquire the British identity and to discard her Muslim Arab identity.

At her landlady's house, Salma again feels estranged and alienated daily. Her feelings of non-belonging and her identification as an alien is intensified. As a Muslim, Salma is obsessed with cleanness as she describes herself: "I was a goddamn Muslim and had to be pure and clean" (Faqir 18). She cannot understand why Liz does not allow her to wash her wooden cutlery, her every glass, and crockery or clean her dirty house (18). She lives a strange experience in her landlady's house and becomes more estranged. She believes that all what is in Liz's is impure and using anything from her house necessitates that she washes her hands afterwards (49)[173], even using her toilet is a problem for her (18). All this makes her feel she does not belong and therefore causes her alienation.

Salma's detachment from nature also contributes to her estrangement. Back home, she was a farmer and shepherdess, who enjoyed her daily occupations in nature and relishe her connection to it. Yet, in Exeter, she can only enjoy nature from a distance by looking out of her window and her only contact with farming is the pots of African violets and wandering Jews. She believes that she is a "fish out of water" (Faqir 288) in England as she lost her daily vocations and enjoyments and becomes estranged from nature of her homeland. Her estrangements is felt when she first arrived in Southampton. She thinks she has arrived on another planet "where men were working like machines and where giant lifts filled the sky" (145).

Salma is conscious of her alien position in the *hostland*. In England, she has no family and even the members of her family do not know her whereabouts and she does not know her daughter's (Faqir 94). When she tries to count every person that she knows in England she could only name six: Miss Asher, Minister Mahoney, Parvin, Liz, her boss Max and her friend Gwen Clayton. She acknowledges her loneliness without family, past or children "much like a tree without roots" (111). He daughter was taken from her right after her birth, and she was forced to leave her parents and friends to save her life from honour killing. Later, when she marries her husband and have a chance to build anew a family, she continues to be lonely as her longing for her past, her family in Hima and daughter persist. Indeed, she suffers from familial estrangement both from her family in Hima and her new family in England.

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[173] After using a piece of cloth to wipe the spilt milk on the kitchen worktop, Salma has to wash her hands with soap and water as she considers the piece of cloth "impure" (49) because Liz uses the piece of cloth for wiping all surfaces including the floor.

Furthermore, even the daily chore of buying bread is for Salma difficult to accomplish and is related to her strangeness. This task for Salma made difficult as her mastery of the English language, her behaviors and her outfit may reveal her Arab identity. At the queue, Salma feels as an outsider who does not belong to that place. Thus, she prefers to leave the shop in a return to Liz with brown bread instead of the granary bread she has sent her to buy. Escaping, for her, is better than enduring the estranging sensation of standing there, in the shop, among other native customers who looks at her as an alien (Faqir 127).

Salma feels estranged from university. She does not know what is to be a student or what is taught there (Faqir 41-42). She feels ignorant compared to the others who have read many books and speak a language that she does not understand (195). She feels small compared to the ancient, huge building with towers and elevated ceilings and shivers when she enters it. Even the library's organization system is very complex for her and the encounter of a great number of books makes her feel intimidated and acknowledge her "ignorance and backwardness" (Faqir 206). Her education in Hima and her shepherdess and farmer lifestyle seem not useful to help her understand how to look for books in the library's computer, how to find them and even how to do research in this situation. Everything in England is new and very developed for her including universities and higher education.

In addition, as Salma has been raised in a Muslim country where encountering mosques and minarets is usual, Cathedrals and churches in England seem strange to her. She feels estranged and is unable to belong to these religious buildings. She feels out of place in these "dark, hushed and lonely places" (Faqir 44) in Exeter. This description illustrates that since she feels estranged from churches and cathedrals, she is unable to feel welcomed or even understand the reason behind coming to them.

Being a product of the conservative culture of Islam, Salma is reminded by the host country that she does not belong to it. Through a discussion about the photographs of the British princess in a bikini, Max immediately reminds her of her origin and that she does not belong to Britain when he says: "Sal, you do not know anything about us, the British, do you?" (Faqir 275). For him, Salma cannot understand or feel the feeling of the British when a similar photo of their princess in the newspaper is published, therefore, she is obliged to agree with him to please him. Max adds: "I do not blame you, being foreign and all" (276). Max's words alienate Salma from English society. Even if a long time passed

after her arrival to England, she still suffers from the feeling of estrangement and non-belonging to this society. Even seeing a British National Party leaflet on the floor next to Max's chair reminds her of her outsider position in this society[174]. In addition, Max keeps her in the background of the shop while he has customers around (277) as he believes that he might lose business if they see an Arab doing the job. However, later Max accepts to give her a rise by calling her with her Arab name in front of one of his customers to show how he has been nice to his "black apprentice" (277-278) even if she asked for it before and he refused replying "[l]ook, Salma, there are many young English kids out there without a job. They would jump at the chance. Count your blessings, darling" (139).

Even after becoming British by marriage Salma is still a stranger. When she decides to go back to Hima to find her daughter, she thinks that the British will protect her. Yet, her friend Parvin insists that she will never be protected because of her skin colour and her second-class citizenship (Faqir 311). She is reminded that she will always be discriminated because of her origin. She will always be considered a second-class citizen in England in contrast to the white Anglo-Saxon natives of England who are eligible to full citizenship and rights thanks to their white race. She will always be estranged even if she has discarded her veil, leant English, became open minded, educated, and acquired the British citizenship to become a white rose. By valorizing whiteness and declining her "colouredness", her difference is further intensified and positions her at the bottom of the hierarchal ranking in the power relations between the white English citizens and herself.

Salma's other relationships illustrate that Arab British characters and immigrants are forced to live on the fringe of the host society to survive. Their connection to the same category of people makes the cultural shock softer and their integration easier as they learn from the marginalized others' experiences. Salma along her journey in England tries to build and maintain good relations with similarly marginalized and alienated individuals like Gwen, Parvin and John. Salma is advised by Parvin in almost everything, befriends Gwen; a lonely old Welsh woman, and gets married to John; a British intellectual whose northern and modest working-class origin condense him socially and make him marginalized in south England.

In fact, one can notice also that these people belong to different category since they differ from each other by their age, ethnic origins, and belief. What unifies them is one and

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[174] She imagines that maybe Max's brother-in-law, who believes "that all foreigners must be loaded in ships and dumped, like the bananas they are "on the shores of Africa" (279) could have given it to him.

unique agony and desire. In this sense, the novel invites us to consider the prospects of Arabs in Britain and suggests ways of understanding some aspects of their racialized experiences. Salma identifies herself with less fortunate white and black people may denote her attempt to sooth the pains of her marginalization. Awad argues that Faqir's novel is concerned with revealing the complex experiences of Salma as a British citizen of Arab descent. She, guided by Parvin's advice, does not desire to be excluded from the nation but to be an active participant of multicultural Britain. Accordingly, *My Name is Salma* engages to discuss the dynamics that shapes an Arab British identity (Awad, "Cartographies" 74). The novel also contributes to the discussion of the citizenship, minorities and diasporas and multiculturalism in Britain. All these are issues that face the protagonist and the characters that she aligns herself with in her journey for self-definition and alienate her.

Alike Salma, Parvin, the South Asian British, feels alienated from her family and homeland. Parvin flees her home like Salma, yet her escape is from her father who wanted to force her to get married to an "ignorant bastard" (Faqir 102) from Pakistan. She attempted to dissuade him, beg her mother but he said he will disown her in the papers if she refuses (102). Parvin flees and find herself in a refuge run by Pakistani women but she is advised by those women to move to the South to prevent being kidnapped. As a woman sharing the same anguish as Salma, Parvin befriends Salma whom she meets in a hostel. The sincere relationship between the Arab immigrant characters like Salma, and the others belonging to other ethnic groups who share the same agonies denotes that these diasporas find solace in connecting with other marginalized minorities. Arab British female writers seem enthusiastic to depict these trans-cultural and cross-ethnic associations.

Salma's cultural alienation is manifested by her lack of engagement with the British political system. She defines herself by saying: "[m]y knowledge of British politics began and ended with *Spitting Image*, where I could not tell which dummy was who in real life" (Faqir 26). However, she must try to understand its politics, as Parvin thinks she cannot continue to live in this country while being an ignorant Bedouin (26). Parvin insists that she has to learn the rules of the game (26). Her being an outsider is reflected by her inability to identify the British Prime Minister and the other political figure while watching TV with Liz. Salma again resists and tries to understand; however, Liz pushes her to the margins of the society by her responses. For, immigrants like Salma are unwanted on the British soul.

IV.1.4. Racial Alienation

As an Arab Salma is estranged in the new society where everyone feels she is an outsider. She expresses her annoyance with how people around her perceive her. She feels that every object which surrounds her is aware of her being alien and strange (Faqir 23-24, 167). Salma as an Arab character represents the minority Arab population in Britain who are absent from public discourse in Britain. Nagel, in her investigation[175], argues that Arabs in Britain are neither "assimilated into the social and ideological structures of "mainstream" Englishness and whiteness nor into publicly recognized groups of "race", "multiculturalism" or "diversity"" (389). They are, instead, as the census discloses, the ""Other-Others"". They are foreigners rather than minorities who difficultly integrate and conform into the system of racial groups and identities founded over years of race dealings and immigration policies (389).

Salma is continuously reminded of her foreignness and displacement. As a result, she becomes unceasingly very sad about this fact. Her sadness caused by her loneliness is seen by the people around her like her boss Max. The only place that soothes her loneliness and sadness is the transit. This place raises in her the feeling of belonging that she lacks whenever she goes. She feels comfortable ""[i]n transit or public spaces like receptions, lobbies or waiting rooms" (Faqir 157-158) as she feels happy and suspended between the present and the future. Beside to her connection with people belonging to different ethnical groups of hers, she tries to establish a ground for communication between her and an Algerian man who possesses a kebab van; the only Arab she meets in England, to feel more comfortable. However, she fails as this man estranges her since he is suspicious of her. He thinks that she works for MI5 and as a result he pretends to be French (22). The novel here reminds us that Arabs in Britain are spatially dispersed[176].

My Name is Salma also depicts the everyday experiences of the illegal Arab immigrants and their position, their behaviors and the complex interactions with the people

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[175] Nagel studies the various questions asked about the criteria by which a group is categorized as a "minority group". The main reasons a group that is regarded a clear ""racial minority"" in one European country is not seen alike in Britain, and why some groups but not others are considered as ""racial" or ""ethnic"" groups (382).

[176] El-Solh discusses this point in her article on Arabs in London. She argues: "[t]he varied class origins and educational or skill levels of these [Arab] refugees, the increasingly restrictive immigration controls and the repercussions of the economic recession [by the late 1970s and during the 1980s] have all affected their socio-economic status in Britain. Generally, unless they can prove a connection with relatives living in London, refugees are housed in the borough whose turn it is to provide them with social services and housing. This practice has inadvertently led to the increased dispersal of Arab newcomers over many parts of London and its suburbs." (75-76).

around them. It critically pictures the life of these immigrants in Britain specifically and in worldwide in general[177]. Arabs are understood in public discourse to be 'a foreign element' in Britain, who are volatile and suspicious character who do not belong to the British society and are consequently unwelcomed to it (Nagel 387.). The incident between Salma and the Algerian man illustrates that Arabs as isolated and lonely in the West, do not even trust each other as they are afraid of being reported and deplored. Therefore, the British Arabs are displaced. In addition to their spatial dispersal, these Arabs are not accepted in certain jobs because of their race[178]. For instance, Max's views are seriously prejudiced by British journalist reports which refers to the Arabs as wealthy individuals who "…come here like an army, buy houses and cars then sell their houses and cars without us hard-working English people making a sodding penny out of it. They don't go to estate agents or dealers, no, they buy off each other'" (Faqir 175). The ideas that the Arabs are wealthy businessmen and traders who desires to remain isolated from the others, that Max have, come from the major thoughts and judgement issued in the media. Max's opinions on Arabs seem fixed and ahistorical.

Nash analyses Salma's distressing experience of fragmentation and displacement and argues that Faqir's choice to sculptor Salma with as a character filled with handicaps and weaknesses, faced with the deprivation of everything except choice contributes to her alienation, her feeling of in-betweenness and her sense of rejection of both (Nash, *Anglo* 131). He maintains that "'[a] dreadful determinism undermines every step she makes toward integration in the land of migration'" (133). Indeed, Salma is alienated, her movements and decisions influence her attempt to integrate and construct a one stable identity. Nash argues that this discourse explores themes which was not discussed before by previous Arab British novelists as the protagonist is an Arab woman refugee instead of an educated middle-class Arab woman (Awad, *Arab Atlantic* 64). Looking at the manner

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[177] The earliest wave of Arab immigrants arrived in Britain during the second half of the nineteenth century, or even before it (El-Solh, 'Arabs Communities' 239). They included Lebanese, Syrian and Moroccan merchants who settled in urban trading centres such as Manchester (175-76). By the end of the nineteenth and beginning of the twentieth centuries increasing number of Somali and Yemeni seafarers were hired to work in the British Merchant Navy and began to establish their own communities in many British ports like the Cardiff, London's East End, Liverpool and South Shields. By the late 1940s/early 1950s other nationalities such as Egyptians, Sudanese and Iraqis entered to Britain, and a lot of them settled in it after finishing their studies. There was also an influx of Palestinians in 1948. Yet, El-Solh argues that "these newcomers were numerically too insignificant to form distinct ethnic communities based on national origin" (240).
[178] Al-Rasheed argues that contrasted to the migration from the Commonwealth countries, "Arab migration to Britain remained a small-scale operation until the post-second world war period" (211). Besides, they were spatially dispersed and excluded from specific job categories. The post-war 1960s, the economic boom permitted Arab immigrants to gain limited access to the British labor market (El-Solh 242).

this Arab female refugee attempts to convert her new habitat and how she struggles to establish an identity for herself is quite noteworthy.

Salma faces social isolation and meaninglessness in Britain. Wondering in the streets, Salma is reminded of her home Hima by the aroma of cooking food, but this pleasant experience is ruined when one of the cooks accuses her of being an MI5 agent (35). After reflecting about the difference in her manner of behaving when meeting an old man in her country and this situation, Salma understands her meaninglessness. Ultimately, she leaves this place feeling like a "rootless, wind-blown desert weed" (35). She is "rootless" in England because her roots that symbolises her family which are far away from her rejects her.

In Hima, Salma feels helpless within a community that respects tradition rather than religion. In England, Salma's dark skin shows to what an extent Westerners are racist towards skin colour. Her skin is a barrier that disables her direct contact and normal interactions with them. Westerners as superior and colonizers sees the Easterners with prejudice and racism. Leila Ahmed says: "the task of addressing racism for feminists of color in the West is, and to be, an ongoing and central part of the work and the thinking that we ordinarily do, no less so than the work of addressing male dominance" (595). As a result, *My Name is Salma* can be seen as an archetype of the double marginality and displacement of an Arab Muslim woman who challenges both her native patriarchal society and western racist society.

In England, countless characteristics of Salma's life are changed. To assimilate, she must learn a new language and struggle to fix her pronunciation issue. She has to discard her veil, starts wearing familiar tight clothes instead of loose dresses in order not to be distinguished. To build a new life she needs to find a job and start from the bottom and climb the social ladder. She also has to change her way of thinking, hide her origins, hide her religion and stop praying five times a day, and adopts the new societies' lifestyle. Everything in her identity must be adjusted according to the new setting and the new circumstances. All these alterations have generated a woman who suffers from marginalization and racism, from cultural and racial alienation.

IV.1.5. Estranging the Reader

The use of Arabic in the text refers to Salma and Faqir's attempt to refer to their native language that constructs their Arab Muslim identities. Some of the words and expressions

used in the novel are translated by the author, however, some others are not. The fact that some of the words are left untranslated may denotes to the choice of the author to leave the reader ignorant or incite him to search the meaning through their placement and discover the power of both the Arabic language and culture[179]. Faqir, then seems to propose a challenge to her Eastern readers to investigate the foreign language to decode the Arabic text and her Western readers to learn and understand Arabic to decode the Arab culture. Therefore, the novel is a space where both the colonizer and the colonized are critiqued and contrasted.

My Name is Salma can be seen as an Arabic novel that tells the story of an Arab Muslim girl using the lingua Franka of the world. English is the surface layer of the account, but all the details in it represents the Arabic language, Arab culture, Muslim practices, beliefs, and the Bedouin traditions. The story is enveloped with Arabic words, sayings and Arab notions, and oriental food, plants, herbs, aromas, and dresses. The oriental atmosphere is accentuated by references of camomile, sage, mint tea, thyme and musk gazelle roses and jasmine, falafel, kebab, Turkish delight, ghee butter-sugar sandwiches and milk and honey. By intensely juxtaposing the atmosphere of the *East/Orient* against a Western/Occidental background, the novelist continues to de-familiarize the Western landscape and tries to reduce the immigrants' deracination.

Faqir utilizes Arabic words and quotes in the novel where she sometimes provides an English meaning, translation, or interpretation of them and sometimes does not. She essentially uses code-switching and inter-languages strategies to illustrate the importance of the language in the establishment of one's identity and to alienate the western reader. She inserts Arabic words, songs, proverbs, and sayings. By mixing the two languages, English and Arabic, Faqir attempts to contrast the cultures of both the East and the West. She even uses other words from other languages such as Hindi, French, and Spanish[180].

Faqir also inserts proverbs and wise sayings that are translated literally or directly in her text (61, 228, 140, 292, 181, 187, 111, 103, 303, 324, 326). Al Maleh argues that displacement of Arabic language and cultural moments into the English text generates an

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[179] Ngugi wa Thiong'o states "[l]anguage carries culture, and culture carries, particularly though orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire relationship to nature and to other human beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world" (5).

[180] This aspect of faqir's text is discussed in the section devoted for the textual hybridity in this thesis.

account that achieves more than catering to a western reader. The text, for her "Orientalizes and then de-Orientalizes by removing the exotic reference from its context, thus rewriting the representation of Arab Muslim Culture for others. This is accomplished by narrating things which are unreal just to frighten the western reader" (Al Maleh, *Arab Voices* 249). It is true that the use of local Arabic or Bedouin references can distance the western reader, yet, one can claim that it is not only to alienate and frighten the reader but to confirm the Orientalist's prejudices and accentuates the alienation of the East and Easterners. As a result, diasporas and immigrants will always be displaced and will never recover from identity issues.

Many other instances in the novel contributes to estranging the Western reader. However, one can notice how the text instantaneously weakens that discomfort when inserting Christian characters like the nuns, Miss Asher and Minister Mahoney and their discussions about Christianity as a comfort zone. It also includes the reader in few instances by addressing him or her directly using the second person pronoun 'you': "took you all" (Faqir 14), "the dark sky enveloped you, covered you…under it you could close your eyes…" (237), "… but you could see her dirty cotton…" (242), "… you were able to see me chewing… A faint smile was drawn on your face when you turned your head towards the wall" (273), and "… If you did not know me you would have thought that we were an ordinary family…" (308).

IV.2. *In-betweenness*, Borders, Memories and Nostalgia of the Exile in *My Name is Salma*

Along her journey, Salma fails to construct for herself a stable identity. She form an identity that is split between two different religions, two different nationalities, two different cultures, and two different languages. Recently arrived in England, Salma, the Muslim Arab Bedouin woman quests for the identity of a sophisticated white English woman named Sally. However, her skin colour, religious affiliation and origins are basic components of her real identity that cannot be erased, changed, and forgotten but can only be a source of her identity crisis and amalgamation of feelings and states of ambivalence, *in-betweenness*, alienation, non-belonging, and homelessness. All these intermingled to shape Salma's exile as a woman belonging to immigrants and diasporas. Even if Salma superficially appears to have reinvented herself by accepting the liberties granted to women by the Western society, deeply, she is impacted by the paradoxes between the

Western and Muslim/Arab cultures which have influenced and defined her unstable identity.

My Name is Salma opens in the present with Salma walking in Exeter and recalling her past. From the first page of the novel, Faqir informs us that Salma is an exiled and alienated immigrant. She passes by HM Prison in Exeter and says she is "'on the wrong side of the black iron gate'" (Faqir 8) regardless of her dark deeds and her disgraceful past. Observing the high walls of the prison, the coiled barbed wire and the small barred windows, she recognizes that she is free and looks innocent even if her past sins make her guilty and worth of incarceration and death (8-9). Yet, she believes that she deserves to be captured in prison (9)[181].

Salma in exile is unable to forget her past and advance forward. She lives in England and she is all the time remembering Hima; "too much past" (Faqir 291). Unable to adapt because of her origins she wishes to walk out of her skin, her past and her name and start anew (42). Faqir argues that individuals in exile are indirectly required to form a picture of differences and resemblances between the two spaces they have experienced. Salma is unable to forget her past (7-8-9, 10, 12, 14, 17, 35; 42, 59, 73, 78, 107-108, 111, 134-135, 166, 249, 291, 297), thus memories of her homeland and nostalgic feelings are recurrent in her daily life. Faqir states in this novel that in exile people rapidly generate a double vision by thinking about the homeland and the *hostland*. At each step in their lives, they check their position, try to justify their presence, and find a sense of belonging[182] (574). In the case of Salma, and immigrants and diasporas generally, looking back to her past, and assessing her religion and loyalty to her homeland is prominent starting from the moments she leaves Hima. She also looks forward and makes choices like discarding the veil, learning the new language, adopting a new lifestyle and manners of the host society, enrolling at university, trying to understand politics and the British culture and finally marrying a British man just to show her loyalty to the British society. In the land of

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[181] Salma describes herself: "[m]y face was black as if covered with soot, my hands were black and I had smeared the foreheads of my family with tar" (9).

[182] She describes that "[i]n Exile, you quickly develop a double vision, […] You begin looking forward at the country of adoption while always looking back at the country of origin. You check your position at every junction. You adjust your mirrors, your sense of belonging, and drive on exploring a new map. You keep examining and reexamining your loyalties to both the still picture in the mind and the present living landscape. You no longer take things at face value. Doubt, dissent, and questioning become part of your life. You become a hybrid forever assessing, evaluating, accommodating." (574).

enforced choices for her kind, she continuously keeps doubting her actions and assessing and evaluating her behaviours as a hybrid and as an *Other*.

In the new country, Salma is exiled. She questions her existence in a letter to Noura. She wonders about her final destination as she is not home, while her real home becomes her exile too. She wonders about the final destination of the "migration birds" like her and other immigrants in the world. She keeps "[w]ondering about [herself and them], why are [they] here and what is it all about?... A heart made slightly larger than the ribcage or too small to handle life?" (Faqir 21). Salma finds her life as an exile unbearable and does not understand why is she still alive and why is she in this new country (21). She is unable to find answers for her questions as she could not find what she expected. She flees from Hima to be protected and treated better in the country of liberties, but she is disappointed and traumatized as her existence in this land is unaccepted. In England, she is exiled and she remembers and projects the reality of her homeland as she finds the new society totally different from the local society, she used to live in.

Salma's exile begins in Hima. Being threatened by honour killing makes home an insecure place. To save her life, she is forced to leave her home that started to become an exile to find another home where she can find peace, freedom, and protection. However, her physical detachment, displacement and alienation in the new country generate for her a more painful exile where the emotional expression of loss is exhibited as grief and nostalgia. She feels lost in the new society, as many immigrants and diasporas.

Exile is inspected as a vital state of being; the product of the essential human condition (Singh 2). In Hima, Salma feels oppressed, restricted, and threatened. She outwardly behaves and follows the rules set by her village and by the Arab Muslim conservative men in Hima. However, secretly, she wishes to follow her desires and break all the injunctions of her religion. One can illustrate that even before she is forced to escape, she was self-exiled from her society. After Hamdan abandons her and her brother decides to kill her, the sense of being unwanted, the fear of being killed and the necessity to escape from her own home accentuate her exile. After settling in England, she achieves another exile as she is permanently thinking of the loss of her parents, her goats, her friends, her daughter, her lifestyle, and traditions. As a result, she feels a chronic state of complete estrangement. She finds herself lost in exile, which is a third space, as Said believes, between her home and the self.

Salma's exile designates her physical, geographical, and spiritual estrangement or displacement. When speaking about the 'physical exile', Said argues that Exile is "strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (Reflections 173). Exile is a situation of pain and loss. To escape honour killing, Salma has no choice but be exiled. She must be physically and geographically detached from her native home and be separated for her true home. Along the novel, one can notice the gradual physical detachment from her native place. She is moved to the prison then to Lebanon. She cannot acknowledge the separation as she keeps asking the nun where they are, and if her village is near. Until later, when she spends some weeks in detention at Southampton, Salma starts to understand her condition as an exile, and this understanding is gradually confirmed as she lives and tries to form a new identity and a life for herself. Even after a long time spent to establish for herself the life she dreamt of; Salma insists on her return as she believes that her home is where her daughter is. The death of her daughter and her death may refer that there is no home even at home. The only home is a spiritual one where every human being will ultimately end up in. As if Faqir, tries to tell her readers that home turns to be a complete exile when it is built by man, by his faith, by his mentality and sculptured by his authority.

In England, Salma is portrayed as a victim of a different subjugation from her home's one. This oppression is related to her female body. At home, her female body is aura and must be covered following the religion's guidelines and women's value rests upon her dignity, honour and chastity. After her arrival in England, she shortly learns that in such Western societies, women's worth is abridged to the beauty of their body, as Parvin emphasizes, "[l]ighten up! Groom yourself! Sell yourself! […] You are now in a capitalist society that is not your own" (Faqir 51). In this case, Salma contrasts between the two positions and finally feels oppressed by both. Exiled from her home, she involuntarily believes in the westerners' physical conceptions of beauty and decides to adopt it. Yet, this only drives her to encounter what Katrak defines as "an exilic sense of non-belonging" (100) in her new country. This why she critically sees herself and her body from Allan's eye, a white man from the West, as "… a Shandy, a black doll, a black tart" (Faqir 179) that will never become a "Sandy, a white beautiful doll" (179). At this moment, she recognizes herself as a body as she reveals: "stopped being an incomprehensible foreigner

and had become a woman, a body neither white nor olive-skinned nor black, My colour had faded away and was replaced by curves, flesh and promises" (179).

Salma finds herself with one option: either to typify the mainstream "whiteness" or forget about being a respected woman with equal status and be undistinguished. Yet, when she decides to go back home, she thinks that after all these years she will not get killed even if she was recognized. She believes that her appearance has changed as she "had [her] hair cut, straightened, dyed blonde and bought some crimson-red lipstick." (314). She thinks that her body will serve to distinguish her as "a shameless foreign woman, whose body, treasures, were on offer for nothing" (314) if she wears "a sleeveless low-cut top, a short skirt and sunglasses" (314).

Exile is an infinite state of loss. The exiled individuals are seen as one infinitely seeking for return. Shahidian argues that exile refers to a mind torn into pieces, pieces missing, pieces extra, tangled memories. He adds that even the walls of the host land, a short poem, a collected volume of essays, an old newspaper from home written in the mother tongue, solid ground of the host land all may suffice to bring back the feeling of being home. Exile for him is the recognition that where one is, is not at home, and that one does not live where home is (76). Salma feels homeless from the first days she steps in England. She finds solace and homeness in smells of food and aromas, sounds and colours (Faqir 166), in the train station where passengers, families and friends were waiting (157), in letters she writes "to whom it may concern" (26, 229, 313), in the box that she keeps with her along her journey which contains her mothers' letter, the lock of hair, Noura's mother-of-pearl hair combs, a bottle of perfume, a Mary Quant lipstick from Madam Lamaa and Francoise's turquoise silver necklace, the Qur'an, and a black madraqa, and the white dress she made for her daughter (164, 306), in the white dress as she reveals: "[i]t looked like luminous white cloud, like dawn; the pearls shone like tears of joy. It was a promise of a reunion, a return. That white dress was home" (17). By the end of her story, she achieves the life she wanted; a husband and a family, yet, her feeling of homelessness remains and continuous holding herself and her heart back (308). She is continuously conscious that she is not at home.

Salma as an exile is oriented to the distant Hima and feels that she does not belong in England. Her exile is also an orientation to time, a plotting of her life story around the fact that her daughter was taken from her and that she could not see her and was obliged to

leave; a pivotal event of departure and a present condition of absence from her native country. Habib states that regardless of the reason for exile, "the dream of returning home stays alive in the mind of the exiled person." (88). Salma in a conversation with Mahoney is desperate and reveals that she is unable to go back while he insists that one day she might decide to go back, and that "things might change." (Faqir 40). When fleeing with Françoise she insists that "'[she] shall go back one day'" (84). After she delivers her baby, she feels she can longer resist. She desires return. She, as an exile is haunted by a struggle against feelings of homelessness and loss. Feeling detached from her homeland makes her even more attached to it. Threatened to be killed, she is not allowed to return to the place of belonging which means that she is deprived from her culture, her language, and the sense of unity with her parents, friends and daughter, which all contribute to the establishment of her identity. Salma becomes conscious about the temporality of her new home and the existence of a shelter between barriers. She suffers from both home lost and home longing. After achieving the life she wished for; a British educated citizen married to a British educated man forming a British family with their son, she feels she will never reach the state of being satisfied or secured. Thus, she insists and thinks of going back every day (323).

Salma's consciousness of what she has lost is carried with her through her movements from a geographical space to another. As a result, this knowledge makes her experience of exile so cruelly painful. All what she has once such us her name, her family, her friends, her goats, her daughter, and her love Hamdan are lost. They remain "over there", in the place once known as home. Alienated from the adoptive country she lives in; she is left with the solace of memory. It is in this manner that she as an exile may belong wherever she is, through memory. For her whom a physical return to home is rendered impossible for her safety reasons, images and memories from the past, both visual and textual, afford her with a reprieve from the tensions that enclose and poison her everyday life.

My Name is Salma reveals the challenge, the offence, and the alienation that Salma goes through from the village to the *hostland*. Only memories could sooth her. For instance, home memories are incited thanks to smells as she describes: "[t]he smell of sage filled the small bathroom and reminded me of the long afternoons in Hima, when we used to drink sage tea and spin and weave" (Faqir 11). The smells of food, spices, and smells of lemon in the lemon cake (254) are for her the smell of home (253). Besides, the difficult task of opening the carton of Milk and the easy manner of making tea in England also

contributes to reminding her of Hima and how these tasks were accomplished (48-49). The aroma of freshly ground coffee, the smell of ripe olives and the scent of white orange blossom which filled the bathroom remaindered her of her "sitting under the fig tree with [her] mother drinking mint tea. [Her] mother put her glass down and ran her rough hands over [her] face, muttering incarnations" (58). Lights, similarly, contribute in reminding her of Hima as she reveals: "… the Kerosene lamps were lit one by one in the valley. It reminded me of my village Hima, my mother and my teacher Miss Nailah." (95). Also, the breeze reminds her of her daughter and of the manner she was taken from her by the warden to one of the illegitimate children's house, before she had a chance to look at her face. Salma remembers that she was not breathing until she heard a shot of a girl in the prison (151).

Childhood memories are also recurrent in the novel. In England, everything around Salma reminds her of what she has left behind "over there". For instance, when she sees Sadiq praying, she remembers her father's words when he used to say: "… you are lucky to be born Muslim', 'because your final abode is paradise. You will sit there in a cloud of perfume drinking milk and honey'" (Faqir 19). She remembers her relationship to her father and how she used to sit in his lap smelling his Musk Gazelle and "… soak up his warmth and feel his ribs rising and falling against [her]" (19). She, likewise, recalls memories of her childhood school, and how she has learnt to write, and her father's joy and pride of her (42-43). In addition, songs like the advertisement's one reminds her of the summer songs back home that meant the start of the engagement season for the girls of her village who "would finally stand in the cool shadow of a man" (54). In addition, her mother's letter that she keeps in her box and takes with her wherever she goes contribute also in her reassurance and production of feeling of homeness. Moreover, mirrors play an important role in reminding Salma of past events from home. He reflection on the mirror reminds her of the story about her naming narrated to her by her mother. Her mother named her Salma because she is healthy, pure and clean with soft hand and clean feet. By doing this her mother wished for her a luxurious and a safe life (12-13).

Sorrowful memories from her past keep hunting her as an exile. Salma recalls her departure from the prison when she is in the bar. She describes her forced departure to the unknown place and with nothing packed as she has nothing to take with her, only happy, shameful and melancholic memories with her mother's letter and the lock of her hair (Faqir 67). She also recalls images and few good behaviours of her brother Mahmoud (97, 241).

Painful memories include her days spent in prison (84, 117, 149, 166)[183], and giving birth to her daughter there (246-247).

Furthermore, Salma's diasporic experience founded on her involuntary migration seem to be considered as a challenging condition of *in-betweenness*[184]. Her sense of *in-betweenness* is triggered by the tensions that occur between the homeland, Hima, and the *hostland*, England[185]. Salma's *in-betweenness* is about her being completely unwelcomed as a member of both her homeland and her *hostland*. Fleeing the honor killing she desires to be exiled as the best option: home meant death, exile meant living and surviving for her at first. However, her dream of freedom and independence proves to be an illusion, since living in exile as a desired and expectedly home makes her lonely and unhappy. For her, exile stops to be a rift and become a wound. She flees and lives in England but keeps thinking about her homeland and her return. Her feeling of *in-betweenness* is characterized by her being not wholly of either Hima or England. She is torn between two cultures and two societies. She spends her life trying to fit into one place but is always out of context. She, as many immigrants, straddles lands, both looking back forward to a new society and back to the old one as she reveals: "[h]ow could I reveal my true identity and address? I would risk being traced and killed. How could I ignore layla's cries, her calls, her constant pleading? I stood in the kitchen, a woman with a twisted neck looking both ways: backward and forward." (313).

Salma's *in-betweenness* is the liminal place between her Arabness and Britishness. She is torn between two different nationalities, two different languages, two different religions and two dissimilar identities. Salma/Sally is disappointed and infuriated at being unwelcomed by the western community who continuously questions her about her origin and identity and who requests her to go back home (Faqir 191). In addition, she would insist on being called 'Salma Ibrahim El-Musa', saying affirmatively "I want Arab name" (184), when she is warned by both Parvin and Miss Asher that if she uses it she will be deported (44, 148). When she meets David, she says that her name is 'Sally' (30). Parvin asks her about her name, when they first met, she replies "Salma and Sal and Sally'" (103).

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[183] She describes: "Lying there on the bed I tried to wrap myself with their warmth, their sad voices. I needed a rope to pull me up and suddenly I began hearing their singing." She hears the other women singing and the guards shouting abuse on them on evening "You are all whores! No one cares about you. You are just cheap sluts so why don't you shut up?'" "If I shoot one of you your families would thank me.'" (117)
[184] Based on Safran and Brands perceptions (Safran "Diasporas" 83-84, 92-93; Brand 20).
[185] Based on Gilroy ("Between Campus" 124).

Salma's name is not simply a name, but it also denotes her nationality, her sense of belonging and her identity. Adopting both names put Salma in-between the two identities.

My Name is Salma is a narration with a non-linear form written to echo the movement between the past and present, between the two cultures; oriental and occidental, and between the two languages; Arabic and English. The cross-temporal experiences are shaped by Salma's unforgettable memories that have left everlasting effects on her present and on her future life. She is the epitome of the Arab Muslim immigrant woman who is terrorized by her past and incarcerated by a tedious present that displays pessimism for her future.

Salma's resistance of her exile is presented by several means and behaviours along her journey. While confined in prison, her resistance is presented by her use of her body, her speech, her silence, and starvation. For instance, after giving birth to her daughter in Islah prison, she is confronted to desperately accept the fact that her daughter has been taken away from her and is put in a home for illegitimate children (Faqir 151), she refuses to eat for days and speak for weeks till she is forced to eat. Her inmates call her "the pipe-mute" (52). Her hunger strike and silence reveal her struggle against the societal norms. She sometimes chooses silence when it comes to revealing her real identity or disguise in a flexible Muslim woman when she orders apple juice as it looks like beer (66-67). These are strategies that she adopts in England to avoid the unpleasant experience of her exile and escapes her identity and her past. Salma's desire to be invisible indicates her self-exile that she adopts in England.

Salma also experiences external exile in England where she is exiled from the British community and society, from her body and from the environment. Alienated from the British politics, education, culture mixed with the British societies' determination of resisting her and reminding her of her strangeness and otherness intensifies her exilic situation. Her reflection of her body on the mirror makes her feel exiled from herself as she looks different (Faqir 85)[186]. Estranged from her new look after discarding her hijab, she

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[186] when she sees herself for the first time in the mirror in Beirut, in the Ailiyya convent she describes: "[m]y face was just two big, dark eyes, a crocked nose and a large mouth" (85).

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stood erect in front of the mirror and pulled [her] stomach in. Those were the few precious moments of the evenings when [she] forgot [her] past. Those moments when [she] looked at [her] reflection as if looking at a stranger were the best. [Her] mind would be busy finding a new name and history for [her]self. (59)

When she sees herself in the broken mirror, she is unable to recognize the "thin olive-skinned fractured reflection, with big brown eyes, a crooked nose and long dark thin frizzy hair" (59) who looks back at her. She cannot recognize herself, and she would say that she is Salma, whole and healthy, but cannot say that as she acknowledges and regrets her deeds (12-13).

My Name is Salma is an account of Salma who, because of illicit pregnancy, evades her home Hima to Britain with the help of her teacher and the missionaries. In England, she starts a fresh life but persist nostalgic to her homeland and her daughter whom she has never seen. She keeps visualizing the appearance of her daughter, what is she doing as a baby, as a child and as a teenager (123). Breeze intensifies her nostalgic feelings when she says: "I recognized that breeze. She was out there looking for a resting place, for a foothold, for rescue. She was out there tired and whimpering. She was calling me" (53). Tortured by this thinking, she presses her ears with her hands and starts to shiver (53). On her way to Greece, Salma longs for her daughter when she is suspended between the earth and the sky in the aeroplane and hears the call of her daughter (295-296). She took this longing for her daughter everywhere she goes after her departure. Her husband sees the impacts of this longing and advices her to let go of her and keep hope of their reunion one day (296). When Salma hears her daughter's name coming out of her husband's lips, her state worsens more[187]. Salma expresses her desperate attempts to forget her since she was born (296).

Salma's failure to forget her daughter urges her to abandon her son Imran and go back to find her. Salma nostalgic feeling for her daughter becomes traumatic and hallucinatory. She starts to see her swollen face everywhere, "on windowpanes, in [her] breakfast bowl swimming in the milk, in the water whirling down the drain of the kitchen sink, in all the mirrors." (Faqir 315). She even begins hearing her "muffled cries whenever a breeze hit [her] face." (315). She is again unable to sleep, to eat and she even starts talking to herself (315). She wishes that she is united with her daughter and that she would help her settle in

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[187] Salma describes: "[m]y ibcage collapsed as if I was punched. I breathed in, but no air whatsoever entered my lings. I began coughing hard to be able to breathe." (322) since "a cup of tea and 'there, there' were not enough.'" (322).

this new country, teach her English, enrols her in a college, and be fine just by seeing her eyes (318). Salma keeps imagining her daughter's picture in her mind (296-297).

Nostalgia is manifested in Salma's dreams of her daughter. She unceasingly dreams of her (Faqir 310), she misses her and her family and want to go back to find her. She does not eat, and she keeps weeping all the time since she gave birth to her son. Parvin says: "[y]ou look like a tramp. Have you started seeing men with rifles again?'" (311), Salma is actually depressed and dreams of Layla almost every night. She insists feels that something must have happened to her and that she is in danger (311). She is uncapable of ignoring the sound of Layla crying, "her sobs echo in [her] head" (312). Her longing for her daughter makes her insist on going back since she has got no contact with her friends Noura and Madam Lamaa's or her family. Powerless to resist this nostalgic feeling for her daughter, she asks forgiveness from her son and says: "I had to go to find her. I had to go to find me" (322).

Salma's nostalgic feeling is not only for her daughter but for her home too. Nature and weather play an important part in stimulating her longing for home. For instance, when she sees the greenness of the hills, the whiteness of the sheep, the greyness of the skies (Faqir 7) this quickly takes to her to the distant past, to that "small mud village tucked away between the deserted hills, to Hima," (7). It reminded her of the silver-green olive groves gleaming in the morning light and to her being a shepherdess (7). She is carried back to her past. In addition, whiteness, again, stimulates her craving for home and symbolizes a place of purity, reconciliation, and reunion. Alike the white dress that promises her a union and a return; a home (17).

Smells of familiar food also contributes to stimulating her nostalgic feelings towards home. Smells of rich food being fried make her rush from the house to the street to sniff them (Faqir 33). Salma sniffs the smell of familiarity, liberty, and home (33). As the cold air of England bring the smells and aromas of familiar food to her heart besides to the sounds of sizzling and frying and the way the falafels are prepared carry her far from Exeter. Wrapped up tight in her Bedouin mother's black shawl, she flies "over lands, rivers and seas to dry bleak mountains, a handful of goats and ripe olives weighing down silver-green boughs. [She] soared high above [her] homeland" (34). Other smells of musk, fertile soil and coffee with ground cardamom pods (213) take her back to her home too. Even if she feels detached from home, she still feels her farmer side as she feels the palm of her

"hands itching for the scythe and the touch of mud and vines" (190) in one of the mornings. Salma would do anything to travel back home and this is described as her desire to travel to Greece the nearest place to her home country and stand on a high cliff by the sea to "shout thousands of salaams across the Mediterranean" (223).

In addition to her nostalgic feeling to home, Salma all the time craves for her family. In Exeter Salma breathes the air that carries "the smell of ripe olives and white orange blossoms with it" (Faqir 111) and flies back beyond the horizon and on the opposite shore to Hima, her village; where her mother, her friend Noura, her teacher Miss Nahla, and her father live. Salma feels the pain of being detached and distant from her home and from them. Away from everything, she starts to think about what her mother and father were doing at the moments when she is travelling with Khayriya. Although she decides to forget them as she left them behind including her daughter (73)[188], she is hunted by her past and is unable to get rid of her it as soon as she arrives in the new land. She continuously lounges for her mother as she wears her shawl everywhere she goes (210-211). In addition, while the doctor is stitching her wound, her mind travels out of the hospital, out of England to find herself in Hima where her father, her mother and her daughter are all waiting for her. She wishes her mother's chipped fingers to be run through her hair and to be hugged by her father filling her senses "with the smell of musk, fertile soil and coffee with cardamom pods" (213).

The exile acknowledges that in a secular and contingent world, homes are always temporary. Borders and barriers, which encircle individuals inside a space of familiarity, imprison them. Exiles negotiate borders, and "break barriers of thought and experience" (Said, *Reflections* 185). Said argues that exile "is predicated on the existence of, love for, and bond with, one's native place; what is true of all exile is not that home and love of home are lost, but that loss is inherent in the very existence of both" (185). Salma recognizes that her home and love of home is lost after all the years she spent in England. She believes that things have changed, and that she herself has changed and that she will not be recognized as Salma if she returns back home (Faqir 314). She thinks that they would never think she belonged to them (314).

Borders as social and cultural lines are forms of demarcation. They are spaces of distress and angst. Borders are lines that endlessly split social, cultural and mental lands for

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[188] She says: "I was being smuggled out of the country. I held my cloth bundle tight. Whatever I did from then on, wherever I went from then on, I must not think about them" (73).

the strangers, aliens and create zones of phobia of the Other, of the Self, and places of proprietorship and fitting in is challenged over (Brah 198). Besides, borders can be both physical places and mental spaces. They can be the site of cultural struggle; however, they can also be spaces in which differences are encountered and challenged. Faqir purposes an account of border experiences with common themes. Borders in *My Name is Salma* are both geographical and cultural boundaries, they both limit locations and ensure no sense of a shared identity or a singular individual one. Borders push Salma, the alienated and the exiled, to the fringe of English society and accentuates her feeling of *in-betweenness*, since she does not belong to the collective culture or identity nor has a fixed and unchanging one.

This part has discussed the physical, gender, cultural, familial, racial, and political alienation that Salma experiences along her journey for self-definition from Hima to Exeter. Her movement from the East to the West desperately crossing geographical spaces from Hima to Lebanon to Cyprus to France to England contributes to her sense of homelessness, marginalization and displacement. Her encounter with a totally different culture, lifestyle, mentality, religion and social environment enhances her alienation. Every movement in her journey has impacted her identity formation and has made her wish for a singularity of identity. Hall maintains that the alterations in contemporary societies is

> fragmenting the cultural landscapes of class, gender, sexuality, ethnicity, race, and nationality which gave us firm location as social individuals. These transformations are also shifting our personal identities, undermining our sense of ourselves as integrated subjects. This loss of a stable "sense of self" is sometimes called the dislocation or de-centring of the subject. ("Question" 596-597)

According to him, a contemporary society, like postcolonial Britain where Salma moves to live, continuously endures transformation. The latter impacts the identities and identity formation process of its inhabitants. Thus, Salma's identity cannot be fixed but experiences alteration according to the setting she inhabits.

IV.3. Identity in *My Name is Salma*

In this part we will try to illustrate how issues of identity are expressed, felt, and experienced by the main character of the novel? Therefore, we seek to answer the following sub questions:

1.   What are the interrogating powers that drive the protagonist, Salma, into diaspora to suffer from identity crisis and continuously search for a singularity of identity?

2.   How does Salma try to identify herself in the middle of a Western society where her origins and positions are shaped by misconceptions of the West? Does she struggle to prove the opposite or confirm them?

IV.3.1. *East* versus *West* and *Orient* versus *Occident*

Edward Said's assertions in his *Orientalism* about the West's patronizing and fictional depictions of the East are applied to the analysis of the identity-making process in Faqir's novel. *My Name is Salma* is a novel about an Arab Muslim woman suffering from the consequences of her alienation, exile and identity issues while living in the West.

The novel can be seen as an 'Arabic' literary text but written in English. Both the English language and Salma's experience in the West are only the surface layer of her identity while the narrative's basics and Salma's real identity are Arabic and Arab respectively. In the novel, Faqir uses not only the English language but inserts the Arabic language, the Arab culture, Muslim practices, beliefs, and allusions with a coloured mood. In her novel she uses Arabic words, sayings, Arab food, herbs, plants, and clothing to emphasize the 'Arabized' oriental atmosphere especially when she refers to things like chamomile, sage (11, 78, 130,187, 289), mint tea (58), thyme, honey (55, 59, 61), musk (19, 213), gazelle (19), roses, and jasmine (61).

Though the text is written in English, the tale's composition is of the Arabic language, culture and identity. The event, the characters and the themes which are presented in English in the novel are mainly Arabs and Arabic. Prominent characters in it are Arabs or oriental in both characteristics and identity. For instance, Salma describes her daughter Layla in a poetic language that engages oriental words and concepts when she says:

> Layla was emerald, turquoise encased in silver, Indian silk cascading down from rolls, fresh coffee beans ground in an ornate sandalwood pestle and mortar, honey and spicy ghee wrapped in freshly baked bread, a pearl in her bed, a lock of fine soft black hair, tiny wrinkled fingers like tender vine leaves, pomegranate, pure perfume sealed in blue jars, rough diamonds, a dew-covered plain in the vast flat open valley, a sea teal at the edges and azure in the center, my grandmother's Ottoman gold coins strung together by a black cord, my mother's silver money hat, a full moon hidden behind translucent clouds, the manes of white thoroughbred horses, the clear whiteness of my eye, my right arm, and the blood pumping out of my broken heart. (Faqir 296)

Indeed, the novel demonstrates a principal oriental Arab identity and sense of belonging and hybridity that implements a western identity. The novel contains of many Arabic utterances, sayings, and proverbs either in their original phonetic representation or in

translation and refers to different Arab customs and traditions (100, 307-308, 320). In addition, many illustrations of different Islamic behaviors and worships are inserted (19, 204).

The novel is filled with stereotypical representations about Islam and Muslims in the Arab and Muslim world. Faqir in her novel seems to be both critiquing and confirming the assumptions of western Orientalism. For instance, Faqir's *The Cry of the Dove*, the edition of *My Name is Salma* which was published in the United States, has a totally covered woman on the cover in the courtyard of a mosque. In addition, she believes that "most of [Arabic books translated into English] confirm stereotypes about the Arabs" (7). Paradoxically, at the same time she critiques these Orientalist stereotypes, criticism of her continuing Orientalist stereotypes about the Arabs' oppression of women portrayed in *My Name is Salma's* plot of the honour killing[189] is raised (8).

Applying Said's thoughts *vis-à-vis* the depictions of the civilized West and the uncivilized East, it could be maintained that the novel is following a similar path in the depiction of Islam and Muslims in Hima which refers to the Arab and Muslim world. Whenever a clash happens between Islam and East with the West, the latter is always the civilized and superior in all aspects. For example, when contrasting the Muslim rural village, Hima, the western Exeter is an advanced and modern town. For Salma, even making a cup of tea increases differences between Hima (Faqir 48-49) and England. In England these basic and daily tasks and habits are operated much easier.

The experience of the historical encounter between Islam and the West has deeply influenced the identity formation process of Muslims in the West. Said argues that the Western world dominated the Eastern one for more than 2,000 years since the imperial conflict between the Greek West and the Persian East. He adds that

> [t]he other feature of Oriental-European relations was that Europe was always in a position of strength, not to say domination. [...] But the essential relationship, on political, cultural, and even religious grounds, was seen -in the West to be one between a strong and a weak partner. (*Orientalism* 40)

In addition, Said claims that the Western military colonization was followed by an intellectual conquest of the East by the West. As an outcome of the latter, Western academics claimed for themselves the interpretation and translation of Oriental languages, and the cultures and histories of the Orient as well. In recording the history of Asia by

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[189] Lama Abu-Odeh describes a crime of "honour as the "killing of a woman by her father or brother for engaging in, or being suspected of engaging in, sexual practices before or outside marriage" (Odeh 287).

inventing the "the inscrutable Orient" (222), the Europeans generated cultural images of inferior individuals in contrast to the people of the West. Said believes that Orientals or Arabs are represented to be naïve, lethargic, cruel, primitive, ignorant, liars, suspicious, ambiguous contrasted to the Anglo-Saxon race, which is rational, virtuous, and normal (*Orientalism* 38)[190]. As a result, whenever the West was concerned during the nineteenth and twentieth centuries, an assumption had been generated that the Orient and everything in it was, "if not patently inferior to", needs of "corrective study by the West" (40-41).

As an illustration of naïveté and inferiority and ignorance, Faqir provides an agenda of examples from the life experience of her protagonist along her journey for self-definition. For instance, after her arrival in Britain, Salma understands the necessity for a fresh start by finding a job as the first step. She starts searching the job advertisement in the newspaper in which she could find the required characteristics of a salesgirl "*Presentable with good command of English*" (Faqir 17). After looking for the meaning of the presentable, she thinks that she is neither presentable nor able to speak English well. Salma desperately describes herself as a woman with no looks, no education, no experience, and no letters of recommendation and as a very ill woman who does not suit any job (17). When she sees her reflection in the mirror, she sees her dark complexion (51) and believes that most of hair colours are designed only for blonds and a dark woman like her "who had gone prematurely grey, found it hard to match the original colour of her hair" (51). As a result of her unmatching, Parvin advices her to "[l]ighten up! Groom [herself]! Sell [herself]!" (51) arguing that she is no longer in an undeveloped poor society but in a capitalist society that is not her own (51).

As portrayed in the novel, women in Hima are always oppressed[191], but in England they are not, while men in the Muslim country are the oppressors yet in England they are not. Dissimilar from the unidentified, hushed and inactive Muslim imam in Hima; who for instance does nothing to stop the crimes in the village, Christians like Kairiyya, Miss Asher and Minister Mahoney are portrayed as more flexible, merciful and helpful. These people

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[190] They are "gullible, "devoid of energy and initiative," much given to "fulsome flattery," intrigue, cunning, and unkindness to animals; Orientals cannot walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasps immediately, that roads and pavements are made for walking); Orientals are inveterate liars, they are "lethargic and suspicious," and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race. [...] The Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal." (*Orientalism* 38).

[191] While struggling for Arab female's rights in Arab societies, Faqir has to remember that in these societies "religion [is] a source of identity" (Badran and Cooke xxxvi).

The promotion of secular feminism in the Arab world may lead to the complex problem of "tilting towards the West's image of the Orient" (Nash, *Anglo* 32).

are very active and are ready to mobilize from one place to another for the service of all the victims without exceptions. As heroes who save the oppressed, they do not care about people's religion, colours or origin. Furthermore, in regard to the religion of the Arabs in the East and the Christian, the Qur'an instead of being the guide for the characters life, is represented as a stored memory while the Bible is opened, its content is recited and taught by Miss Asher (Faqir 127-128).

In fact, honour killing, man's authority exercised over women, the Imam's authority over the man and the daily life of the villagers is a tribal tradition and not a Muslim doctrine as it is shown by Faqir. Salma compares herself to "two male gangsters hiding in a convent pretending to be devout nuns" (Faqir 45) as she is a "sinner pretending to be a Muslim, but was really an infidel, who would never be allowed to enter the mosque" (45). Salma here shows the mercilessness of Islam which is not the case since every Muslim knows that Allah accepts repent. Faqir, here, seems to deliberately transmit this misjudgement about Islam to the West through her novel by using the lingua Franka of the world. In the novel under scrutiny Islam is portrayed as a merciless religion which punishes sinners, whereas Christianity is the religion of mercy and forgiveness. Islam is difficult and complicated for its countless restraints while Christianity is not (188-189-190).

Faqir suggests a contrast between men and women from both East and West as followers of Islam and Christianity respectively emphasize Orientalist discourse ideas that the East and Islam as the antithesis of the West and Western civilisation. The West is a modern machine that produces only educated, kind and protective men while the East produces uneducated, ruthless, and terrorist men. Even if Faqir seems in some situations attempting to balance between the general treatment of the West and the East to diasporas but going deeper in the analysis may induce us to contrast the treatment of women specifically and illustrate that the West as superior and comprehensive. The Western secular culture seems to be best and the safest in this narrative. The Muslim and traditional culture of the East is stereotyped and translated as the worst and the hazardous one.

Faqir seems to blame religion for the misfortune and unhappiness of the diaspora. In *My Name is Salma*, she demonstrates the Muslims in the East as not completely practising Islam. Most of the time these people are sinners like Hamdan; Salma's lover, violent like Mahmoud; Salma's brother, and authoritative like her father. These Muslim men, besides

to the other men from her village, are represented in a bad image. Hamdan, is represented as a Muslim with a prayer expression on his face (Faqir 25) as he prays a lot, but he is a sinner who leaves her down when he hears that she is pregnant. Mahmoud too is the other Muslim man who both "thinks he is the sheikh of the tribe" (241) and who insists on killing his sister even if murder is forbidden in Islam. The passive Imam, another Muslim symbol, is the most followed person with his fatwa (45), yet, as a model for a Muslim he does nothing to end the hounour killing in his village (106). The other men and the women of the tribe are all followers who do nothing to save the life of the victims of honour killing. Salma's uncle is a dishonest Muslim man who took her mother's share of the house (210). All these men are bad examples for conservative Muslims.

Salma's father is the other Muslim who tells his daughter: Salma, "you are lucky to be born Muslim … because your final abode is paradise" (Faqir 19). This is the only mention of living happy in a paradise in the novel, yet the rest is desperate and frightening, sad life full of anxiety, fear, rejection, and nightmares. Faqir seems to claim that Islam only guarantees a happy life in the hereafter and not in the actual life. In the latter, she should be grateful since "[t]hey put [women of her village] in prison, took away [their] children, killed [them] and [they] were supposed to say God was only testing his true believers" (136). Faqir seems to emphasize that Islam is weak, and people should not follow it. As her main concern is women's identity which is affected by the outcomes of following Islam, she insists on an independent life for these oppressed women and the adoption of the Western culture. However, according to her depiction of the West, even the Western culture is demonstrated as oppressing women with racial, cultural, and ethnical difference.

In contrast to Islam, Christianity is depicted as a peaceful religion and the Christians as the merciful and humane. In the novel, Christians all reject the honour killing and do everything to help and save victim women like Salma. For instance, Khairiyya, the Lebanese civil nun was the only person who visited Salma after six years of prison (Faqir 62), while neither her mother nor her father did. Khayriyya expresses her sympathy with the case of Salma as she is all the time saving many others' life from being killed and praying for them because she believes they are innocent (64, 106). In contrast to the passive Imam, she prays, travels, saves and smuggles innocent women and souls from being murdered, accompanies Salma to Lebanon where she is welcomed and well treated by the other Christian nuns. Miss Asher, also, is another Christian woman who has saved Salma's life (120), adopted her, taught her, and helped her to reach England and be safe.

These women do not hesitate to help the other women even if they do not share the same faith with them. The Christian women are depicted as strong female characters due to their faith even if Khairiyya, for instance, belong to the East, while Salma and her mother are represented as weak, uneducated, naïve, and submissive. Faqir seems to share her view that women are more protected under the Christian faith than Islam.

Unlike the Muslim imam, the Western Christian Quaker Mr. Mahoney is portrayed as a caring, educated and a merciful man. He "spent his time visiting immigrants in prisons" (Faqir 143). He supports Salma's case and insists that she should be given asylum as "thousands of women are killed every year" (162). He welcomes her in his house (38-39) and starts teaching her formal English (39). His company and the other Christian nuns' one offer Salma peace and joy (95, 209). Her past traumatises her because of her shameful deeds, her inability to have a home, a job, money and being old, thus she believes that she deserves to die (39, 40). He tries to soothe her with his comprehensiveness, and kind and reassuring words by insisting that as humans they all regret having done somethings (39). Mahoney, for Salma is an exceptional man, so thoughtful, kind and understanding even if he is a religious (161, 198). He is a "honey man" (209) and she considers him her "saviour" (38, 162) opposed to the religious men from her village who are helpless, passive, rigid, intolerant, and very violent. Allan, similarly, is seen as a brother to her (240) as he is "honest, discreet and protective" (240) contrasted to her brother who insists on killing her.

The other Western characters that help Salma throughout her journey in Exeter are Gwen, the Welsh friend and Mr. Wright, the bar manager at the Royal Hotel. Salma helps Gwen in the housework (Faqir 83). She is the one who encourages Salma, comforts, and calms her when Salma cries and the one who advices her to look like a lady (179). Gwen advices Salma as she insists that everyone must be proud of who he/she is and must follow his/her origins (249). Gwen as a westerner is depicted positively. Also, Mr. Wright is Salma's boss and protector since he does not like Salma to be harassed and touched by the drunken men. To protect her, he keeps her behind the bar (183), and she is grateful for his kindness (183). Allan is represented as a caring Westerner who does not find her a stranger or treat her differently. She is treated with respect as a lady[192], and not as an alien.

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[192] She reveals: "I realized from the way Allan was following me with his eyes that I had stopped being an incomprehensible foreigner and had become a woman, a body neither white nor olive-skinned nor black, My colour had faded away and was replaced by curves, flesh and promises" (179).

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In addition, Salma is represented as an Arab Muslim and an ignorant woman who needs assistance and guidance of the others who belongs to the West. Doing this with Muslims is so difficult as they are already introduced to Christianity by the Qur'an, which is different from what Christians really claim (196), and do not show any intention to give their religion up. Miss Asher feels the responsibility to save Salma as she saved many others. After the discovery of Salma's whereabouts while being in the nuns' convent and the threat of finding her, Miss Asher changes Salma's name to Sally Asher and got temporary documents for her adoption by the help of one of the lawyers. However, the visa section did not like the idea of adopting someone in her twenties. Miss Asher tries to convince the ambassador, who is a secular fundamentalist, that Sally lost all members of her family in South Lebanon and all her documents, and that she is suffering from a severe psychological disorder (98). Miss Asher, the Westerner and life saviour, is determined to save her life from danger, flees her to Britain and shows her the way of the Lord and teaches her English (98-99). Since Salma is naïve, helpless and is conscious that her brother would be there at any moment with his dagger tied to his belt and his rifle loaded, she had no choice but to hurry and accept to leave even if she feels happy in the convent (99-100). Heather Sharkey (2004) maintains that countless Muslim scholars in the Arab world believe the role of the missionaries is part of Western anti-Islam views in the Middle East in the late twentieth century. Their texts stem from anti-imperial, anti-missionary and postcolonial viewpoints for the purpose of urging Arabs to discard their beliefs (98). Sharkey also adds that the role of the missionaries is perilous as they want to convert people to Christianity and expand Western values (100).

Miss Asher's opinion about Islam is Orientalist and her condescending way is imperialist and represents the Western individual's character. She criticises the Islamic faith as humiliating for women and fundamentally barbaric and inferior as opposed to Christianity. She is determined to convince Salma to embrace Christianity when she stresses the logical and humane principals of the Bible, as contrasted to what she perceives as the medieval violence of the Qur'an. When she fails to do so, she attempts to compel her to eat pork, drink wine at Sunday dinners and take off her veil (Faqir 188-189) and follow Western lifestyle. However, Salma is resolute and discards the efforts of brainwashing in her fragmented English when she says: "I different. I Muslim" (188). Powerless to avert her fury at having her approach denied and consequently her authority weakened, Miss Asher slaps Salma's face.

Salma escapes the oppression of Hima, where her mother slaps her as she neglected the principals of Islam. As a refugee she expected to find a better life and a better treatment, yet she was wrong. Away from Hima, she can only find herself in the middle of another space of oppression and manipulation. The new oppression initiates even before she steps into Britain by her "rescuer" and "saviour", Miss Asher, the English Christian nun, who becomes ever more exasperated at Salma's firm commitment to Islam. Salma uncomplainingly listens to Miss Asher's lectures about Christianity but cannot be spiritually influenced. Salma could only find joy in listening to the Biblical stories and melody of the English language for entertainment and appreciation. Miss Asher expects from Salam to listen carefully and be affected by the sacred text while she ignores her religious commitment when she forces her to seek refuge in Christianity for mercy and forgiveness (Faqir 188-189).

In an endeavour to prove to Salma that her society is so backward, the Christian nun does everything to exploit her authority on Salma. Miss Asher lies to Salma about the reality of her coming from Lebanon to save her while she is a Christian preacher who manipulates some innocent women's social problems to convert them into Christianity. She says: "I am a civil nun from Lebanon. I have saved many young women like you. I only travel between prisons and smuggle out women. I cannot bear the thought of an innocent soul getting killed" (Faqir 64-65). She unsuccessfully tries hard to convert her to Christianity claiming that Jesus loves her and will forgive her sin (128, 137). However, Salma is unable to accept and be convinced by the Christian faith. As she finds no shelter, she accepts the fresh new start of an experience in the Western community and understands that it is the time for the "dark black iris of Hima must try to turn into a Sally, an English rose, white, confident, with an elegant English accent, and a pony" (10).

The depiction of other white British characters as welcoming and tolerant saviours and rescuers is recurrent in the novel. For instance, Rebecca meets Salma on the ship and starts to teach her how to communicate effectively and teaches her table manners (Faqir 122, 124, 130) while her daughters laugh in the background (130). Rebecca is represented as a kind British woman who does not care about the cultural differences between her and Salma. Being the one who knows and Salma the ignorant, makes her superior to Salma. As a white educated and civilized Westerner, she claims the responsibility to enlighten her; the uncivilized and the uneducated Arab Muslim coming from the East.

Along her journey to a self-definition, Salma regards herself as inferior all the time. For instance, when she chats with the stranger, Jim, she tries to fascinate him by informing him that she is an assistant tailor, a part-time student in English, and that she is writing a paper on the homeless but unable to find references on it. Jim gives her a logical advice which is to talk to the homeless. As she feels alien and inferior, Salma reflects about talking to the homeless about homelessness by imagining herself "[the]dark immigrant, with minimum wage, asking the tramps, 'Why do you sleep rough?'" (72). Later, and after not seeing Parvin for months she again feels inferior and believes that since Parvin is now working, she would not be interested by her friendship with a Bedouin girl (193), however, Parvin surprises her when she asks her to be her bridesmaid and insists that she wants only her. Yet, Salma believes that she is not a nice-looking Englishwoman (195) as she considers herself not presentable (17). She, the "immigrant tenant" who cannot locate herself within the social order (238), is a Bedouin Shepherdess who would never be turned into a "princess, full of smiles and brightness, sparkling, straight-backed and flat-stomached, no way" (199). Salma's self-esteem makes her accentuates her feeling of instability in her life and exacerbate her mental health.

Salma, the eastern girl feels that her ignorance drags her to the bottom of the society. She goes to university very often because she thinks that everyone knows everything except her. In contrast to the others; the Westerners, who have read many books, she is ignorant, and her English is very bad (Faqir 206). She feels estranged from this place (195)[193]. By the time she arrives at Dr Robson's office, her tutor, she describes her state by saying: "my heart was pounding, my shoulders were aching and coffee was dripping through the rucksack. I felt hot and sweaty but before I burst into tears I knocked on the door" (195). She feels the need to find justification for her helplessness to complete the task she was supposed to accomplish, so, she lies and says that she has to cook and look after her daughter who studies medicine at university and that she works in the evening (197). Salma tries to look a busy woman with an ordinary life as any woman in the British society and tries to be "Sally". However, when her tutor calls her Sally she did not answer because her name was not Sally (197). At university she walks "on grass, among flowers, shrubs and trees whose names [she] did not know" (227), she has learned new words and

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[193] She describes: "[t]he minute I began walking up the hill towards the university my heart would begin beating rhythmically like a pestle pounding coffee beans in a Bedouin mortar. I felt small against the old large building with towers and high ceilings. When I finally entered the building I was trembling. With shaking hands I showed my instructions to the porter." (195)

names of trees and dogs without being able to match them with the actual trees and dogs. When she "closed [her] fingers over [her] empty palms [she] realized that they were wet with the sweat of ignorance" (227). Indeed, she is reminded of her ignorance every day and everywhere in England.

As Salma is convinced that she comes from the country of backwardness she confirms both her own and her fellow Easterners' ignorance. For instance, when she passes by a college and she sees groups of students gathering out of it she imagines and questions herself about "[w]hat was it like to be a student? What did they teach them here in England?" (Faqir 42). She wonders whether it is possible to walk out of her skin, her name and past and open a new page and start afresh with "those young awkward Goths?" (42), so she could join them and listen to the intelligent teacher's lectures (42). At this moment, she imagines that if instead of going to prison she joins "Arts Centre to see a French film, holding the hand of a nice, shy boy" (42), with a dyed hair and black makeup and clothes (42). Similarly, in the library, when she signs up for a membership, she feels fearful to be denied as she feels as an alien. She makes herself ready for a defence position in case the librarian turns her down and says that they have no national insurance number for her and that she cannot get in (98). She makes herself ready to justify herself and shows the librarian that she belongs to them and she is one of them. At last, allowing her the membership assured her integration and belonging and make her so grateful to be treated like them" (98).

Salma reveals her sense of inferiority whenever she meets John, her tutor and future husband. She describes her humiliation by him at his office "as if [she] had just landed from Mars.", and how "[h]e talked to [her] as if [she was] an ant crawling on his academic floor" (Faqir 276) and his comments on how "ignorant, simplistic and subjective' the writing was" (276). As Easterners are regarded as violent by the Westerner, the former feels the necessity to continuously justify themselves to the latter and prove to them that they are not what they seem to be or accused of being. She desires to show him that she is not an alcoholic, not a barbarian, and she was well educated by her parents and does not need to be educated by him or by the Pope (282). In the West she is treated as a "child" "a baboon climbing trees" (282) by John and the others because, as Gwen says, she is "'very' a lot" (282). Even if this treatment hurts Salma, she sounds thirsty for it when she insists on going out at night (53). She desires humiliation as she feels she is worth it for being a stranger, an inferior Arab Muslim woman, and a sinner.

As Westerners believe that most Arabs are liars and untrustworthy and Westerners are kind and merciful John faces Salma with her lies about her native country but shows her compassion and humanity. Even if she expects to be attacked because of her lack of intellect, poor education, and her not knowing how to use a computer, she is surprised to be directly confronted with an interrogation about where she comes from. She finds herself unable to handle the situation and thinks she "must quit this degree or transfer to Sociology or Anthropology" (Faqir 283). At last, Salma says the truth to John by describing the place she fled from as paradisiacal with hot weather, plenty of goats, vines, olive, plum, almond, fig and apple trees exist (287). Treating her with sympathy, John explains his situation as similar to her as a stranger isolated from the South in a deserted place, incapable of leaving (287). Both sound to be sharing the same anguish of not fitting in as he feels uncomfortable like a "fish out of water" (288) in the new land. However, they are different as she contrasts easterners to westerners who read a lot, who are nice and humble, humane, precise, and intelligent (54, 282). Contrasted to men in her society, she is surprised with John's behaviours with her as if she is a lady (228). She admits that she comes from "dark countries, with blood feuds and hostages" (283) and believes that she is worthless to be taught if it was for her. She confirms the East's ignorance and merciless and the West's mercy and kindness.

My Name is Salma shows how Westerners' humanity and sympathy is offered to the Easterners for the purpose of exploiting both the Orient and the Orientals. As the East becomes independent from the West, the West seems incomplete as it endeavours to explore it. After the attempt to take advantage of Salma's situation to convert her to Christianity by the nuns, John, her tutor is another character in the novel who wants to break the distance between him and her to learn more about the Orient. Even if he knows that she has lied about her past life and native country, he offers her a box full of things from the Middle East: "a packet of dates, baklava with pistachio nuts, halva and Turkish delight." (Faqir 290) and tells her that he knows little about the Levant but will be happy to learn about it (290). However, Salma informs him that "Muslim is difficult" and that "Muslim is fucking complicated" (290). Salma refuses his compassion and expected love because she believes she is uncapable of love and is exhausted of her "…too much past." (291). Salma wants to be an independent woman in this new world that seems to lack restrictions on women, which is not the case as one may illustrate after all the hardships

she encounters in it, but ultimately fails since she marries. Her marriage may signify her dependency on the West to be safe.

Furthermore, after the War on Terror in several corners of the world, Islam and Arab ethnicity has witnessed a more examination in numerous discourses. Consequently, many Muslim writers felt the urge to record works as a (re)definintion of Arab/Muslim identity in the new setting. An investigation of literature inscribed by and about Muslim women in the West reveals that Muslim women in North America and the United Kingdom have been concerned about the stereotype of the religion of Islam and its teachings about the role of women (ctd.in Onyango 2). Faqir, like the other Muslim writers in the West, is partly seen as an opposer of this inappropriate and unreal interpretation of Muslim women and attempts to establish a place of equality and admiration for Muslim women in Islamic culture as well as a place for them in the Western world (Canpolat, 2014).

Faqir portrays Salma's life and suggests that she belongs to a group of women who are raised in conservative Muslim environments. In these settings Salma, as several other women, endure distressing experiences that leave them mentally traumatized[194] before and after they escape to the West to start rebuilding their lives anew. With the story of Salma, Faqir suggests that all women in the Arab world live the same experience which is not true as it is illustrated by Aboulela in her *The Kindness of Enemies*. Salma in the novel is forced to escape her home for protection in the West where she begins life anew and attempts to attain relative success. Faqir's fiction corresponds to some authentic events in the lives of various African women who are forced into exile in the West to flee the patriarchal standards of some African societies that suffocate women. Faqir at the same time suggests that not only the African women but women in other parts, specifically in the East, share the same anguish when she inserts the story of Parvin's escape after the marriage plan arranged by her authoritative father. However, When Salma arrives in Britain and faces all the difficulties to assimilate, she feels disappointed since she expected to "find milk and honey streaming down the streets, happiness lurking in every corner, surprise, surprise, a happy marriage and three children to delight my heart" (Faqir 172). Thus, Faqir suggests that women in the West are also oppressed and their oppression is exercised differently by their societies.

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[194] She feels depressed and afraid "what if my family discovered my whereabouts? What is I had to walk out of this room and look for a job? What if I was ill, seriously ill?" (170).

My Name is Salma is the postcolonial narrative that exposes cases of racism and inferiority of Easterners shaped by the West. Even if Salma could build for her a new life, the door for more discrimination and racism remains open forever. Salma at her arrival in the West witnesses many racisms. As an Arab, Salma is regarded as coming from the core of backwardness and inferiority. When she first met Salma in the backpackers' hostel, Parvin asks where Salma comes from, the porter humorously answers her that Salma comes from somewhere in the Middle East by saying that she is a "'[f]ucking A-rabic! She rode a camel all the way from Arabia to this dump in Exeter'" (Faqir 15). Parvin quickly refuses to stay with an Arab in the same room and because she is covered with sores that could be infectious (16). Even if Salma is being hurt and disappointed, she continues sleeping and pretends she could not hear a word (15). Similarly, at the perfume shop, the salesgirl looks at Salma suspiciously and refuses to sell her the sample perfume. Salma starts to think that the girl thinks that she was not "the type of woman who would buy her new exclusive summer range" (20). At this moment, she feels that she deserves a worse treatment like throwing her out from the shop or be arrested because she is "a trash" (20). Faqir shapes the character of Salma as a vulnerable woman who even after being offered another chance of building her new identity, she continues regarding herself as being inferior. Salma seems to accept and succumb to this dilemma and confirms the West's stereotypes about the inferiority and ignorance of the Arabs.

Furthermore, Salma is treated as a servant by her landlady Liz. As she is "a goddam Muslim and had to be pure and clean" (Faqir 18). She is obsessed by cleaning everything in Liz's house; thus, Liz gets infuriated as she cannot understand why people cannot stop washing and cleaning all the time (18). Liz treats Salma as if she is her servant in India and not her tenet who pays the rent plus the bills (48) and forbids her from utilizing "the video player in the sitting room because (46), from putting her mug on "the two antique chests of drawers, which squatted in the corner like shephered dogs" (49), and from using toilet cleaner (50). Later, when Salma enters Liz's room for the first time, she feels like "trespassing into a forbidden territory" (133) while Liz yells on her "Get out! Shoo! Shoo! Get out…waving her hands towards the door as if she was trying to shake off some dirt" (202). Liz racism is very clear as she treats Salma badly and as she thinks that "slaves must never breath English air" (211) since she considers Salma as a servant. Salma understands that Liz thinks that she is a lower-class immigrant (220). When Liz parroted Salma's

sentence "I moost go noo" (220), Salma recognizes that she is the servant and Liz is the master (220).

In England Salma experiences obstacles in challenging the Eurocentric predisposed assumptions and racial discriminations. When applying for the job of a seamstress, Salma is faced with racism and ill treatment. Max, her future boss refuses to give her an opportunity to show him how well she sews. He shouts on both Salma and Parvin and says: "she cannot speak English, for Christ's sake!'" (Faqir 146), and that they are wasting his time and asked them to go out of his shop (146-147). Feeling discriminated, Parvin accuses him of being a "[a] racist, sexist pig" (280), because they were both black and because Salma is not an English rose (147). Later, when Salma is accepted to work for him, she all the time remembers what Parvin has told her about Max as being "a supporter of the British National Party, which wanted to kill Jews, Arabs and Muslims" (40) and becomes fearful whenever he looked at her.

Max is not only racist towards the ethnical groups but racist towards the northerners (Faqir 300) as well. He believes that Arabs are "obsessed with sadness" (40-41). Max reminds Salma that she is blessed because he gave her a chance to work for him and shows authority and superiority over her (139). But Salma believes that she deserves such treatment and praises him (138) and explains that she does not deserve kindness but should be shouted at her as a foreigner (177-178). In addition, Max curses the Japanese[195] for coming to his country and purchasing factories (230). Whenever Salma tries to discuss with him this matter, he always ends the discussion the same way by saying "'Sal, you have a long way to go', or 'Sally, you have a lot to learn', or 'Sal, you don't know anything about us, the British, do you?" (275). He does not blame her for being a "foreign and all" (276). He calls her by her Arab name and gives her a rise that she desired in front of Mrs Smith the Royal Mail of all people to give this lady the impression of being kind to his "black apprentice" (277-278). Even though she is grateful, Salma feels afraid from him since he believes that all foreigners must be loaded in ships and dumped "'like bananas they are' on the shores of Africa" (278-279). Salma's ambivalent feeling towards Max depicts the feeling of the colonizer for the colonized.

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[195] "Take your filthy foreign hands-no offence- off my shop and go back home, eaters of monkeys' brains'. Max had read somewhere that monkey's brains were a delicacy in the Far East, so he decided that all Asians were snake, monkey- and donkey-eaters" (119).

In fact, the discussion between Salma and Max over the Arabs demonstrates the Westerners unpredicting of the East's independency. Max is astonished that many Arabs come to his country and buy houses and cars then sell them without the help or assistance of the hard-working British who can get profit from this. They only buy and sell from each other (Faqir 175). As many other westerners, Max seems to acknowledge the weight of the Easters even if they consider them inferior. For Westerners, "Arabs are a homogenous group who simply want to remain isolated the larger British society" (Awad 24). The fact of being independent make the westerners feel threatened and that their position as a powerful pole of the world is at risk. Thus, they desire authority, power and superiority and try to practice it on every easterner who claims independency.

At the doctor's, Salma again experiences a racist treatment by a westerner. She is faced with suspicious looks and astonishment of her English name (Faqir 113). While she tries to explain her illness to the racist doctor, he refuses to treat her as he thinks that she is wasting his time and government money (114). Opposite to the humanly treatment of John, the doctor sends Salma out without medications, though she suffers from serious illness. As immigrants who are not paying taxes, he and the cleaner think that they; Salma, her friend and the immigrants, should rather be living back in their home countries and stop complaining about the British society's racist treatment and profiting from the benefits given to them by the British government (167-168).

Discrimination and racism are prevalent in *My Name is Salma*. Faqir text demonstrates the way the British community is still filled of loathing and racism against any other race, specifically Easterners. Faqir shows this fact when Salma gets seriously injured by the British Liz. Since Salma feels inferior, she thinks she must not report against her even if she could kill her because she is an outsider who does not want to be confronted by the natives (Faqir 214). In another case, when both Salma and Parvin decide to look for jobs, Parvin questions whether Salma intend to keep wearing her scarf because it will be difficult to find one if she insists on wearing it, Salma complains and tells her that people see her as a disease (123). To confirm the fact that Westerners behave in such way with all easterner, Parvin narrates to her the story of her friend, Ash, who "was sacked because of his turban although they said they did not meet his targets" (123).

The veil becomes an instrument of discrimination in the West. It is true that Salma is veiled and discriminated but her experience in the West reveals the veiled truth about the

Westerners. Faqir through the Salma's struggle attempts to unveil the attitudes and feeling of the West towards the East. It demonstrates how the West attribute backwardness, ignorance and inferiority to the Arabs and Muslims and how they interpret the wearing of hijab as a symbol of cultural backwardness[196], patriarchal oppression and women's submissiveness and compliance. Accordingly, Muslim women become a "target" for persecution in the Western context. While Salma feels weak and thinks that she has no choice, she takes off her scarf in order not to be noticed and be subject to the violent treatment of the Westerners. Yet, her skin colour, her accent and origins betray her and make her an alien. She wishes if she could "… walk out of [her] skin, [her] past, [her] name?" (Faqir 42). By taking it off, Salma feels guilty and dirty. She sees herself a sinner who would never "see paradise and drink from its rivers of milk and honey" (114). Even if she seems attached to her religion before she enters England, she gives up quickly after she settles in it.

Alas, Salma is unable to hide her origin and real identity and escape from being all the time asked about them. It is a "curse" for her to be asked about her origins all the time and everywhere (Faqir 191) and why she has left her country (68-69). She could hear where do you come from many times again and again, in the bar uttered by Jim (68), by Parvin when they first met (101-102), by Max, who continuously asks "'Where did you say? Shaaam? Hiiimaa?'" (69), at university by John (287-288, 191), by Mr Mahoney (131), at a club (249), at the doctors (113) and at the bar (150). The answers include all the countries except hers (69). These endless reminders result in a bewilderment on Salma's part and an everlasting sense of alienation, as she explains her state of exile.

As Muslims are a minority living in the West, they are put on the top list for being scrutinized after the War of Terror. In particular, Muslim veiled women suffer from racism, discrimination and even violence as they wear a veil. In *My Name is Salma*, Faqir seems to be the defender of freedom and a suitable person to share her antagonism towards the veil and oppression of women in the Arab societies since she herself witnessed such an experience. In fact, she was born and brought up a Muslim in Amman, Jordan, and lived in both the East and West, that is why, her identity is multi-cultural. Her novel *My Name is Salma* seems to be crafted for the purpose of reconciliation with her multicultural identity. Yet, this reconciliation fails as it will be illustrated at the end of this chapter. Faqir's views

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[196] In her book, *Muslim Women Activists in North America*, Katherine Bullock argues that "the veil" becomes a shorthand for the alleged backwardness and inability of the entire Muslim community to embrace the "modern" ways of life" (xvi).

of Islam are mainly influenced by her past experience in the Muslim societies. In her article "As Soon as the Fresh Air Touched My Hair I Began to Cry"[197], she reveals her conflict with her father over the veil which was imposed three times on her by him and how she revolted by taking it off each time. Faqir discusses how this experience shaped her views about Islam. Though related to Islam, the hijab for Faqir is one of the issues of life that is subject to debate and a matter to be discussed instead of being an Islamic injunction. This article shows that Faqir prioritizes her freedom of thought over the religion of Islam into which she was born. Faqir, continues "[a]m I less important to you than religion?" (113). However, Faqir still refuses to wear it, she says: "[t]he veil had caused me so much suffering" (113) and had to take it off to "keep a shred of self-respect" (113). This denotes that Faqir is against the Islamic veil since she believes that this religion is rigidly imposed upon Muslim women by authoritarian conservative Muslim men which makes her belong to the Western secular feminism as she portrays Islam negatively. Salma suffering is Faqir's alarm for women to resist the dictatorship of men, specifically Muslim women and Muslim men.

Accordingly, Faqir seems to give a negative image of both the veil and Islam in *My Name is Salma*. On Salma's way to Southampton, while being on the Hellena ship and to brainwash her head and try to find fault in Islam, Miss Asher tells Salma that God created her perfect and loves every part of her body including her hair. Salma recognizes that her hair is aura that must be hidden just like her private parts (189) and refuses to take it off. However, later, wearing the veil is portrayed as an obstacle in her life in the West even if it is one component of her identity. Salma justifies her inability to take it off because she believes it symbolizes her country, her language, her daughter. For her, it is not just a piece of cloth, if she takes it off, she will feel naked (189). Doing so would deprive her from her identity as her veil signifies more than her submission to Islam and to her conservative society. Gathering her language, her daughter and country all together form an identity that she is not ready yet to discard. Later, Salma is torn between keeping the veil or building her new life and generating and new identity with opposing components to the previous one which are accepted by the West and the Western society. At last, she is forced to take it off in order to integrate and to avoid ethnical and religious discrimination (123, 129).

As she walks in the street without her veil, Salma feels strange. She feels dirty, without a name, without a family besides to being a sinner (Faqir 129). She will always

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[197] An article she wrote in The Guardian on Monday 22 October 2007.

think of herself as such and would wish to be put into a washing machine to wash herself clean out of her sins and dark deeds (102). Her wish of purification is also expressed by her desires to be torn to pieces by a dog or "cut me into pieces and leave each at the top of a different hill of birds prey" (105); as an ultimate salvation for herself from sins and agonies. Additionally, after discarding her veil she could notice men's looks at her hair and her scalp twitches, Salma holds her head with her hands and cries for hours (105). Indeed, this shows that Salma finds it tough to delete the Muslim elements of her identity as she cannot entirely get rid of her past[198]. She prefers to succumb to the secular West and abandon one component of her culture and identity and adopt a hybrid identity.

In addition to the veil as a symbol of submission, cultural backwardness, and religious rigidity, Faqir confirms the Orientalist attitudes in regard of violence and savagery. Easterners and Muslims in particular are seen as terrorist and promoters of violence. Honour killing, in this case, can be regarded as such. *My Name is Salma* depicts Salma's escape from the hounour killing by her brother. Salma's conservative community in Hima seems to be practicing this type of punishment in their daily life whenever their honor and name is smeared. The first honour killing happened in a weeding when Salma's schoolmate, Sabha, is shot by her brother (106). An old woman of the tribe whispers: "Good riddance! We've cleansed our shame with her blood!" (106). This attitude shows the rigidity of Hima' s men. The Second one occurs while Salma is giving birth to her daughter in protective custody when a young girl has been shot by her brother (151). As Salma is about to be the next victim, she is helped to escape this persecution. However, the possibility to be one of these victim hunts (78) Salma along her journey to establish a new life and a new identity[199]. The third Honour killing happens when Salma's brother, Mahmoud drowns her daughter in the Long Well, as he thinks that she will also bring shame to their family as her mother Salma did. The fourth honour killing takes place in Hima again and costs Salma her life when she is shot between the eyes by her brother when she decides to go back to search for her daughter (327).

In *My Name is Salma*, Faqir represents Hima, the Arab Muslim village, as a place where honour killing is not debated and continue to be increasing. Through the voice of her protagonist, Faqir revolts with the voice of her character saying: "[t]hey put us in prison, took away our children, killed us and we were supposed to say God was only testing his

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[198] The list of her belongings that she packed before leaving the prison (69).
[199] (29-30, 47, 52-53, 59, 65, 96-97, 100, 109-110, 167, 268, 314).

true believers" (136). Faqir advocates the agency for Salma and every woman living in the East in such circumstances to leave and flee and start and new independent life away from Muslim conservative societies that destroy Arab women's life. As a result, Faqir records a story of escape as Salma has no choice but to save her own life. Faqir again approves the Orientalist attitudes about the existence of a merciless violent East and Arab Muslims.

Like Salma, Faqir moved to live in England and as belonging to diaspora she could explore the western culture. Her novel *My Name is Salma* seems to offer a glance on the reality of both Arab and western culture equally and to enunciate the ethnic and racist gap that exists between the West and East due to economical, intellectual, technological or any hegemonic power that makes one pole more prejudiced over the other. Her novel exposes both the Westerner's racism, prejudice ethnic attitudes against Easterners (Faqir 40-41, 175, 276-278-279). As far as women's position and treatment in these two cultures is concerned, Faqir with her novel tries to portray the misogynous environments that urges women to be independent and generate a world for their own where they can live freely and happily. Creating a "social identity" or persona deeply influence the function of female's identity in society. Her novel is a call for comparison between women's life in both contexts. Faqir says that *My Name is Salma* "holds a mirror up both to British society and the society Salma had left behind" (Chambers 52). Her purpose may be to voice the unvoiced and make the cries of the humiliated and oppressed women's cries be heard by the world. Faqir's focus on one character who is an Arab and Muslim woman may invite the reader to generalize Salma's oppression on every woman of her kind.

In his *Orientalism*, Edward Said argues that the Westerners or occidentals see the Orients or the Easterners or the Arabs as inferior. In *My Name is Salma*, Faqir depicts the manner with which Muslim Arabs are represented and viewed by the Westerners. Muslim Arabs are depicted as opposed to the Europeans or the Occident. The Westerners consider the Easterners or the Orientals politically, socially, and economically distinct. Moreover, Faqir seems to share her opinion and views of the Arab world, Islam, and the women's position with the Westerners. This is illustrated by her representation of Miss Asher, Minister Mahoney and John as the epitomes of mercy, kindness and tolerance in contrast to her portrayal of Salma's brother, father, the Imam and the men of her village as the epitomes of passivity, ignorance, merciless.

IV.3.2. Mimicry

Mimicry is often perceived as a form of empowerment, a rapid route to identity formation" (Santesso 108). Bhabha refers to the colonial setting as a setting for cultural differences where its pressures are released by mimicry. Mimicry decreases the discernibility of difference through the repetition of identifiable cultural patterns. However, as mimicry employs imitation of the original, the imitator can never be truly like the mimicked, but a flawed reproduction that is "almost the same, but not quite" (Mimicry 86). The true significance of mimicry for Bhabha is its capacity of resistance. Mimicry acknowledges power, nevertheless, the imperfect imitation of authority produces a contempt of the cultural power of the colonizer. Consequently, "in order to be effective" as an instrument of subversion, "mimicry must continually produce its slippage, its excess, its difference" (86)[200]. Salma, alienated from her Muslim Bedouin origins and land and living in Britain as an exile, desperately desires to establish a new identity. Quickly after changing her name[201] and her arrival in England, Salma starts to mimic 'Britishness' by changing her outfits and her look, enroll at university to learn English and to adopt a western lifestyle. She believes that acquiring this identity is easy and only through her name she will integrate and become a British woman. However, she recognizes that she must do more adjustments that will unexpectedly impact her faith and traditional background. At first, she thinks that mimicry will minimize her actual pain caused by alienation and help her to achieve a new identity to fit in.

Language is a fundamental component of one's identity. English in the new country is essential to ensure communication between Salma and the society she lives in. As she does not master it well, Salma feels alienated from the first days on this new land. To be prepared, Salma is taught English and English society's manner on the Hellena boat and at Minister Mahoney's. She seems to be excited and proud of learning all this as she thinks that language will offer her a fresh life. When Minister Mahoney gives her a copy of an Oxford Advanced Learner's Dictionary, she gains self-confidence. Yet, this self-confidence immediately evaporates when she joins university. Her insufficient language

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[200] For Faqir, mimicry seems a tradition that most of the postcolonial immigrants bring with them. And immigrant mimicry, for them, is a different animal: at the heart of colonial mimicry lies the quest of blurring difference; therefore, mimicry has been regarded as a first step towards amalgamation of culture. Thus, creolization, mestizo, hybridity, etc. are most of the time seen as derivations of mimicry (Santesso 112).

[201] "Like a key witness in a Mafia crime case I changed my name, my address, past and even changed countries to erase my footsteps" (249).

skills generate ambivalent feelings within her and intensify her alienation and estrangement.

Not only mastering the language seems the objective, but acquiring the British accent is more important. Mimicry at this stage becomes important for Salma. To avoid being seen as different when she mispronounces the 'o's (127), she has to practice her pronunciation by mimicking Liz (226) and Gwen (26, 30), twisting her tongue to the exact intonation to hide her Arab Bedouin origin (27). Salma's mimicry is apparent when she imitates Liz's voice when she speaks with John to impress him. Mimicry for Salma is a tool for reassurance (226) and assimilation, yet, later, it will be the main cause of her alienation from her religion, past and the cause of issues of her identity. Salma wishes to learn the elegant English accent and gain confidence in herself to become an English lady. Salma's mastery of the language implies her pronunciation errors that she strives to correct. Her imperfect pronunciation reveals her identity as an alien as signs of her mother tongue can be effortlessly detected. Salma's mispronunciation of some sentences, phrases and words is depicted as follows: 'Heengland' instead of England (Faqir 22), 'woord' instead of World (130), 'Shakeesbeer' instead of Shakespeare (184), 'nibbles' instead of Nipples (159), 'Hinglish' instead of English (131), 'Lits goo' instead of Let's go (100), 'coompany' instead of company (46). Her inability to perfectly pronounce English words is for her another obstacle that pushes her to the margins.

Salma's mimicry is stirred by her craving for integration and fitting in. Her initial mimicry is limited to linguistic and cultural performances. After she has learnt the language and the English lifestyle, she believes that she could demonstrate to the others how she is an "open-minded, not an inflexible Muslim immigrant" (Faqir 66). Nevertheless, mimicry becomes a necessity as Salma begins to look for a job as her financial situation is terrible. As she looks for a job in the local newspaper, Salma finds out that she must look "presentable" (17) and preserve a Western, secular and often sensual look. As a veiled Muslim woman, Salma starts to recognize that she attracts the others' attention more than the other unveiled women. As a result, she is regarded as different, foreign, uneducated, and do not merit to be employed. She finds only one option which is to discard her veil and try to keep a less attracting appearance to become socially invisible in order not to be discriminated. She selects unfamiliar revealing clothes to hide her origins and real identity (164). In spite of her efforts to fuse into the majority, Salma continues to be classified with the exiles and outsiders of England (Faqir 19). Her feeling of belonging

is only sensed when she is with the homeless like herself. Salma continues to desire assimilation and becoming an English rose even though she, after a long time spent in England, will never belong. The western society keeps resisting her and both her desires and origins, opposing each other, try to emerge to the surface.

Salma is aware of mimicking while her inner self resists her. Yet, she is unable to recognize, within herself or publicly, that all the efforts she puts to cast of her *Otherness* are costing her Arab Muslim and Bedouin identity. Sadiq notices changes in her while she refuses to admit (Faqir 261). Salma insists that she is still a Muslim and that there "are Muslims and Muslims'" (261) while Sadiq insists that "'there are one Islamic'" (261). At the end of their discussion, she asks him what should she do to prove that she is a Muslim? "Pray at [his] doorstep?'" (261). Mimicry alienates her from her religion, and she is powerless as she can do nothing to stop it or fix it. Even if she says she is still a Muslim, deep inside her, she fears that she is a Muslim in name only. She indeed recognizes herself being an infidel who is pretending to be a Muslim (45). For Sadiq, she is an epitome of an Arab group obsessed with mimicry in Britain (125).

Likewise, while sitting in front of falafel truck, Salma is suspected to be a spy by one of the cooks, who is then rebuked by a co-worker for his idiocy (Faqir 35). Salma at this moment confesses that she would react differently if she were in the Levant (35). Salma feels ashamed of her past and recognizes her strangeness in the new society. Eventually, alienated from everything, she stops to locate herself and exist as a recognizable subject, as she is neither Salma, nor Sal nor Sally, neither Arab nor English "[p]uff- like magic [she] would turn into a white cloud" (191).

Salma's feeling and recognition that she has abandoned Islam persuades her that she merits punishment. Her remorse begins to worsen her mental state and to manifest itself in the form of petrified hallucinations[202]. Salma is constantly traumatized by visions of "men with rifles" hunting her down. Both this paranoia and remorse make her hate herself. She wishes that the other Arabs will turn against her and kill her for her wrongdoings because she thinks that only death can purify her soul (Faqir 105). As a result, Salma's life does not become as she expected if she continues mimicking, yet, it continues to drown her into a sea of darkness.

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[202] Hallucination of her brother (66, 268), fear of him (29,30), threatened (37,47,59,96,100).

IV.3.3. Geography, *Space* and *Place*

Geography and place are important notions connected to identity building of postcolonial and diasporic individuals and they are vital in *discovering* oneself. Location and place describe one's position and personality. The text under scrutiny is the space where Salma can speak and voice her life depicted by the authors. *My Name is Salma* is a space where Faqir's prominent character struggle for a self-identification at home and the *hostland* is voiced. The site of this novel has become a space for the articulation of dislocation and the endless longing to find a home. The articulation of movement and space grounds the negotiation of self and identity by Faqir in her novel. The movement from one place to another affect the identity formation of Salma. The journey from one place to another, the people she meets, the new cultural experiences she undergoes in them impact her identity. This section is a detailed analysis of places and spaces in the novel.

In *My Name is Salma*, Faqir uses symbols to compare between the East and the West as two spaces. Prison, for instance, where Salma is put for protective custody is a place for her protection, and freedom (Faqir 7), and where her baby girl is delivered and taken from her. It is the place where on its filthy floor she "… shouted, … cried, … begged, then delivered a swollen bundle of flesh, red like beetroot." (56). It is also the place where Alcoholic women, prostitutes and killers of husbands all watched her giving birth to her baby (56). However, the British prison is a place for suspect and detention but a space for safety, future and prosperous life. It is portrayed as a relaxation and preparation site for change that awaits her in the new and completely different community from her own. It is a space for her to find a new name, a new history and where she can forget her sins (59).

The text, in particular, is a space of negotiation between the past and the present. Faqir utilizes haphazard style of narrative that mingles the past with present of Salma's life. *My Name is Salma's* nonlinear narrative shows the dreadful experiences of the Arab woman throughout her life. She urges the reader to stand between two spaces and scrutinizes them. To analyse the spaces which are characterized by two different cultures and mentalities and how they contribute to Salma's identity crisis and alienation specifically and diaspora and immigrants generally. Salma does not simply travel form one geographical place to another, but from a cultural space to another.

Furthermore, the ship *Hellena* is a space for a huge transition in Salma's life. It is on this ship that she is taught English and introduced to English manners and lifestyles and is

introduced to the new identity and culture (Faqir 124). This implies that this space offers Salma an opportunity for a change in her cultural identity. And it is on this ship that learning English and English culture starts to alienate her from her Islamic culture. When Miss Asher invites her to drink wine on board the Hellena, she declines by referring to her Islamic faith. She also refuses to eat pork and potatoes cooked with pork since Islam prohibits Muslims from eating it. On being informed that there is no other food available besides what she has already been offered, Salma insists on not eating it because she misses home (188). Being asked to eat pork and drink alcohol is clearly a new experience for her, something she has not previously encountered when living in Muslim Hima. This awkward encounter makes her yearn for the familiarity of home with its halal food.

Moreover, the city is the place for modern life, new promises, job opportunities, failed and successful relationships and prosperous future. Yet, it is a space for despair, disappointment, dislocation and failure (Faqir 28). In the novel, Britain is a modern place with promising opportunities for immigrants and a raft for freedom and security for Salma. However, it is a space of discrimination, racism and alienation for her from the first day she settles in it. Britain resists Salma, precluding her from entirely integrating into its society for her undesirable Muslim Bedouin Arab heritage and culture in England (171). She feels marginalised and unable to join the mainstream in the English society. She compares her life to "moss that grows in cracks, for giving [her] the freedom to roam its cities between five and seven in the evening, for confining [her] to the space between the sole and the heel…" (171). Her accent and her skin colour are the reason for her estrangement and homelessness (28); it is her "fate" (191). As soon as she arrives in the new country, the immigration office becomes the place for doubt and approval as her identity is questioned but a space of transition and change as it represents the place of the first encounter with ill treatment.

The Beqaa Valley is the place for freedom and transition. In this place, Salma feels happy and free (Faqir 75). However, this Valley is also a space of nostalgic feelings and questioning. When Salma looks at the waves in the sea, she wonders: "where was I? How far was I from my mother? How far was I from her?" (82). She asks Francoise about the place she is in to know that she is in the "north of Beirut, on the coast of the Mediterranean (84) and that her country is further south, "almost south-east. A number of hours' drive" (84). As soon she knows her location and understands that she must stay away from her

country, she desires going back one day (84). This distance from home and the nostalgic feeling towards it will later force her to return.

The train station is a place for departures and arrivals of passengers every day. It is a space where the distances are attached and approached. It is a space for welcoming and adios looks and hugs. Whenever Salma feels tired of her estrangement, she goes to the train station to sit in a café to listen to the sounds of arrivals, departures, loudspeakers, flapping of pigeons, the passengers' hellos and baye-byes, the guard's whistle and the "shunting of trains" (157-158). For her, sounds, noises, objects, and movements in the station soothes her. When she looks at passengers, families and friends who are waiting for each other, she feels at home. This station where she sees the post box in the far corner, offers her a "beginning of a thread connecting [her] to [her] loved ones overseas" (158). The loud sounds of the throng, "shunting and the whistles managed to frighten off the ghosts that stalked [her]" (158). In transit or public spaces like receptions, lobbies or waiting rooms Salma enters in a state of euphoria suspended between the present and the future (158); two important spaces in Salma's journey. Thus, the station is the space of feelings of homeness and connectedness between past and present.

In addition, Salma describes religious places as churches and cathedrals as cold, "dark, hushed and lonely places" (Faqir 44). For her, they are "old, decaying and dark houses of God" (43-44). She also believes that religion in this country is weak (44). The priests in it seems weak for her and the church deserted, only priests, few old ladies, two madmen, and odd alcoholic or homeless person (44) come to them. In contrast, the mosques are colourful places for worshiping God and asking for forgiveness (45), but for Salma, they are a space of weak and dangerous men who gather five times a day to pray and ask for forgiveness while they themselves do not forgive. The mosque is mentioned again when Salma returns to her village to look for Layla and save her. While heading towards her destination and in a moment of hesitation, Salma sees "a group of young men walking up to the mosque… twisting their moustaches" (317) thus changes her mind and decides to find her daughter. She feels afraid from these conservative men who may kill her daughter (317)[203]. Salma relates these men's masculinity and conservatism to threat and danger. Therefore, the mosque here appears to symbolise the danger and the threat that nourishes these men's mind.

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[203] She hallucinates and hear the echo "'Mama? Mama?'" (314).

Besides, the pub is the place for entertainment but a space for regret and remembering the past (Faqir 41). Café/ a restaurant becomes a site to mediate issues of belonging by offering a culinary diasporic space constant with Homi Bhabha's "gatherings" among the dispersal of exile and immigration. In a café Salma sits "without family, past or children a tree without roots sipping the now cold tea" (111). She watches a family having their lunch together and understands that this sense of security is unattainable for the homeless (111). University is similarly another important place in Salma life. It is a place where intellectual minds are generated and fed, yet, for her it is a space of ignorance. For her, it is an unfamiliar place which generates in her feelings of estrangement as she does not know most of the names of things that surrounds her. She has learned new words and names of trees and dogs without being able to match them with the actual trees and dogs (227).

The geographical movement from the homeland to the *hostland* affects both one's culture and faith. As a result, crisis in identity is experienced. Salma moves from Hima, the place where most Muslims live, to England, where only a minority resides. This movement from one country to another makes her feel lost and unwelcomed as her culture and religion are estranged on the new territory. She feels the obligation to hide her religious affiliation in England to integrate and belong, by lying about where does she come from and by discarding her veil and keeping her faith as a secret. In contrast to England, Hima is the place where her religious faith should be shown, even if she is not convinced with it, she is obliged to hide her body and meet her lover secretly.

IV.3.4. Home, *Homelessness,* and the Necessity to Belong

Salma struggles to generate an identity founded on the experience of her movement between geographical places and cultures, and the resulting experience of change following the loss of her original home. It is true that the narrative stresses more Salma's relationship to her daughter more than her home, nevertheless, it portrays some situations where she misses her home and where her feeling of homelessness is portrayed. Home for Salma is where family, children, nature, familiarity exist. Home for her is the place of purity and reunion like the white shining dress (Faqir 17). It is a place that provides security and roots, family gathering and solidarity (111). It is also a place of love, warmth, and family welcoming (28)[204], and where friends and loved ones live (157-155). Home is

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[204] When contrasted to English Culture and life everything seem different as "[a]t five o'clock the English normally rush back home to their cats and dogs and empty castles. [she] could see them in their small kitchens sticking the frozen chicken nuggets in the oven and frying frozen potato chips" (28).

where its aroma is everywhere in the air. For her, home is where familiar smells, sounds, senses, colours and places and where "a handful of goats and ripe olives weighing down silver-green boughs" exists (34) which all together bring the joy of being safe (33-34). Yet, home also is a place where her life is threatened (51), her daughter is taken away from her and where both of them are killed.

In her own supposedly home, Hima, Salma is unwelcomed, and in her new adopted 'home'; England, she is a foreigner who does not belong. When she meets David who asks her about where does she come from, she tells him that she is Spanish because she thinks if she says that she is a Bedouin Arab woman from the desert, he will run "spit out his tea" (Faqir 30). Again, being afraid from social rejection she refuses to tell everyone her origin (249). The transitions in her life make her feel lost and that she no longer belongs to Hima. In England, she feels homeless without her family or past. She wonders about her rootedness in the Café. She herself feels homeless and to belong and to strengthen her sense of pride, Gwen insists on tracking back the family tree because "[t]he roots hold [Salma] tightly to the ground. One must accept and be proud of who [he is]" (249).

Salma's attempts to find a safe home in Britain failed. She recognizes that this country is rejecting her because of her heritage, origin, and culture; to which she is still attached. All these are refusing to intermingle with the *hostland*'s culture and lifestyle (Faqir 171). She is unable to adapt to the modern life in England. Even if Salma is granted freedom in this country to wander in its cities between in the evenings (171) she feels she is confined "to the space between the sole and the heel" (171). She prefers a similar life and environment to the one from her past. Her powerlessness to like England make her unable to support Britain in the World Cup as she prefers to support Italy which the nearest spot she could find to her native country (171). In addition, Salma, like many foreigners, is unable to handle the richness of the cream tea, so, she orders espresso or cappuccino instead. Her stomach does not accept Cream tea that she thinks she does not deserve. By addressing the reader Salma says: "[i]f you have crossed lands and seas looking for answers, looking for a daughter, looking for God you end up drinking bitter coffee out of a small cup" (23) to illustrate that what she has expected to find; a belonging and a new home, she is unable to find.

Salma's journey for belonging progresses through the interpretation of events in her daily life and relationships. After she escapes the Islah prison, she meets and interacts with

new characters who belong to different ethnic backgrounds from hers. For the purpose of saving her life, Miss Asher believes that smuggling her and changing her name and address will help her start a new life again as a free independent woman. Her encounter with Miss Asher enables her to change her position from a sinner, and from an honour killing refugee in Hima to an immigrant in Britain. As Salma seeks to belong in this country, she meets Parvin, Liz and Gwen, Jim, Allan, and Max and has a different feeling towards each of them. Each character helps her to either integrate and feel that she belongs to this land or feel rejected and recognize herself as an outcast and homeless. Consequently, she experiences ambivalence towards the *hostland*. Though she marries John, her tutor, and have a family as a source of stability; a family that could finally grant her with a sense of home and belonging, she is unable to forget her past and her daughter. Even if Salma seems to be assimilated and to belong to the mainstream, she is again resisting the *hostland* as she insists on returning back to find her daughter. Instead of succumbing to the new life and to the British identity she acquired with her marriage, her motherhood for Layla as a component of her identity disables her to have finally a stable identity.

Salma suffers from a sense of non-belonging and tries hard to defragment her identity. Her origin, affiliation and past provide her with her name Salma, with her language Arabic, with her native country; Hima, with her family, with her religion; Islam, with her society; secular and conservative, and her life; a Bedouin veiled woman who flees honour killing, Her future and new life offers her new name Sally or Sal, a new language; English, a new country; Britain, a new society; secular Christian, and a new life as an independent free, unveiled and discriminated woman. She feels torn between the two. She is unable to belong to both of them or to one of them as she lives a dilemma of what to keep and what to abandon. No matter how assimilated she seems and no matter how much she tries to adapt and belong either by speaking the language of the host country, mastering their lifestyle, their manners and marrying a fellow man from this society, she finds herself unable to belong. Wherever she goes she is pushed to the margin as her estrangement is intensified.

Salma is unable to belong and she continuously think of return and her daughter's cries and callings do not stop of reasoning in her head (Faqir 323)[205]. John thinks that she

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[205] Salma wants to abandon her son Imran and says "I had to go to look for Layla. I began seeing her swollen face everywhere, on windowpanes, in my breakfast bowl swimming in the milk, in the water whirling down the drain of the kitchen sink, in all the mirrors. I began hearing her muffled cries whenever a breeze hit my

lets her past destroy their life and she has the chance to be happy, but she is wasting it (312). He also begs her to let go her daughter and think of her boy, Imran (321). However, she is unable of letting down her past and daughter[206]. She takes medicines since she lost her to help her sleep and forget them (112-113). She reveals: "[w]hen I heard her name coming out of his lips my ribcage collapsed as if I was punched. I breathed in, but no air whatsoever entered my lings. I began coughing hard to be able to breathe" (322). She desires to know her daughter's whereabouts, whether she is alive or dead and says that "[her] eyes are hungry for her face? Her ears are tuned to one call, "Mama", [her] nose sniffing for her scent." (266). She also lounges for "a blanket she had wrapped herself in, shoes she had worn, a lock of her hair!" (266). Yet, her return offers her an understanding that even in Hima she does not belong, as her ties with her past and her daughter are cut with her daughter's death and hers later. Salma's death afterwards can be interpreted as a message from the author about the impossibility to belong to two places and the necessity to tolerate and coexist to survive in diaspora.

Salma's language is part of her identity. To be assimilated in the new society, she is required to learn its language. Her mastery of English intensifies her non-belonging. For instance, when she is being questioned by an English official about her name if it is maiden or Christian name, she answers that she is a Muslim and not Christian. He then tries to ask her again saying "'Named? Name? Izmak?" (Faqir 40) then she responds: "'Ismi, Ismi? Saally Ashiir.'", "'Christ, he said." (40). Her mispronunciation and disability to understand the question intensifies her feeling of otherness and non-belonging. Again, when she is asked where she is going to live, she responds: "'Heengland, think'…. 'The river meet sea,' which was the way. Sister Asher had described Southampton to [her]." (20). Her lack of mastering the language shows her strangeness and foreignness. Her crippling English is also shown also when she goes with Parvin for her job interview when she asks the English employee to tell her mate Parvin: "If my friend come out please say urinate me'" (172) instead of saying that she has gone to the Ladies. Her phonetic, syntactic, and semantic command of the English language moulded an impediment between herself and her sense of belonging to the new foreign society and culture.

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face." (315), "I was the one who was neither eating nor sleeping. I also began talking to myself, 'Oh, how I love you, Imran! Oh, how I love you, Layla!" (315)

[206] (92,94, 123, 124, 140, 151, 155, 158, 175, 192, 222, 246-247 296-297).

Salma's religion is also part of her identity. At the beginning of her journey from the Levant to Britain, her sense of belonging to the Arab Muslim community seems strong. But as soon as she is obliged to build her own life by herself, this sense is weakened. To adapt and generate a new identity that matches with the foreign society, she accepts to discard her veil. In such a context, Salma's sense of belonging to one home, one language, one religion and one community is disturbed.

In *My Name is Salma*, references to religion classify Salma as a Muslim in addition to her Arab Bedouin ethnicity. Pillars of Islam and Muslim rituals are mentioned many times in the text. For instance, performing prayers and everything related to it are described. For instance, movements and the phrases uttered from the *takbeer* until *tasleem* are mentioned by Salma. Her father, haj Ibrahim, describes the men of her village gatherings in a field to do the Rain evoking Prayer. How they all knelt in unison and consequently it rains (Faqir 19). Salma also describes Sadiq's performing prayers five times a day. Whenever she passed by his shop, she notices his mat spread out on the floor, himself standing hands on his tummy, eyes closed, and murmuring verses from the Holy Qur'an. Likewise, she refers to two other religious rituals like slaughtering lambs during hajj and supplication when she recounts what occurred to her after delivery (151). Supplication is part of daily chat of all Muslims from distinct ethnic groups. The novel is full of prayers dispersed in it. For instance, Noura, Salma's friend in Islah prison prays to Allah when her son, Rami, fell ill and was in a coma for four days. She says: "God of the universe, God of humans and jinn, God of earth and limitless skies, have mercy on this child and deliver him. Please, God, if you cure him I will wear the veil, pray five times a day, fast, give the zakat to the poor and go to Mecca to do the pilgrimage'' (197).

Other Islamic dictations which happen to be very familiar for Salma's village and Muslim society is accepting, welcoming guests and inviting them for lunch, even if they are strangers. The common statements used to welcome a guest are mentioned in the text such as "'[a]hlan wa sahlan: welcome'" (Faqir 307), "'[m]arhaba: hello'" (308) and "'[y]a hala bi il-daif: welcome to our guest'" (320), and "'[b]y Allah you must have lunch with us'" (100). The guest will certainly be convinced and accepts the invitation. As Muslims, individuals are required to be patient in catastrophes and hard times and say "'[w]e belong to Allah and to him we shall return'" (115) and believe that "God [is] only testing his true believers'" (136). In Salma's case her mother says: "[t]his is what Allah willed for you… may Allah bring a merciful end" (59). To emphasis on the religious references, Faqir adds

more examples. For instance, the narration of the story of the Prophet Solomon by Noura; Salma's friend (192). In Addition, some other words, phrases, and sentences are mentioned like:

> urine… was *najas*: impure. (18)
> My hair is aura. [she] must hide it… (189)
> … I eat halal meat only. Slaughtered the Islamic way. (188)
> I seek refuge in Allah. (35)
> Glory be to Allah! (174)
> I command you to Allah's protection, our maker and breaker, daughter. (111)
> In the name of Allah, the Compassionate, the Merciful. (41)
> May Allah forgive me. (159)
> God bless you. (180)
> Oh! Ya Allah. (158)

The novelist inserts these references to refer to the Muslim Arab Bedouin culture traditions and dictations, to whom Salma belongs and flees from.

Furthermore, the Lifestyle in England offers Salma a sense of non-belonging and homelessness. Away from home, which is an Islamic context, she feels deprived from the basic components of her practical identity. In Hima, actions were related to spiritual significance and the village traditions and understood as a part of Islamic life and Hima's Bedouin life. To discard religion signifies that she casts her home off. In Britain, she faces a challenge with keeping the mundane daily rituals and routines of her background. Moving into the British woman's house, for example, she encounters dissimilar standards of cleanliness and hygiene from her own (Faqir 18, 48, 50). Even going to the bathroom becomes a challenge as she reveals: "I was a goddamn Muslim and had to be pure and clean" (18). Even with Liz's objection, Salma cleans with bleach to set a similar organization and cleanliness (18-19) to her home. She is unable to locate herself or center herself (68) as the daily routines which Salma practiced effortlessly at home no longer seem easy, they become gruelling and stressful, making her feel unbalanced.

Unhomeliness is not only associated with space/place but with mood and/or state of mind according to Bhabha (*Location* 9). Salma feels both homeless in her journey from Hima to England. In both places she experiences a turmoil of feelings, moods and states of minds that traumatize and make her live unhappy. In Hima, Salma is in love, disappointed, frightened, and sad. An amalgamation of feelings that are caused by the different incidents in her life there. At the beginning, she feels happy and in love with her lover Mahmoud. When she first encounters him, she reveals: "I fell in love instantly when I saw the reflection of his shoulders in the water" (Faqir 13). However, she is disappointed when he

abandons her because she is pregnant. Threatened to be killed (52), Salma is afraid of her brother and this fear remains until she is eventually shot by him.

Salma's unhomeliness generates in her different feelings. On her way to England, and in a conversation with Mahoney, she is desperate as she thinks she cannot go back to Hima. He insists that one day she might decide to go back and hope for things to change (Faqir 40). Salma hopes one day she can, but fears she will be killed (29, 40), so she began crying, shaking, and her body starts trembling whenever she thinks about it (40). She is traumatized and only when she is immersed in the water with smells of perfume, scents of soap and bath oils and cloud of steam in Liz's bathroom make her feel safe for a few minutes when "… broken promises, betrayal, shame and death were pushed away to the back of [her] mind" (57). She thinks that this country is the only home she has got, and she has nowhere to go (78). She, indeed, feels more homeless and tries to find a raft. Therefore, she wraps herself up with her mother's shawl, which symbolizes the feeling of homeness, in different situations as when fleeing from the Islah prison (73), when going out of the pub with Jim (74) and when she leaves the place where all the smells and food brings her nostalgic feelings to home (254)[207]. Yet, this shawl does not bring back the safety and warmth of home in all the situation since she feels cold even if it is wrapped tight around her shoulder (107). This denotes that even if she feels close to her mother and home when she wraps this shawl, whenever she feels lost, she will always feel the coldness of this new country and of her new life. Coldness and blackness, in contrast to the witness of the dress, may refer to the feeling of the homelessness. She feels attached to her past and detached from present, as a result, Parvin takes her to the doctor to give her drugs that makes her feel happier (113). Whenever she feels depressed and tired of everything, she reads her mother's letter to sooth herself (170) or go to the train station to acquire a feeling of homeness (157-158). This is how she manages to retrieve her "unhomely" memories of loss and achieve brief encounter with the self if she is shuttered. She feels depressed and afraid that her whereabouts could be discovered by her brother (170).

The story of Salma reveals her life's dilemma. The site of the novel has become a space for the articulation of her non-belonging and the craving to find a home. In Hima she is an outcast and in England she is an unwelcomed outsider who does not belong. Her unhomeliness and sense of non-belonging has a direct bearing on her self-identification

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[207] The author continues to de-familiarize the Western landscape and render the émigré's deracination by juxtaposing the atmosphere and the aromas of the East against a Western context.

and its structure amongst the tremendous external powers of displacement and depersonalization. These problems voice the theme of identity crisis and its issues to articulate the diasporas' struggle. She feels homeless and the only things that could give her a sense a belonging to her native country when in exile is nostalgia. As she continuously longs for her daughter while she is in Exeter, the view of the sun shining on the green hills through her window reminds her of the hills of Hima. She says: "I used to fondle the soil every day, but now sealed in an air bubble I lived away from the land and the trees" (Faqir 190). At this moment, she understands that she had divorced her farmer side but, on such mornings, she could feel "the palm of [her] hands itching for the scythe and to touch the mud and vines" (190). Her discovery of the harmful reality that her only contact with nature is admiring it from a distance intensifies her feeling of homelessness.

As a result, Salma tries to bring back the Arabic home senses and colours into the white tapestry of the English land and language. In her journey in England, she recalls her memories of home to recover her feeling of homelessness. Smells as aromas of home, for instance, brings her back to her village Hima (Faqir 33). Theses smells brings back her memories of family, familiar places, and freedom that she used to have. Other smells and sounds of spices (253-254) and familiar food being prepared as falafel, pitta bread, chickpeas with the aroma of coriander and parsley propped her up and were carried directly to her heart all "[w]rapped up tight in [her] Bedouin mother's black shawl in the middle of Exeter" (34). Sniffing these aromas makes her flow back over the lands, rivers, seas, and mountains to her homeland (34). The smell of sage and the aroma of freshly ground coffee, the smell of ripe olives and the scent of white, orange blossom also has a big effect on her state of mind and contributes to soothing the pains of homelessness. In the bathroom Salma smells the sage tea and quickly remembers her long afternoons in Hima, when she used to drink it and "spin and weave" (11) and her sitting with her mother under the fig tree drinking mint tea while running her rough hands over her face (58). Other smells that remind her of her home are the smell of musk, fertile soil and coffee with ground cardamom pods (213) and smells of lemon in the lemon cake (254).

In addition to smells, sounds, places, objects and colours plays a big role relating Salma to her home. For instance, in the hotel bar, she is incited by the smell, sounds and colours so she always goes back with her memories to the past in the Islah prison (Faqir 166). Similarly, seeing the luminous whiteness of the dress incites her to think of a promise of a reunion, a return. That white dress is for her home (17). Places, also, are very

important as Salma finds the train station a space that provides feelings of homeness (157-158) and the café as a space of unhomeliness when she sees a family having lunch together (111). Praying, similarly, reminds her of home and her father and this happens when she sees Sadiq praying (19). Her mother's shawl is also a tool that brings the love and security of her home (73-74, 254). In addition, Faqir uses Salma's native language in different position in her journey either said by Salma or by other characters to bring back the familiar atmosphere of home. Faqir may also intend to keep the essence of this Arabic text though it is written in English.

Furthermore, ambivalence and ambiguity induce sentiments of unhomeliness. Her ambivalence is demonstrated when she says: "I begged myself to follow him, but Salma and Sally refused to budge" (Faqir 251). She generates for herself a fragmented identity that is torn between two different religions, two different nationalities and cultures and two different languages. Freshly arrived in England, Salma settles with her Arab Muslim and Bedouin background and heritage tries to become the Sally; the English rose. Though outwardly Salma seems to have integrated and generated for herself a new identity that fits in by adopting the Western lifestyle and enjoying the freedom offered by this British society, inwardly, she is torn by the paradoxes between the new and her original home's cultures. Indeed, this defines her identity and her personality after living several years in England displays feelings of ambivalence.

IV.3.5. Hybridity

In reference to Bhabha's notions of cultural hybridity, ambivalence and mimicry, this section is designed to analyze the impacts of religion, gender, class, and race on Salma's migrant identity formation. In *My Name is Salma*, Salma is pictured as a woman struggling to survive without achieving a fixed and singular identity because of her multicultural background. Her identity is multicultural and transforming. It also investigates the manner through which Salma's difference and *Otherness* is reflected by her daily interactions with Western characters and British culture and how they contribute into the coexistence of dual contradictory identities within her. It also focuses on the other factors that influences her hybrid identity construction in her life.

Salma lives her life struggling with her hybrid identity that she tries to understand. Her biological Bedouin identity tugs her away from her Englishness, and likewise her embraced English identity pulls her away from her Arabness. Faqir exposes her

protagonist's life in two different societies and cultures. It portrays a liminal and oppressed Bedouin Salma in a village called Hima in the East, and an alienated Arab British Sally in Exeter in the West.

In *Cultural Identity and Diaspora*, Hall insists on thinking about identity as a "production" which is in process and never complete and always constituted within and not outside representation instead of being an already accomplished fact represented by the new cultural practices (222). *In Modernity: An Introduction to Modern Societies* (1996), he further suggests that individuals with already unified and stable identity become fragmented; composed, not of a single, but of numerous, sometimes conflicting, or unsettled identities (598). Accordingly, we infer that individuals' identity is never complete and is always in the process of being shaped. Identity is also influenced and impacted by people's physical and cultural environments. Rendering to Hall, contemporary societies have generated a postcolonial subject with a multiplicity of identities; diverged identities which lead to "crisis of identity". Salma's identity is, then, under formation when she is both in Hima and in England. As her physical movements from one cultural environment to the other does not stop, her identity is not stable or fixed. Her movement requires her to adopt different changes in her identity to coexist with the new setting and the new culture.

This section inspects Salma's character through Bhabha's concept of *hybridity* as her identity formation is influenced by both the Muslim/Oriental and Western cultural pressures. *My Name is Salma* is a story that delves into the "Anglo-Arab" writer's sense of hybridity. During the elaboration of the storyline of the semi-autobiography, Salma's life becomes ambiguous. Actually, Faqir is recognized to have "the capacity to play a crucial role in disseminating through the wider world [her] images of hyphenated Arabs and of the Arab people as a whole" (Al Maleh, *Arab Voices* x). As an Anglophone Arab writer, Faqir presents a literary negotiation between cultures.

Salma's native identity is that of a Muslim Bedouin Arab, but she, later, adopts a hybrid identity encompassing characteristics of Western culture after living in postcolonial England for many years. Her identity has started to adopt aspects of the Western culture thereby making her a hybrid. Her identity changes and develops with the geographical places she inhabits. For instance, in Hima, she is to be a conservative Muslim, but later she acquires a semi-practising Muslim identity while she lives in England. During her stay at

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the Christian convent in Lebanon, she is given a chance, for the first time, to wear clothes which are different from the ones she used to wear in her village. Her time spent with the Christian nuns enabled her to break away from the conservative dress code required for women who practise Islam. She is conscious of the tightness of the new clothes (Faqir 87). Her skin-tight clothes indicate that her Islamic dressing code which is an important element of her identity is beginning to change and consequently her whole identity is in the process of being influenced and changed.

Salma's conservatism which is a component of her Muslim identity is depicted on board of the Hellena Ship. Along her trip Salma rejects to drink alcohol and to eat pork. When Miss Asher pours her some wine and insists on her to try it and eat pork, Salma rejects to do so by saying that it is forbidden in Islam and that one can "lose control and make all kinds of sins" (Faqir 188) and because they are filthy animals (188). She can only eat halal meat slaughtered according to the Islamic manner because she is a Muslim (188). When Miss Asher asks her if she sees her as a sinner as she drinks, Salma replies that she is different because she is Muslim if she does, she will go crazy (188). At this point Salma seems to be unable to give up her Islamic faith as she insists on rejecting forbidden things and she is even afraid to be in contact with a bible[208].

Salma's first encounter with the British manner and culture occurs on board of the ship. From Miss Asher, she learns the English language. From Rebecca too, she learns the English language beside to English table etiquettes (122) and English cutlery like the small bread plate, main knife and fork, soup spoon, dessert spoon and others (124). As Salma is moving to a totally different environment and culture, learning all these is crucial. All what is familiar for her and what she has learnt in her native country seem to be useless in a modern world. The new languages she is learning, and the new manners implies that her identity's components are changing. Her shifts from being a Muslim Bedouin Arab who knows a lot about the life, culture, manners, cuisine, and food of her Arab Muslim society shift to an alien and a hybrid woman whose identity is in the process of continuously being changed by the modern British life, culture, and cuisine.

In addition, Salma adamantly wears her veil even during her first encounter with the British society and culture. Miss Asher questions Salma if she is obliged to wear it and Salma explains that her hair is aura and must be hidden (Faqir 189). She thinks that her

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[208] Salma reveals: "I took the Gospel and put it on the table quickly, afraid of the contact with the Christian text" (189).

strong attachment to her veil is due to her Islamic belief and her affiliation to her country, language and daughter even if she is now away from them as she is out of the Levant (189). For her it is not just a piece of cloth but a vital element of her identity that includes all what is mentioned above. Her relationship with the veil seems to be so strong and one can guess that she will never take it off even when she is in England, however, this reflection can be mistaken because as soon as she is confronted with the Western culture, discrimination, racism and rejection she quickly takes it off (8).

Salma's roommate Parvin tells her that finding a job will be difficult if she insists on wearing the veil (Faqir 123). In addition, wearing the veil in England makes Salma the target of unwelcomed glares of the British (123). Shortly after her arrival, Salma takes it off. The veil symbolizes her past in her native land from which she escapes. Letting her hair loosely fall down on her shoulders and be seen by everyone, which is contrary to the dictates of Islam, signifies that she is willing to free herself from her past and old identity and adopt changes for a new life. Yet, she seems unable to discard all the component of her Muslim identity as she becomes a semi-practising Muslim with a British identity.

Salma's generating of her new self is an evade from the horrendous experiences of her life in her native country. She is "[l]ike a key witness from a Mafia crime case [she] changed [her] name, address, past and even changed countries to erase [her] footsteps" (249). The building or construction of space, 'a third space', to resist the hostility of the adoption of a new home is highly indicative of the sense of "unhomeliness" at her moment of crisis. She desires to occupy what Bhabha calls a 'third space' to reconcile her old identity with the new one. While in England, she forms a consciousness of herself and her place in the world by learning to form her identity, but finally fails to construct a stable one. Eventually, she is unable to occupy the third space with a new accepted identity and enjoy life as she is mentally tortured, traumatized and hunted by her past.

After a short period upon her arrival to England, Salma's identity acquires many changes. She seems to be no longer the Bedouin girl from her village but a new modern woman (Faqir 8, 10). This change of identity is imposed on her if she desires to fit in and survive[209]. She should succumb to life in England to give her the freedom she was deprived from back home. She no longer wears her loose madraqa robe that she has tucked away in a suitcase on top of her wardrobe and forgotten it (14).

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[209] She Tries to fit in "I tried to understand the politics of this country. 'You cannot go on being an ignorant Bedouin,' Parvin said. 'You have to learn the rules of then game, damn it.'" (26)

Salma's change in her identity is noticed by characters from her fictional daily life. For instance, her friend Sadiq comments on her way of greeting that includes comments on the weather. He says: "… you are becoming a memsahib, soon you will be English also" (Faqir 125). He also notes that she has even no longer remember how to pray to Allah. Although she seems to be as giving up her faith, she recognizes herself as being a Muslim. Yet, Sadiq is convinced that she is changing and that there is "one Islamic" (261) not like she thinks. For her, there seems to exist two categories of Muslims: true Muslims and nominal Muslims. She recognizes herself to belong to the first category since she does not have an English boyfriend and thinks that she does not have to prove this fact to anybody and neither does she considers that she has to prove to no one that she prays five times a day to confirm her Muslim identity. She seems unable to admit that she now belongs to the semi-practising Muslims and that changes in her identity make her to be[210].

Living in England has changed her into a semi-practising Muslim who recognizes the Islamic faith but does not conform to the prerequisite of its pillars like praying. Salma has commenced to adopt English habits and culture and her native Islamic faith starts to weaken as she has taken off her veil and has forgotten how to pray even if she is obsessed with cleanliness as she is "…a goddamn Muslim and had to be pure and clean" (Faqir 18). Yet, she notices that even if Sadiq is praying, he is selling forbidden drinks to infidels (125) which is against the rules of Islam, even if he himself thinks that business do not mix with them (125). The more Salma is integrating in the British society the more her identity is influenced, and consequently she has developed to be a hybrid.

In addition, even after critiquing Sadiq on his selling forbidden drinks, Salma seems to tolerate going to bars where these alcoholic drinks are served and consumed by everyone there. She is unwilling to drink alcohol when she met a man there (Faqir 258). Nevertheless, to look an "… open-minded not an inflexible immigrant" (66) and Muslim by not drinking alcohol, she orders "half a pint of apple juice" (66) which looks like beer for the people in the bar. After doing so, she thinks that it is silly to order the apple juice and pretend it is alcohol to prove her integration (67). She recognizes the change in her and

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[210] Another illustration of *identity conflict* is provided by immigrants who foresee a keeping of loyalty to their native culture while engaging in their embraced cultures. In fact, it may be impossible to conform to the customs, practices, styles and norms of the two distinct cultures at once, and this can remarkably, differ from one generation to another. If the immigrant cannot preserve initial fidelity (in feeling and action) to the native culture (Baumeister 209-210).

that on the surface she wants to look like a flexible Muslim while she must be a true Muslim and not a semi-practising one.

Salma's choice of Muslim identity in England appears much stronger than her Muslim identity in Hima. *My Name is Salma* illustrates that the key difference between the two Muslim identities of Salma is that her first identity from Hima is forced by her society, which makes her unsatisfied with it, while the second is chosen freely by herself but makes her feel unhappy. Though Hima is a Muslim society and England is not, she appears enthusiastic in practicing Islam in England than in her home country. In Hima she is outwardly a Muslim, even if she is not convinced with it, but secretly she commits sins and behaviors forbidden in Islam. However, in England, she mimics the mentality of an open-minded western woman, but inwardly tries to preserve her Muslim identity and heritage.

Salma's integrating and hybridity is intensified when she joins the work market. Her identity formation continues to be influenced by the British mannerism when her application for a job in the Royal hotel's bar is accepted. For the purpose of undertaking her job effectively, she needs to learn English manners. Gwen, her friend, instructs her on the dos and do nots to avoid hurting English sensibilities of the people she meets. Salma repeats to herself: "I would wear my classiest dress, keep my mouth shut, put little make-up on, tie my frizzy hair tight, and if I spoke I would speak slowly and carefully in order to sound as English as possible" (Faqir 156). To be accepted in this society and in the bar, she has to do her best to appear as an English woman. She is not expected to wear her veil, show other features of Arabness and Islamic faith, and even her accent should be perfect so that her foreign roots and origin do not come to the surface to the customers. For instance, when her boss Allan offers her a drink, she would rather ask for a soft drink claiming that she is tired instead of being not a Muslim teetotaller (169). This act shows that she does not want to reveal her real identity and affiliation in order not to affect her new adopted identity. She seems to adopt and accept her hybridity. Yet, she drinks alcohol for the first time in her friend Parvin's wedding, after having lived many years in England. She reveals: "I sat on the stairs for a long time until it was pitch black then drank my first champagne ever" (265). As Salma is attached to her past and is a hybrid who cannot choose to live with one identity and as a semi-practising Muslim, she feels guilt after doing so. Her hands start trembling while she carries the cup to her mouth and her father's disapproving voice reasons in her ears repeating: "[d]amned is the carrier, buyer and drinker of alcohol" (265).

Salma moves from a partially rejecting to integrate in the British society to a desire to become an English white rose, confident with an elegant English accent and a pony. To achieve this, she decides to enrol in the English Literature course at university. She is convinced that "… stories good. Teach [people] language and how to act like English miss" (Faqir 184). When filling in the forms of her registration she signs her new name to be accepted even if she thought about writing her original name.

The impact of the British society on Salma's identity is obvious. Salma considers herself to be changed to an English woman after many years spent in England. She says that she is English to her tutor when she is asked about where she comes from (Faqir 191). After being adopted by Miss Asher, she gains another chance of deeply integrating in the British society by inheriting Liz's Swan Cottage and her other personal belongings like her bed[211] and journal. This is the first place she possesses. After being separated from her family and from her house and homeland by escaping and immigration, the Muslim Arab Bedouin woman could place herself at the end of Liz's long family line legally. Officially, she becomes a British hybrid by being both the Bedouin and British girl whose identity contains aspects of both these two cultures. She finally could acquire a domestic space for herself; a space that joins the two dissimilar cultures, religions, nationalities, and languages within oneself.

The English Sally is disappointed at the opposition of British society to welcome her as one of the people who belongs to it when she announces her Englishness (Faqir 191). Nevertheless, her identity is multi-cultural and hybrid. She is Salma, the Muslim Bedouin Arab and she is Sally, a British equally. Her hybridity generates crisis in her identity and consequently impacts her life, her feelings, and her decisions. At the end, she becomes conscious of her hybridity and ambivalence when she reveals: "I begged myself to follow him, but Salma and Sally refused to budge" (251). As many other hybrids in the diaspora, she will never feel truly at home in both places either in Hima, her native land, or in England, her *hostland*. Wherever she goes she will always be a hybrid.

When in England, Salma, the Muslim Bedouin Arab girl's fundamental desire is to merge in the British society and become an English rose, Sally. After being rejected by this modern society, she tries to resist and insists on her integration by discarding her veil, learning English, joining the job market, and taking an English literature course.

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[211] Salma "... slept soundly as if Elizabeth's bed was a thick handmade mattress, stuffed with sheep wool combed with a Bedouin card, and covered with colourful handloom wool rugs made by the women of Hima in the dusk" (302-303).

Nevertheless, after living many years, and gaining friends, marrying a British man, and acquiring a legal space among the British society, her feeling of ambivalence is accentuated. After adapting the way of life in England and enjoying the freedom granted to Western women, she seems that she finally succeeded in establishing a successful life. Yet, her identity issues which include her hybridity is affected by the clash between two different cultures, between her past; from which she cannot be detached, and her present, to which she wishes to be attached. Consequently, her shelter, England, become an exile where it is impossible for her to generate a singular identity.

In addition to the protagonist's cultural hybridity, the novel itself is an epitome of linguistic hybridity. *My Name is Salma* is a narrative that consists of a variation of words from different languages. The prominent language that the writers switch to in the text is Arabic. Arabic words, expressions, phrases, and sentences are inserted like: "[y]umma" (10), najas (18), *y'ayshak'* (22), *"'[h]ala hala biik ya walla, hey ya halili ya wala'"* (27), "[k]ufiyya (31), "bait al-sha'ar" (32), "Tzz" (33), *jiddu"* (35), *"[b]alak"* (34), *"yakfi"* (40), *"[y]ala"* (43), "imam" (44), "[i]zmak" (44) "[i]smi" (44), "Allahu akbar" (44, 204)), "fatwa" (45), "Islah" (56), "hajjeh" (66), "Englisi" (87), "'[s]hwayy, Shwayy?'" (92), "fayn" (97), "la ma widi" (97), "habibti" (97), "[y]ala!" (104), "[y]ala tukhni w khalisni" (109), "salaam" (130), "na'imam" (141), "[s]in il ya's" (181), "mjadara" (197), "zakat" (197), "'[a]l jaw bardun huna' '[h]aya bina ya Salma' '[m]a'ak? 'na'am, ma'i" (199), "takbeer" (204), "tasleem" (204), "'[h]adi? Belhaq miziana'" (215), "'haraq w makhbel'" (215), "[m]a nifhamsh" (215), "'[m]akhabil gultilak'" (217), "kismet, nasseb" (252), "ya rabbi" (252), "'[m]in il-bab lil Shibak rayeh jay warayy'" (266), "jamid" (293), "'salaam jiddu', 'Ahlan wa sahlan binti'" (307), "'[a]hlan wa sahlan'" (308), "'[s]hukran' 'La shukr ala wajib' 'Marhba'" (308), "[k]hawajayya" (316), "[a]jnabiyyeh wa bakhileh'" (318), "habibi" (318), "[y]ah ala bi il-daif" (320), "[h]ajjeh" (320), "Yubba!... Yumma!" (326), "il'aar ma yimhiyeh ila il dam" (327), and "Haj, y'ayshak" (253). Other words from the French, Spanish and Hindi languages are also borrowed like: 'Kaise no tum?' (Faqir 60), 'Theek hai!' (60), adiós… Capish? (128), Kaise no? (132), vraiment (215), doucement (252), Haj, y'ayshak (253), C'est la vie, ma fille' (295). In addition to loan words (Felemban 16) like: "Sheikh" (Faqir 58), "imam" (44), "minaret" (44), "jinni" (266), "ghoul" (273), "tamarind" (297), "gazelle" (31), "rebab" (127), "salaams" (223), "kohl" (242), "dinar" (246), "madraqa" (14), "kufiyya" (31), "abaya" (106), "falafel" (34), "kebab" (34), "sherbet" (15). In her novel, Faqir combines between the cultural hybridity, and linguistic hybridity to narrate a story about both the past and the present using

flashbacks and flashforwards technique. The story is not told chronologically but as bits and pieces.

Devices like the insertion of the epistolary genre is also a textual technique utilized by the author to concentrate on the intercultural dislocation of her protagonist. For instance, Faqir uses proverbs and wise sayings that are translated literally or directly in her text. For instance: "[w]hat was written on the forehead, what was ordained, must be seen by the eyes." (61), "'[t]he eye can never be higher than the eyebrow'" (228), "'[t]he burden of girls is from cot to coffin'" (140), "'[d]on't thank me for upholding my duty'" (292), "'I will never hold my head high as long as she is still breathing'"(111), "[w]hat if she comes and lives with us under the same roof ?" (181), "…it was hungry. It began eating dry and green." (303), "'the twin of my soul'" (187), "'[y]our tears gold'" (103), "'[y]our tears are pearls, diamond, don't let anyone see them'" (324), and "'[m]y precious eyesight…" (326).

Faqir also uses popular songs such as "'Hala hala biik ya walla, hey ya halili ya walla: welcome, welcome oh boy! Welcome my soulmate! Welcome my husband-to-be,'" (17), "'Min il-bab lil shibak rayh jay warayy': from the door to the window he follows me." (266), "'Bahibak ahhh: I love you yeah'" (317), "[t]he men held hands and began bowing and singing in unison, 'Dhiyya, Dhiyya, dhiyya'…" (105), "'Low, low, low, lowlali' we sang together" (117). They are used in Arabic and translated in English immediately after their use. Songs like the first one which is sung by Salma's mother (24) and the second (25) by ''the Egyptian diva Faiza Ahmad'' (58): ''[y]our camel, Jubayyna, One he shouts, once he cries, To cut the chains he tries.'" (93), and "'[d]on't say we were and it was. I wish all of this had never happened. I wish I'd never met you, I wish I never knew you'" (25) are also inserted in the text. In addition, she inserts letters (21, 54-55, 59, 92, 132, 142, 154-155, 222, 229, 243-244, 313), diary extract (77, 238-239, 297-298-299), Songs' lyrics (58, 93), poetry (143, 264) and employs the sacred scripture like Coran or others as an intertextual background. This kaleidoscopic strategy permits the reader to obtain a comprehensive idea of the horrendous effects of Salma's exile and psyche specifically, and diasporas' ones in general, besides the western influence over them. Indeed, this blend generates a textual hybridity and classifies Faqir's novel among the prominent texts that deal with the issue of diasporas' struggle in the West.

Indeed, Salma escapes from Hima to Exeter and attempts to coexist and survive among the new culture with the new standards of living and with to two jobs, a husband, and a baby boy, she could find a liminal space throughout the novel. She cannot balance

the complexity of being true to both her Arab mother and stay faithful to her religion or to her new adapted lifestyle and her British husband, as result she finally dies. She cannot eradicate the Muslim attributes of her identity. Although she is the successful British Sally, inside her the conversion from Salma to Sally is a failure. Instead of forgetting and wiping away her self as Salma she feels the guilt is hers. She remains Salma though rejected.

IV.4. Identity Crisis in *My Name is Salma*

As a Muslim Bedouin Arab, Salma is named Salma Ibrahim El-Musa in line with Islamic naming traditions. Yet, when she is adopted by the nun Miss Asher from Lebanon, her name is changed to Sally Asher; a western name which will hide her Muslim identity and affect it later. She is not able to get use to the new name or fit in the new identity of Sally Asher. For instance, when she is called Sally by her tutor at university she does not answer because she thinks her name is Salma and not Sally (Faqir 197). In England she is called Sal; a name which she does not like because for her 'Sal' "sounded like a man's name in [her] native language" (83) and it deprives her from her female identity as it identifies a man's identity in her native language.

As names are one constituent of one's identity, losing it or changing it may generate a crisis in his/her identity. For Salma, her name signifies her identity because it constitutes significant elements of herself like her affiliation, her history and Islamic heritage. Losing it is both an idea and a step that she finds difficult to accept and take. However, when she starts to get integrated in the British society, she wishes to be an English rose and not an Arab Muslim Bedouin girl. The Assigned component of the Salma's self which she is born with is her name, which confirms her affiliation to the Arab and Muslim culture of a Bedouin village in the Levant. Salma desires to change these components in order not to be distinguished as the *Other* and be marginalized.

In order to please the Westerners and be recognized by them Salma's name is changed, her veil is taken off and her appearance should be modified. At the Royal Hotel, Salma has to act as English as possible, so her Arab Muslim identity would not be detected by the customers and her boss. In order to survive, Salma has to contain her Arab culture and show an English culture to keep her job and do it as expected and consequently earn a living. From now on she will never wear the loose pantaloons or wide long dresses or even wide blouses and the veil. The secular Exeter obliges her to wear make-up and classy, short, tight, and attractive western dresses and skirts. Gradually Salma's Arab Muslim

identity is deconstructed and like a puzzle structure, components of her old identity are replaced by others to result her hybrid identity.

Furthermore, Faqir seems to advocate the freedom of choice when it comes to religion. Along Salma's experience in England, Faqir do not totally delete Salma's affiliations to Islam. Because Salma's has escaped from the secular Muslim community does not mean, for Faqir, that she has to give up her convictions and faith. One can illustrate that Muslims in the West are not oppressed since the West afford them the freedom of choice and behaviour. For instance, Faqir introduces the semi-practising character who believe in Islam and has a Muslim identity but has his own way of practising it, Sadiq the owner of Omar Khayyam off-license liquor store. He is a Muslim but a seller of alcohol to earn a living which is forbidden in Islam. Yet, he prays five times a day as required by Islam and whenever Salma walks past his shop his prayer mat is all the time on the floor, and he would be murmuring verses from the Qur'an.

As religion, Islam in this case, is one of the components of one's identity, Muslim individuals cannot get rid of it. They have to recognize, admit and be recognized as Muslims but it seems that Faqir think that they need to have the freedom of either practising it partially or wholly. In the case of the traumatized Salma specifically and the diasporas in general, religion is portrayed as one of the factors that increases tension on the shaping of their identity when the latter is in crisis. For instance, Salma is obsessed with cleanness as she is a Muslim (Faqir 10), she tries to keep her veil and knows that her hair is *aura* and that she must hide it "[j]ust like her private parts" (189).

Faqir represents the East and West as totally paradoxical but attempts to suggest the failure of a consensus. The latter is characterised by the marriage between Salma, the Arab, Oriental and Muslim character, with John, the British, Occidental and Christian character as it fails to provide Salma with what she longed for. A union that generates the birth of their son Imran. El Miniawi argues that they baby boy is a coronation to the endeavoured compromise between the Arab Orientals and the English Occidentals. 'Imran' is an Arabic name that refers to a process of constructing a flourishing future filled with successes ("The Crisis" 48). Yet, one can argues that by the death of Salma this construction and building which is symbolized by 'Imran' falls apart. The coexistence between individuals with different ethnical, cultural, and racial differences peacefully where trust and respect are shared as the union in a marriage may indicate, however, Salma's inability to assimilate

and live happy and her longing for return make it fail. Perhaps, Faqir wishes to draw an image of a welcoming world as a home for everyone. Nevertheless, Salma keeps longing for return and for her home even if the West offers her a better life. Salma meets her ultimate death which is not a promising ending. The latter indicates that the conservatism, Muslim and traditions of the Arab Bedouin community stands always in the face of advancement and progression and generate an internal and external issues that hinders the individual to discover his real self. A consensus for her may not be a good solution while the agency of choice is more crucial though it is represented as having not curing the wounds of Salma's identity issues.

Salma, the young Arab Bedouin girl, undertakes a lifetime journey from the East; the Levant, to the West; England. She escapes home as she is threatened by honour killing after she got pregnant out of wedlock. Her violation of her religious and cultural codes makes her seek for a different identity in a different place. Yet, her quest is not fully achieved as in her new adopted western society, she could only generate two selves governed by different cultural, linguistic, and religious codes. She is torn between two distinct identities each one pulling her to different sides. She is both an 'out cast' by her Arab Muslim identity and is always as an outsider and 'misfit' in her Western embraced one. After Salma is given a new name, Sally Asher, a new life and new identity, she is faced with crisis of identity. Identity becomes a fundamental issue in her life from that point of violating her religion's codes till the end of her life. The struggle and pursuit for an identity or true self of Salma starts from this critical point in her life where she not only changes her country/ society, but her name, take off her veil and become a semi-practising Muslim as well. Her journey of adaptation and integration of and by the British society is a witness of her identity conflict.

Identity question in the novel unsettles Salma who is afraid from losing her native identity while trying to integrate in the British society. This issue in Faqir's novel describes the social phenomenon faced by the diasporas like Salma who whenever they move to the *hostland* the first thing they do is they start with the identity construction process by means of interaction with the *Other* or against the *Other*. Salma has a tendency for internalizing and practicing behaviors, values, and norms of the society she lives in for her own psychological and physical security which is the case of people who belong to this category. Her learning of the Western language, values and manners may generate for her a space of belonging that will possibly make her feel secure, yet, her deep attachment to her

original language, values and behaviors prevents her from fully integrate. As a result, her psychological and physical security is not guaranteed. Constantly, Salma as an individual is exposed to identity queries and strives to generate, define, and fulfill herself. At the end, she finds herself unable to reach an understanding of what is a sound identity.

Beaumeister indicates that the longing of the contemporary individual of an identity is atypical of other desires. People have always had identities and only the transformation that occurred in their identities worried them, what effects it, how it is generated and the manner it is carved (4). Salma, for instance, seems to have no problem with her identity when she used to live in Hima and before anything happened. Only the Hamdan's rejections that incited her issues of identity. Salma starts to recognize herself as a sinner and her belonging to the Muslim society and religion is weakened. After that, many transformations like being threatened by honor killing, her detention in the Islah prison, her escape from it, meeting other people, learning a new language, and integrating in another culture and society, all contributed to her identity transformation and issues. If Hamdan has accepted to marry her, she would not have even be faced with any of these changes in her life as she could have a stabilized home, yet her identity will acquire modification as time passes by her physical movements and life experiences which vary and change from time to time.

Beaumeister argues that an identity is a description and an interpretation of the self which is partially identified by names and addresses. However, an identity crisis is not resolved by referring back to someone's name or address but by "struggling with more difficult aspects of defining the self, such as the establishing long term goals, major affiliation and basic values" (4). The individual is exposed to more challenging aspects in life such as their goals, their origins, and their values in their society. Salma has a complex relation between her name, her home and her self. She is obsessed with her name which identifies her with the collective and with her roots. It is this communal self and belonging that she wants to preserve. 'Salma' is an Arab name, which proper classical Arabic pronunciation means safe or safety. Yet, along her journey this safety which she longs for is never acquired. 'Salma' is her old name that refers to her past and Sally is her new name that refers to her present and future, however, her name contraction Sal is in-between the two which indicates her identification as both belonging and non-belonging to both which generate her identity crisis. This can denote that the title of the novel refers to the quest for home, as home means safety, culture, family, religion, and heritage, all mixed together to

form one identity. She has an *identity conflict* which is caused by countless contradictory commitments to both worlds and both cultures. She is a hybrid incapable of making choices and plans. The impending requisite of making choices most likely contributes to the commencement of the crisis of her identity. She is simply unable to construct one stable identity because she is unable to say where she is really from as a hybrid.

Additionally, her identity crisis is not only related to the change in her name, her society and country but it is connected to her integration and assimilation in the British society. To fit in, Salma has to learn the language, values and culture of this society. Salma's integration, as being discussed previously starts from her encounter with the English language and the English table manners. Salma's aim is to be an "English rose, white, confident, with an elegant English accent, and a pony" (Faqir 10). She mimics the British accent when she speaks, she dresses like a white woman, she enjoys the freedom of western women, she establishes a space in the western society by inheritance, studying English literature and marrying a British. Although, she seems devoted wholeheartedly to 'climbing the ladder' toward the realization of her 'Dream', her affiliation, attachment to her origin and to her past, and the western intolerance, all make her feel displaced and her identity formation process is disturbed. Her stirring self-knowledge which is disturbed by her past and present makes of her an unbalanced woman with identity deficits who opts for medications to forget and supress her anxieties and fears.

In order to belong to the mainstream, Salma has to claim a place in the job market. To start a new life and establish a new identity, she is urged to find a job. It is true that she could find a job as a seamstress and another part-time job in the Royal hotel bar, yet her self-esteem and potentialities are not fulfilled. With her escape, she desires peace, freedom, success and a sense of belonging. Even if she changes her name, discards her veil, and adopt the British personality and identity, she is unable to form a stable identity as she is discriminated and distinguished as the *Other*. Her *self* cannot identify itself but recognizes what surrounds itself, like a new city, a new culture, new manners and ways of thinking and interpreting things, new living and circumstances, and events. Her self-knowledge may be achieved indirectly as its relations and interactions with the outside world is important. But if all these aspects remain stable, which is impossible as transformations occur along her lifetime and make it difficult to achieve a stable identity, her identity may possibly be stable.

A person with an identity crisis is not seeking *unity* but *differentiation* to distinguish himself from the others. Both *unity* and *differentiation* were crucial for psychologists' analysis since they denote dissimilar concerns and predicament for a person in his journey to build an identity (Baumeister 16). In the case of Salma, she desires *unity* and not *differentiation*. In Britain, her *differentiation* like her Arabic name, her different race and her belonging to different culture and religion intensifies her marginalization and affects her identity formation process. She does not wish to be different but to be identical to an English woman. She also experiences a discontinuity and instability of feelings that continuously change along her journey. She experiences ambivalent feelings towards her native country and towards the *hostland*. Her identity does not align itself with specific values that govern both the way she acts and her intentions or objectives as she becomes a British semi-practicing Muslim. As a result, she does not function steadily in her life.

Transformations that occur in Salma's life are very vital for her identity formation. Single transformation like the acquisition of an identity component in a single transformation as being a mother influenced her self-definition. She becomes a mother, but her daughter is taken away from her right after her delivery. Along her journey she suffers from unstable and fragmented identity as her motherhood is not acquired[212]. As a mother, she wishes to raise her daughter as she lies to tutor about her (Faqir 197). She is all the time hearing her Layla's cries and callings which continue reasoning in her head. She takes medicines since she lost her to help herself sleep and forget them (112-113, 322). She voices her craving for her daughter after all those years when she meets her mother again back home saying: "[w]here is my daughter? Is she alive or dead? My eyes are hungry for her face? My ears are tuned to one call, "Mama", my nose sniffing for her scent. Bring me a blanket she had wrapped herself in, shoes she had worn, a lock of her hair!" (266). Her unaccomplished motherhood contributes deeply to her identity crisis. Even if she becomes a mother again to a baby boy and seems to have a happy family, she finds it less fulfilling and less satisfying than she had expected as her attachment to her daughter became more stronger as the time passes.

The key constituents of Salma's identity become completely useless in producing identity because of either *destabilization* or *trivialization*. Hima and England, her names

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[212] Salma becomes a mother but is being deprived from her motherhood at the same time. When standing in front of the baby clothes shop she recalls what the doctor has said to her "You have to cut your ties with the past, you are here now so try to get on with it'" (17).

Salma, Sally and Sal, and her marriage to a British man have experienced *destabilization*. Her family, her Arab Bedouin origin, her race, her gender, and her religion have endured *trivialization*. Besides her age[213] and bodily characters[214] are by nature unbalanced and are consequently unstable to fulfill the continually defining criterion of identity formation. The new major constituents of Salma's identity that appeared to substitute the existing ones make her self-definition mechanisms alter from the simple, passive well-defined processes to complex, problematic, and ambiguous ones. In her native country, her identity seems without issues, yet, quickly after her pregnancy, many transformations have to occur upon her and her life. Modern self-definition necessitates choice, accomplishment, and recurrent redefinition of the self. Her motion towards a more difficult and challenging self-definition mechanisms is a main cause for her identity being a problem.

IV.4.1. Father-Daughter Relationship

Erikson's (1968) clinical observations support the picture of 'clinging, intrusive' mothers and ambivalent fathers as the typical background for identity deficits in their sons during adolescence. Salma's father and mother plays an important role in depicting the main factors that impacted her earlier identity deficits. Although she loves her father[215] and remembers his words "you are lucky to be born Muslim… because your final abode is paradise. You will sit there in a cloud of perfume drinking milk and honey'" (Faqir 19), and his kindness (209), she criticises him for being both a semi-practising Muslim. She also keeps an image of him as a weak and naïve person. Her identity component like religion is influenced and disturbed by her father practicing Islam. He forces her to wear the veil (129) and talked to her about alcohol as being forbidden (265), but he did nothing to protect her from her brother. As a Muslim conservative father, he influences her life by enforcing the strict conservative societal code.

Salma describes his physical appearance when she sees "[h]is thin tall dark body spoke of years of horseriding, ploughing and reaping" (Faqir 45). For her, he is a passive man whose "… wandering eyes spoke of days of looking at the sky, waiting for clouds to

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[213] Age is unstable since it continuously changes, thus, it is a "temporary or transient identity component." (Baumeister 132).

[214] In modern societies, the decline of the system of arranged marriage has raised the importance of physical beauty and charm as a tool of attracting individuals of the opposite sex. Many people try hard to look attractive, and it seems likely that one's attractiveness is a vital component of one's self-concept and self-esteem. (Baumeister 133).

[215] Her relationship to her father siting in his lap smelling his Musk Gazelle, sitting in "his lap to soak up his warmth and feel his ribs rising and falling against me" (19).

be blown in, waiting for the rain to come and save his crops" (45). She all the time questions why this string man is weaker than the imam and why he cannot sell his olives before getting a fatwa from the imam so his boxes of olives rot in the store (45). He holds the title "Haj" which refers to a practicing Muslim man who has taken the pilgrimage to Mecca as a fulfilment of one of the key pillars of Islam. Yet, Haj Ibrahim prays occasionally only when he meets a problem in his life like when his goats are stollen or when having "a long spell of drought" (19). Her father is portrayed as a semi-practising Muslim as he insists on making his money the right way as a Muslim even though he occasionally prays to Allah.

IV.4.2. Mother-Daughter Relationship

Salma's mother is portrayed as a weak[216], ignorant, naïve, and submissive woman. In the novel, Salma seems to love her mother as she remembers her always when she is in England and asks about her in her letters to Noura saying: "[h]ow is my mother? I do hope she is taking care of herself. I still remember her rough hands running over my face, blessing it. I still remember the freshly baked bread, honey and spiced ghee butter sandwiches" (Faqir 55). She misses her "horribly" (289) and remembers her sitting with her under the fig tree drinking mint tea (58) and remembers her showering her (86) and telling her stories (95). Unlike Salma's father, her mother seems to be more protective as her fear that Salma will be killed by her brother is obvious and as she flees her to Nahla; her teacher, to protect her (47).

As a kind woman who loves her daughter, Salma's mother is unable to visit Salma in prison as she is threatened to be shot by Salma's father if she does (Faqir 59). When Salma has left, her mother "was half blind with grief" (55) and that is why Salma bought her some expensive spectacles as her "gentleman husband gave [her] money and advised [her] to buy the bifocals" (55). Salma's feeling of safety provided by her mother is missing when she is away from her. To generate this feeling, she keeps her mother's shawl and wraps herself with it whenever she is sad, lost, and afraid (34, 73-74, 107, 254) and keeps her mother's letter to read from time to time to sooth her (170).

This part has explored Salma's identity progress by investigating the multiple identities she adopts in her journey. In Hima, Salma seems a conservative Muslim wearing the veil and loose dresses but secretly meets Hamdan and is pregnant out of wedlock which

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[216] Her mother has nothing of her own, her brother took her share of the farm (200).

is against both her society and religion's principles. In this conservative context, she is unable to live and wishes liberty. After her escape, whenever this liberty is granted to her, she thinks that she should be a semi-practising, open-mined and flexible Muslim in England. Therefore, her identity construction is troubled with what the West offers her and what she desires as an Easterner who want to belong, and with what she embraces and what she discards in both lands.

After her marriage to John, Salma gains a family in England contrasting to her drifting without roots when she first came to England. Even if she becomes British by this marriage, she is not utterly English as her Englishness is influenced and restrained by her Muslim Bedouin Arab heritage. Her identity is the implication of her multicultural heritage which predisposes her as a hybrid. Her effort to rebuild her life in a havoc ends up in 'mimicry' as her differentiation from the native British is obvious. The embracing of a Western name and the Western culture by discarding her Arab name and her Arab Bedouin Muslim culture puts her on the margin where she remains excluded from Western 'space' forever.

Conclusion

This chapter has attempted to thoroughly investigate Fadia Faqir's *My Name is Salma* failure of self-identification. Part one has discussed the different forms of alienation Salma experiences beside to the alienation of the reader. Part two has dealt with the exiled Salma's *in-betweenness*, memories and nostalgia beside to the effect of borders on her journey. It has also investigated the theme and issues of identity and attempted to answer the questions proposed in this thesis. The different aspects discussed in the theoretical parts has been applied on the main protagonist of the novel, on her experiences and relationships. Salma's identity has been fully scrutinized while major internal and external forces and aspects has been described vis-à-vis her identity problems and issues.

Salma's identity is not stable but moves from that of a conservative Arab Muslim and Bedouin into that of a British semi-practising Muslim with Arab Bedouin origins. Her original identity seems to be more stable if the stated changes do not occur in her life. For her, England offers her various liberties and choices she needed in Hima, however, adapting them unavoidably affects her identity formation process. In this new society, it is no longer compulsory for her to cover her hair and herself, she can drink alcohol, go to bars and pubs, freely speak with strange men and break all what is presented as boundaries in her home without being afraid of terrible consequences, though she still holds her

Muslim faith. In the conservative Muslim Hima, Salma must obey the guidelines and follow the traditions of the village, thus she feels powerless. Whereas in England, where Islam is marginal and modernity affords more freedom, she, as an Arab Muslim immigrant, finds herself with no options but to conform to the Western secularism of the host country to succeed; but eventually fails. As a result, she feels isolated, unaccepted, unwelcomed which cause her meaningless and alienation. Immigrants, like Salma, feel "alien" in the West. *My Name is Salma* shows how she, as her fellows, experiences a sense of alienation in the English society specifically and in the West generally. They are victims of politics, religious and racial discrimination, geography, and marginalization.

The issue of identity and the theme of exile and alienation emerge powerfully where unhomeliness, hybridity, non-belonging are all regarded as directly affecting individuals' identity consciousness and its building within the unmanageable external powers of displacement and depersonalization. Salma as an exiled and alienated woman; whose identity is affected and obstructed by her sense of *in-betweenness* attempts to find a place for herself between two spaces. In this exile she starts a fresh looking for a singularity of identity, but she fails.

This chapter has examined the issues presented by Fadia Faqir in her novel *My Name is Salma* and how her Muslim Arab Bedouin protagonist from the Levant struggles to establish her identity as a postcolonial subject and diaspora upon her migrating to England. This chapter has also illustrated that physical and cultural alienation generate issues and create problems during the process of identity formation.

Faqir, unlike Aboulela who defends Islam and idealizes it and attempts to demonstrate that Islam is the remedy for alienation and unhomeliness, condemns the logic and culture that persecute Salma and finds culpability with the localised version of Islam which tries to oppress women. Faqir seems to be critiquing both the West and the East at the same time[217]. She seems to balance between the tension put on Salma's decision and choices and tries to show that this is the life of the minority, the marginal, and the unprivileged in the West. The conflict in Salma result from herself being torn between two different identities founded on different geographic locations, languages, cultures, and religions.

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[217] In an email to Nash, Faqir argues that in this novel "both countries of origin and adoption are criticized evenly" (Nash, *The Anglo-Arab* 134).

The menace of honour killing forces Salma to escape from her home in Hima. Moving from Lebanon, on to Cyprus, then to France, Salam eventually arrives at her destination England. The physical and geographical dislocation from Hima to Exeter costs Salma both her home and homeland. Her settlement in England confronts her with a new culture; different from the conservative Muslim culture of Hima. While Hima is conservative and Muslim, England is secular and Christian. Hima is patriarchal while both men and women in England enjoy nearly equal positions. To succeed in her new setting, Salma must adjust her identity to fit in the present society she dwells. Her moving to England is a challenge to rebuild her life from the outcast position in Hima after her pregnancy out of wedlock to an expectedly prosperous life. However, England provides Salma with resistance, alienation, and issues of identity.

This chapter has explored the issues of identity portrayed by Faqir in her novel *My Name is Salma* to include the different forms of alienation and exile and the desire for a one new identity. Many factors, as fully discussed in this chapter, contribute to affecting the process of identity formation like the geographical movement, the cross-cultural movement, the feeling of non-belonging, unhomeliness, hybridity, and the painful effects of *in-betweenness*. In *My Name is Salma*, all these problems are generated by the position of women in traditional Arab Bedouin settings, by the hijab dilemma, by the honour killing, by women's freedom and oppression in both the East and the West, and by the Orientalist prejudices and stereotypes that condemns the Arab Muslim women's existence in the West. These issues are essential in shaping how Salma constructs her identity after moving from homeland into exile in Britain.

General Conclusion

This thesis has dealt with three related modern issues of both postcolonialism and diaspora studies like identity, alienation, and exile in a multicultural and globalized world where cultures and natures converge into a melting pot and make the individual stand in the middle of a crossroad without knowing which road, he/she must take. After a detailed analysis of the two novels, we have illustrated how exile and alienation contribute to generating the coexistence of multiple identities, instead of the formation of one single identity. The alienated and exiled characters in both texts have failed to achieve a singularity of identity in their journey full of hurdles.

Faqir and Aboulela's texts are influenced by their life experiences which are shaped by the different cultural values they have encountered in different social milieux. Both of them are Anglophone Arab female writers. They are themselves hybrids and belong to both their homeland and the diaspora. They both expose themes and issues which are taboos back home. They also raise questions about contemporary problems of both their Arab Eastern societies and their British Western ones, and they attempt to find answers to them. Indeed, their texts produced in English offer a vivid and realistic portrayal of both societies and construct cross-cultural bridges between them. Yet, some of their representations and their suggested solutions prove to be different after the examination of the two novels in chapter three and chapter four.

Both Aboulela and Faqir, being originally from the Third World, carry the burden of portraying the true picture of the Oriental world to the Occidental one. However, after the exhaustive exploration of the two selected novels, their depictions seem to be quite dissimilar. In *My Name is Salma,* Faqir utilizes a haphazard style of narrative that mingles the past and present of Salma's life in an interesting "braiding" manner using constantly flashbacks and flashforward techniques as well as the first-person narration. The novel's nonlinear narrative shows the dreadful experiences of an Arab woman throughout her life. The story echoes the movement between the past and the present, between the two cultures -Oriental and Occidental- and between the two languages - Arabic and English. Faqir urges the reader to stand between two spaces and scrutinize them to analyse the spaces which are characterized by two different cultures and mentalities and inspect the way they contribute to Salma's identity crisis specifically and diaspora and immigrants generally. Besides, Faqir inserts other genres and languages in her text.

Aboulela's *The Kindness of Enemies* progresses in two relatively detached narratives: a contemporary one set in modern-day Scotland and Sudan, and a historical one constructed on the account of Imam Shamil. The narrative focuses primarily on the historical part of the novel, as the contemporary characters themselves are drawn into the past. Therefore, they are themselves the audience to the other half of the narrative. The contemporary protagonists analyze the near past for echoes of their own lives, and as they do with the present, they see the past in different manners. Aboulela's narrative moves from past to present accounts by bits and pieces. By combining the two narratives together Aboulela tries to emphasize the themes of identity, belonging, alienation and exile in a novel written with an exclusive style using English. Her text, like Faqir's, embodies all aspects of the postmodern texts with its mixture of genres as an intertextual backdrop.

As Anglo-Arab novelists who are themselves immigrants and victims of hybridity, exile, and diasporic experiences both Aboulela and Faqir try to depict their anguish with their fictional stories using the language of the modern world, English, with the use of Arabic words in their texts. Yet, Faqir does more by inserting the Arab culture, Muslim practices, beliefs, and allusions with a colored mood more than Aboulela. Faqir, in her novel, uses Arabic words, proverbs either in their original phonetic representation or in translation and refers to different Arab customs and traditions, sayings, references to Arab food, herbs, plants, and clothing to emphasize the 'Arabized' oriental atmosphere. Though the text is written in English, the tale's composition is of the Arabic language, culture, and identity. The events, the characters and the themes which are presented in English in the novel are mainly Arabs and Arabic. Prominent characters in it are Arabs or Orientals in both characteristics and identity. Aboulela's prominent characters are Muslims and Christians.

Faqir's novel demonstrates a principal Oriental Arab identity and the sense of belonging and hybridity that implement a Western identity. Besides, the novel itself is an epitome of linguistic hybridity as it consists of a variation of words from different languages. The prominent language that Faqir switches to in the text is Arabic. The use of Arabic in the text refers to Salma and Faqir's attempt to refer to their native language that constructs their Arab Muslim identities. The fact that some of these words are left untranslated may denote to the choice of the author to leave the reader ignorant or to incite her/him to search the meaning through their placement in order to discover the power of

both the Arabic language and the Arabic culture. Faqir, then seems to propose a challenge to her Eastern readers to investigate the foreign language to decode the Arabic text. Therefore, the novel is a space where both the colonizer and the colonized are critiqued and contrasted. She essentially uses different strategies to illustrate the importance of the language in the establishment of one's identity and to alienate the Western reader. It is true that the use of local Arabic or Bedouin references can distance the Western reader, yet one can claim that it is not only to alienate and frighten the reader but to confirm the Orientalist's prejudices and to accentuate the alienation of the East and Easterners. As a result, diasporas and immigrants will always be displaced and will never recover from identity issues.

The decision to write in English and insert Arabic words and expressions may denote that even if the authors are becoming British by time, traces of their past identities remain in their writings and even in their thinking. Thus, the authors' identities are not fixed and singular and as diasporas their hybridity prevails forever. Contrasted to Faqir, Aboulela as a writer claims to be worth of Britishness with her perfect use of English and style, while Faqir uses Arabic language more than her. Aboulela's novel, likewise, uses some Arabic expressions and words in addition to others from various origins like Afghan, Turkic, and Russian. Besides, she inserts a vocabulary which has a spiritual meaning or relate to spiritual places and invocations to estrange the reader who feels superior and uncomfortable with it as an outsider to the religion.

Aboulela's *The Kindness of Enemies* is a narrative that blurs the line between fiction, history and (auto)-biography. It explores many characters' journeys for self-identification. It not only seeks to voice the pursuit of diasporas' identity but attempts to portray the true image of the famous figures from history who struggle against colonialism as well. In this novel, Aboulela represents the life of three prominent characters namely Natasha, Malak, and Oz from the present to delve into their selves and try to voice their predicament as diasporic individuals and immigrants who struggle in the *West*, Britain. It represents both physical and mental struggles from the present and past. It portrays the experience of most of the migrants' efforts to establish their social networks, which would offer them a sense of belonging. It also deals with the life of Imam Shamil, Jamaleldin and Princess Anna to illustrate their struggle as alienated, exiled, and estranged figures from the past and to highlight their journey of the colonized, religious, or acculturated selves who struggle for

resistance and self-knowledge. It deals with the personal struggle of these individuals from the past under the power of colonialism. By doing this, Aboulela appears to criticize the postcolonial historiography for the lack of historical discourses of Sufism or the misinterpretation of it. Characters in *The Kindness of Enemies*, either males or females living either in the past or the present, all attempt to identify themselves in their contexts.

Aboulela's *The Kindness of Enemies* offers a glance at the asymmetrical intercultural processes of translation between places of departure and places of arrival, the destination, which forever suspends the characters in a movement to and from: between East and West, between place and placelessness, between home and homelessness, between belonging and non-belonging, between homeland and *hostland*, between home and exile, between choice and in-betweenness, between cultural borders and geographical borders, between the identification of the self and the other, and between the identification of the outsider and the insider. All these are the powers that drive the characters into an anguish of the identity crisis and force them to continue the search for a one stable identity.

Characters in the two novels all suffer from physical, gender, cultural, familial, racial, and political alienation in their journey for self-definition. Aboulela's characters such as Shamil, Jamaleldin, Anna, Malak, Oz, Natasha, and Natasha's unnamed father feel alienation with all its forms. Oz, Natasha, and Malak in the modern Western world are unable to recognize the essence and meaning of their existence in the antagonistic world. They suffer from isolation because of their developing attitudes towards their origins, parents, colleagues, friends, people, societies, religion, politics, government, and ideologies within their home borders or across the world's. As a result, they become totally alienated from every existing creature and thing in addition to themselves. They feel powerless in the world they live in and feel that truth is unattainable. When British Muslims are suspected of radicalization and extremism, they are all irrespectively examined and inspected of their socioeconomic context, ethnic origins, and their degrees of integration into the British society's culture and politics.

In *The Kindness of Enemies*, Aboulela depicts the feeling of alienation as a result of prejudice against Muslims under the alleged reason of War on Terror in the modern time and under the Western stereotypes about Muslims back in history. Natasha's loneliness, isolation, estrangement and detachment from her parents cause her alienation. Malak as portrayed by Aboulela, is a victim of the War on Terror. She is alienated from her society,

pushed to its fringes, and is expelled from the nation. Shamil, too, as a warrior was alienated and badly treated. Aboulela's Oz feels exasperated and alienated as he is apprehended on doubts of being implicated in terrorist acts. Aboulela with Oz's story tries to portray the experience of many young British Muslims who feel estranged in their own country because of their religious opinions and affiliations. Aboulela victimizes the young British Muslim, namely Oz, and illustrates his feelings of insecurity, vulnerability and depicts his degradation and humiliation within a context of War on Terror, past and present, immigration and prejudice, islamophobia, and stereotypes. The novelist attempts to demonstrate the way in which Muslims' rights are confiscated and relinquished in this context. With her novel, she urges Muslims living in the West to be proud of their affiliation and struggle to prove themselves within estranging and alienating societies, instead of succumbing to their alienation and being pushed to the fringes. They should not remain prisoner of their acclaimed position and status given to them by the *Orientalists* but claim their real selves.

Alike Aboulela's characters, Faqirs' protagonist, Salma, desperately experiences different forms of alienation while crossing geographical spaces from Hima to England. Her encounter with a completely different culture, lifestyle, mentality, religion and social environment enhances her homelessness, marginalization, helplessness, loneliness, familiar alienation, self-alienation, displacement and rootlessness, and physical and cultural alienation. Because of her veil, her name, her skin colour and her cultural and religious affiliation, Salma is stared at differently by the Westerners in Britain. She is different, foreign, *Other*, and alien from the others in this Christian society. *My Name is Salma* can be seen as an archetype of the double marginality and displacement of an Arab Muslim woman who challenges both her native patriarchal society and Western racist society.

Even if all the characters from both novels experience alienation, its degree and intensity may somehow vary according to their reactions, behaviors, and feelings. Yet, they are classified under the same category when it comes to the effect of traumatic past on their physical and psychological displacement, fragmentation, and loss. The pain of being treated as an outsider overpowers the immigrants, the diasporas, and the exiles and the shock of cultural relocation leads them to be alienated and consequently affects their self-recognition and identification.

In addition, both *The Kindness of Enemies* and *My Name is Salma* portray the experience of the exiled characters. In the former, Jamaleldin, is exiled both in Russia and back home. He continuously tries to resist the pain and suffering generated from his exile but later fails. All these feelings trigger in him memories of home and make him feel unhomeliness. Along his stay in Russia, he becomes absorbed and overwhelmed in the Russian culture and his ties to his homeland start to weaken gradually, even if memories of childhood are vivid. However, even before Salma is forced to escape, she is self-exiled from her society. To save her life from her home which becomes an exile for her, she is forced to escape for peace, security, freedom, and protection. However, her physical detachment, displacement and alienation in the new country generate for her a more painful exile where the emotional expression of loss is exhibited like grief, nostalgia, and the quest for return and her ties to her homeland and her past become stronger in exile. Jamaleldin has abandoned the idea of returning but Salam has not. At home, he feels suffocated, and cannot adapt. As a result, he faces his tragic ending. Similarly, Salma with her return faces the tragic ending as a result of the failure to find what she longed for, her daughter.

Moreover, Natasha is put in a situation of extreme anguish where she spends her life trying to fit into one place, but she is always out of context, both in exile and back home. She stands between the East and the West, between the outsider and the insider belonging to Sudan in the UK, between the outsider again in Sudan and insider belonging to Russia/England while being in Khartoum. Therefore, her quest for a singularity of identity of her choice is impossible, and she is imprisoned between the walls of turmoil, dilemma, rejection, and crisis. To recover from this infected disease, if one can attribute the latter to not only her situation but to the diasporas' as well, Aboulela with her string faith in spirituality proposes through the voice of Malak, a spiritual home and belonging. Salma generates for herself a fragmented identity that is torn between two different religions, two different nationalities and cultures and two different languages. In *My Name is Salma*, Salma is pictured as a woman struggling to survive without achieving a fixed identity because of her multicultural background. Her identity is multicultural and transforming. Faqir exposes her protagonist's life in two different societies and cultures. It portrays a liminal and oppressed Bedouin Salma in a village called Hima in the East, and an alienated Arab British Sally in Exeter in the West. Yet, in both places Salma feels exiled.

Malak, who belongs to diaspora is also exiled in the UK. Even if she seems to be adapted and not deeply affected by the suffering of exile, she is conscious that there is no return to the physical home. As a result, her struggle in the novel is portrayed as a passive one if compared to Oz, Natasha, Jamaleldin and Salma. When return is not desired by the self-exiled, imaginary homes are sought for. In the case of Malak, this imaginary home is a spiritual home where she finds herself relieved and secured. Similarly, Shamil as belonging to the exiles, adopt spirituality as the wisest choice to overcome all the burdens of his resistance. Indeed, they both try to maintain their spiritual faith in their exile and recreate the atmosphere they lived in in the past instead of entirely adapting and conforming to the culture and heritage of the host land. Shamil's surrender refers to his physical surrender to the Tsar, but the spiritual surrender is to Allah's will. The story of Shamil and the whole novel is a reminder to the Muslims that wherever they go, they will find their belongings. And this occurs when one is conscious that belonging and home are linked to spiritual and not physical places or objects.

Both Aboulela and Faqir employ nostalgia to generate a sense of home for their characters who live in exile. The characters in exile can be at home with a movement between memories and nostalgia. Only memory and nostalgia can comfort them when even return is impossible. Even if Natasha assumes that she belongs to where her job, her house, belonging and career is, she is repeatedly calling back her origins, either by writing articles on Muslim past struggles, or feeling fascinated with the brilliance of her Muslim student or recalling memories and having nostalgic feelings for the past. Nostalgic feelings are generated whenever she is haunted by shame, regret, or desperate desire for a physical home where, supposedly, there is no space for crisis in the relational enterprises, coexistence, daily life, or identity. Natasha is like Jamaleldin in exile, she evokes memories of the past to encounter her home and to recover from the harshness of her exile that chokes her with prejudices, stereotypes, suspicions, accusations, alienation, homesickness, belonging and identity issues. In addition, memories help in recalling the feelings of safety and comfort that are found in home while in exile, but sometimes for Jamaleldin's memories may make exile unbearable. As a result, to avoid homesickness and adapt to exile, one must forget all his past memories, which is an impossible task. Salma, likewise, is left with the solace of memories in an attempt to find her belonging in exile. For her whom a physical return to home is rendered impossible for her safety reasons,

images and memories from the past, both visual and textual, afford her with a reprieve from the tensions that enclose and poison her everyday life. Both Aboulela and Faqir, emphasize that the exile finds home in smells, sounds and memories.

Both Aboulela and Faqir purpose a unique narrative of border experiences. Geographical or cultural borders determine the locations of all the alienated and the exiled characters of both novels, put them on the margins and accentuate their feeling of *in-betweenness*, since they do not belong to the collective culture or identity nor have a singular and stable one. As diasporic, colonized, alienated, and exiled individuals, they have powerful emotional relations to the homeland which produce a continuous longing for return and consequently this is a motivation for these writings. As members of the diaspora, Natasha, Oz, Malak, and Salma solely live confined between abstract and concrete borders and their sense of being different and of *in-betweenness* are accentuated.

Like Aboulela's novel, Faqir's is filled with stereotypical representations about Islam and Muslims in the Arab and Muslim world. Yet, Faqir in her novel seems to be both critiquing and confirming the assumptions of Western Orientalism while Aboulela seems to be critiquing them and defending the Arab Muslims. Faqir's criticism of the continuing Orientalist stereotypes about the Arabs' oppression of women is portrayed in *My Name is Salma's* plot of the honour killing. Applying Edward Said's thoughts *vis-à-vis* the depictions of the civilized West and the uncivilized East, it could be maintained that the novel is following a similar path in the depiction of Islam and Muslims in Hima which refers to the Arab and Muslim world. Whenever a clash happens between Islam and the East with the West, the latter is always the civilized and superior in all aspects. In an attempt to shape the picture of the alienated and exiled individuals who suffer from identity crises due to their religious affiliation and origins both Aboulela and Faqir refer to the Western conceptions of the East and Arab Muslims.

To clarify the significance of Jihad, Aboulela depicts the Muslim immigrants' opinions about it based on the past struggles of icons of Jihad in Islam since the *Orientalist* history texts ignore the spiritual and mystical dimensions of the past struggles and depict it as fierce aggression. In particular, the novel insists that Jihad is a spiritual struggle for the protection of one's country, religion, self and identity and it aims for the defence against hostility. Aboulela endeavours to transform the ideology of terrorism in the name of Jihad and Crusade and illustrates that they are manipulated for political profits. She also invites

the reader to well comprehend the war of resistance of Imam Shamil to avoid the misconceptions since she writes in English and most of her readers inevitably are impacted by the *Orientalist* views towards Jihad. *The Kindness of Enemies* represents the image and the nature of Islam as a religion of faith and spirituality and not of terrorism. As a result, she carries the burden of defending her ideological or geographical belonging. Western views about the Muslims are portrayed in the novel in the two stories in parallel. The narrative is an amalgamation of both the past and the present. The novel provides an exhaustive illustration of this issue that clearly affects the characters' image firstly by providing an account of accusations towards Imam Shamil and his fellows. Secondly it provides arguments that defend his deeds and actions which were influenced by his faith and personality. Thirdly it highlights the behaviors and views that Natasha, Oz, and Malak have to encounter in their life in the West as Muslim immigrants. In her mission to correct the misconceptions of the Orientalists, Aboulela uses the voices of many characters of the novel most of whom try to voice their real values, the essence and nature of their religion. Aboulela portrays the Muslim Shamil as a loving and merciful warrior and victimizes Natasha, Oz and Malak and blames the Christian Tsar for his treachery. Whereas Faqir victimizes Salma and represent the Muslims in a bad image.

As religion, Islam in this case, is one of the components of the characters' identity, they cannot get rid of it. They have to recognize, admit and be recognized as Muslims but it seems that Faqir's purpose of referring back to religion is different from Aboulela. In fact, Faqir focuses on the freedom of choice about practising it partially or wholly. In the case of the traumatized Salma specifically and the diasporas in general, religion is portrayed as one of the factors that increase tension on the shaping of one's identity when he or she is in crisis. Aboulela in contrast, does not share the same view or the same image of representation of Islam and spirituality. Her novel expresses more the experience of the historical encounter between Islam and the West, between the naïve Muslim Jamaleldin and Russia, between Malak and Natasha and the *West*, between Shamil and Anna.

After the author's attempt to represent Islam's jihad as a spiritual resistance and not a relation to terrorism, Aboulela tries to make a reconciliation between Islam and the *West* when she depicts Malak's spirituality and modernity. Malak, along the novel, represents women's position between Islam and the West, where Islam and Muslim identities have been an issue. Likewise, Salma, in *My Name is Salma* stands between the East and the

West, between Islam and Christianity, yet Faqir with Salma's voice tries to emphasize the detachment from the obligation to practice Islam fully and urges the necessity to the freedom of choice to avoid identity issues. Like Salma, Faqir moved to live in England and as belonging to diaspora she could explore the Western culture. It is true that her novel offers a glance on the reality of both Arab and Western cultures equally and enunciates the ethnic and racist gap that exists between the West and East, yet it serves to focus on the portrayal of the misogynous environments. Faqir voices the unvoiced and humiliated like the oppressed Salma and many others making their cries resonate in the world. However, Faqir's focus on one character who is an Arab and Muslim woman may invite the reader to generalize Salma's oppression on every woman of her kind. It is true that references to other oppressed women in the novel exist, yet it seems not enough to generalize the anguish to other societies and cultures instead of the reference to Arab Muslim ones. Faqir's fiction corresponds to some authentic events in the lives of various African women who are forced into exile in the West to flee the patriarchal standards of some African societies that suffocate women. In *My Name is Salma,* Islam is difficult and complicated for its countless restraints while Christianity is not. Faqir confirms the *Orientalist* attitudes regarding violence and savagery. Faqir advocates the agency for Salma and every woman living in the East in such circumstances to leave and flee and start a new independent life away from Muslim conservative societies that destroy Arab women's life. Similarly, Aboulela's aim in her novel is to voice the unvoiced. Yet, these humiliated, and disadvantaged selves are both Muslim men and women from the present and others from the past.

Aboulela exposes a predicament of identity that holds religious implication in the Western culture, where characters in her fiction depicting reality, suffer due to the Orientalists' misconceptions that lead them to refute their religious affiliation. Aboulela also emphasizes the fact that by trying to hide their origins, their colour, their accents, and rejecting their religious values with their assimilation and acculturation, both the immigrants and the second generation will always feel rejected. As a result, their self-identification fails since they are of neither side; furthermore, identity issues and crises will not be solved, and their struggle for a singularity of identity will never be achieved.

In her representation of Christian women in the novel, Faqir seems to share her view that women are more protected under the Christian faith than under Islam. Even if Faqir

seems in some situations attempting to create a balance between the general treatment of the West and the East to diasporas, it then illustrates that the West is superior and comprehensive. The Western secular culture seems to be best and the safest in this narrative. The Muslim and traditional culture of the East is stereotyped and translated as the worst and the most hazardous one. Aboulela shows this attitude by her telling the story of Jamaleldin's return that refers to this antithesis. Yet, the emphasis of this idea is a central concern for Aboulela in the whole novel. This denotes that Aboulela's purpose is to present the Western misconceptions and suggest the true nature of the Arabs, Muslims, and Easterners.

In addition to the religious affiliation and origin, the failure to find home and the agency of belonging are other powers that drive the characters into identity crises. The notion of home and its implications to achieve belonging are vital to the critical debate about diasporas. For diasporic individuals, the characteristic of home, identity, and belonging are not always consistent. Diasporas whether immigrants or their descendants all long for home; a home where their identity is recognized and preserved. Characters in the two novels are drowned in a sea of perplexity while they seek to reach a safe shore where their identity is preserved. *The Kindness of Enemies* is a space for the articulation of displacement and the desire to find a home. It is precisely the articulation of movement and space that grounds the negotiation of self and identity fleshed out by Aboulela in her novel. Home, as a physical place that Natasha longs for, is disturbing her mentally and physically. Natasha with the guidance of Malak and Shamil's experience ultimately reaches the essence of belonging and the recognition of the real home. Within herself she could recognize that surrender to the spiritual faith will definitely lead to union with a spiritual home and the struggle against both faith and other internal and external powers will lead her nowhere. Since the finding of a home seems difficult to achieve, a spiritual home where cultural, racial, religious differences, and modernity are all tolerated is the true home that one should long for. As a result, home, according to Aboulela, is not a physical space.

In *My Name is Salma*, Salma feels both homeless in her journey from Hima to England. The movement from one place to another, the people she meets, the new cultural experiences she undergoes in them impact her identity. Salma in Hima is an outcast and in England is an unwelcomed outsider who does not belong. In such a context, Salma's sense of belonging to one home, one language, one religion and one community is disturbed.

Away from home, which is an Islamic context, Salma feels deprived from the basic components of her practical identity. Her unhomeliness and sense of non-belonging has a direct bearing on her self-identification. These problems voice the theme of identity crisis and its issues to articulate the diasporas' struggles. Similarly, Jamaleldin experiences similar situation and feels the sense of non-belonging to either his home or to exile.

To achieve the sense of homeness and belonging Aboulela raises a consideration of journeying as a way of eradicating the barriers between the manner in which the spiritual and physical home are sensed in the individual's consciousness. Travelling, for Aboulela, is beneficial for spirituality in terms of the experience of unfamiliar places and the difficulties caused by this experience. She spiritualizes the experience of migration in order to propose a broad notion of what qualifies a place as a home. She engages spatial and cultural elements, in which home is "decisive to the formation of an individual's perspective of life, friends and enemies" (id). "Home", like "enemies", is not a fixed term. This Sufi journeying invokes openness, compassion, and tolerance, which influence the understanding of the self and other. In contrast, in *My Name is Salma*, the journey from the conservative Muslim society and culture to the secular and Christian one and vice versa is a physical dislocation which engenders Salma's loss of both home and homeland and generates the impossibility to belong.

Home as a component of identity and a factor that affects the sense of belonging plays an important role in people's self-definition in general and migrants, exiles, and diasporas specifically. In *The Kindness of Enemies*, travelling is made essential for Natasha to come to terms with her idea of home. After her struggle to find a home, her travel allowed her to finally discover that even the physical home where memories exist is not the real home. Until the end of the novel and after her return to England she discovers that home is spiritual where Islam is an antidote to migration and diasporic suffering. Malak and Natasha, at the end, unlike Oz and Jamaleldin create a new space, a religious space, as their new home, and relocate themselves in it. Malak finds it in *zikr* and Natasha in her book about Sufism. Aboulela's text stresses the possibility for migrants and the diasporas to generate homes away from home and to show that the weakness lies in the desire to find a physical home in the journey for self-definition. Thus, Aboulela suggests that if one can make a reconciliation between the feelings of homeness felt at each movement, the person will not face homesickness. Smells, sounds, memories and feelings all contribute to shape

the home we opt for. For Salma's case even after a long time spent to establish for herself the life she dreamt of; she feels unhomeliness and insists on her return as she believes that her home is a physical place where her daughter is. The death of her daughter and her death at the end of the novel may refer to the non-existence of home even at home; an illustration shared by Aboulela. The only home is a spiritual one where every human being will ultimately end up in. Perhaps, Faqir, tries to tell her readers that home is a complete exile when it is built by man, by his faith, by his mentality and sculptured by his authority.

Hybridity is another power that contributes to the alienation and exile of the characters that distort their identity formation process. Hybrid identities create complexities and ambivalent feelings of not knowing where one belongs. The cultural hybridity of Natasha, Malak, Salma, Jamaleldin and Oz and the linguistic hybridity to represent their story is clearly prominent along the two novels. People have always had identities and only the transformation that occurred in their identities worried them as what affects it, how it is generated and the manner it is carved. Many transformations in Salma's life like being threatened by honor killing, her detention in the Islah prison, her escape from it, meeting other people, learning a new language, and integrating in another culture and society, all contributed to her identity transformation and issues.

Salma's identity crisis is not only related to the change in her name, her society and country but it is connected to her integration and assimilation in the British society. With her escape, Salma desires peace, freedom, success, and a sense of belonging. Everything in Salma's identity has been adjusted according to the new setting and the new circumstances, yet she is unable to form a stable identity as she is discriminated against and distinguished as the *Other* and becomes hybrid. Natasha, likewise, seems to have few problems with her identity until the incident at Oz's house, her identity became an issue. Jamaleldin, similarly, while living in his home country, seems to have no problem with his identity until he was introduced to a Christian community, thus, questions and issues about his identity were raised.

In the process of self-identification, the individual is expected to discover standards for choosing amongst opposing choices. The necessity of choosing two physical homes or two identities is a real issue in the two novels. In *the Kindness of Enemies*, Natasha is faced with a choice in her life: to either reject her identity as a Muslim, when accusations turned towards her, or to confirm it, in the court. In these circumstances she feels torn between

two values. If she rejects her origin she is seen as a traitor, so she is unable to do so even if she wishes to hide her affiliations like many other immigrants. She feels unable to decide about her behaviors, that is why she seeks orientation and advice from Malak, Grusha and Yasha. Oz and Jamaleldin also face the same issue. He is torn between being proud of his origin and heritage and refuting it when he is accused of terrorism. Jamaleldin, likewise, is standing in the middle of the extremes where he either succumbs to the Tsar's culture and religion and will always be rejected or repents and readopts the culture and religion of his father and accepts his cultural hybridity. Aboulela in her novel concludes that, in the middle of postcolonial and diasporic contexts which are shaped by modernity, globalization and racism, one will only reach a self-definition by making a reconciliation between choices and staying away from the obligation of choosing amongst them.

In *My Name is Salma*, Faqir suggests that Salma's choice of Muslim identity in England appears much stronger than her Muslim identity in Hima, as she suggests that choice is important in one's life. *My Name is Salma* illustrates that the key difference between the two Muslim identities of Salma is that her first identity from Hima is forced by her society, which makes her unsatisfied with it, while the second is chosen freely by herself but makes her feel unhappy. However, Aboulela does not give an image of Islam as being imposed by force or chosen freely, she remains neutral. Salma, in Hima is a Muslim and in England she is not since she appears enthusiastic in practicing Islam in England than in her home country. In Hima, she is outwardly a Muslim, even if she is not convinced of it; secretly she commits sins and behaviors forbidden in Islam. However, in England, she mimics the mentality and the behaviors of an open-minded Western woman and adopts the British lifestyle, but inwardly tries to preserve her Muslim identity and heritage. In the land of enforced choices for her kind, she continuously keeps doubting her actions and assessing and evaluating her behaviours as an alienated and exiled individual.

Both Aboulela and Faqir with their two novels deal with a consensus. Faqir represents the East and West as totally paradoxical and suggests the failure of the consensus. The latter is characterised by the marriage between Salma, the Arab, Oriental, and Muslim character, with John, the British, Occidental and Christian character as it fails to provide Salma with what she longed for. It is true that by the marriage she seems to suggest the peaceful reconciliation between individuals with different ethnical, cultural, and racial differences where trust and respect are shared as the union in a marriage indicates but by

the end of the novel this fails. Perhaps, Faqir wishes to draw an image of a world which will be the welcoming home for everyone. However, while faqir shows that the West offers Salma a better life, Salma returns back to her home country since she cannot forget her past. At the end, Salma meets her ultimate death which is not a promising ending. The latter indicates that faqir suggests the conservative, Muslim and traditions of the Arab Bedouin community stand always in the face of advancement and progression and generate internal and external issues that hinders the individual to discover his real self. A consensus for her may not be a good solution while the agency of choice is more crucial though it is represented as having not cured the wounds of Salma's identity issues.

Aboulela's novel is a space for reconciliation between *Islam* and the *West* between spirituality and modernity, a space of coexistence "we worship the same God" (150). The novelist tries to illustrate that Islam suggests belonging, a belonging independent from the characters' physical location as a remedy for identity issues. Aboulela advocates that the consensus between the existing identities that go through changes and transformations must adopt acceptance to live happy, otherwise, one will spend one's whole life questing for something that is impossible to be achieved. Living between blame, regret and rejection, Natasha feels the need to break away from them and build her life again. She struggles to generate a new identity by being British and ignoring her hybridity instead of fusing the African-Arab Muslim identity with the Christian Georgian one in order to fit in. To reach this identity, faith and hope must be the only companion in her journey.

Aboulela illustrates that all the efforts are in vain since there is no single and new identity. She also contrasts the character of Natasha to Jamaleldin who preferred to continue hoping and struggling. With reference to his death after the long struggle for self-identification, the writer suggests that struggle will lead to nowhere. However, Natasha continues living after being convinced that her search for a permanent safe home and a singularity of identity is impossible. With the real ending of Jamaleldin, the novelist suggests another optimistic and hopeful ending for her fictional character, Natasha. It is true that Natasha's journey is quite similar to Jamaleldin's and Salma's, yet it does not end tragically. To survive, a reconciliation is suggested by the author. She chooses not to generate and repeat the same ending from the past by providing two important three tools for survival. The first one which is faith in and recognition of the nonexistence of a physical home is provided by Malak. Spiritual home allows the person to continue living

and not succumb to the hardships of life. The second one is by making a reconciliation between religion and modernity to fit in. The third one is by making a reconciliation between the past and present which is symbolized by Natasha's half-brother, Mekki.

Both Aboulela's *The Kindness of Enemies* and Faqir's *My Name is Salma* deal with the misfortunes of the immigrants and exiles in alien lands, their longings for exile when at home, the longing for home when in exile, the struggle to resist and survive with alienated positions along their thrust for a singularity of identity. They also delve into the emotional bewilderment and the physical and social displacement inside cross-cultural dilemmas. Both novels continue to develop further issues that relate and generate the themes of identity problems, exile, and alienation. By cleverly portraying the tortured and silenced selves and translating the Arab and Muslim struggles, both Faqir and Aboulela have claimed a place in the Western literature. Their accounts portray factual social documents on agonized selves through creative and fictional constructions.

In our investigation of the two novels, identity is portrayed as having countless issues, like home, the movement between places, the importance of space, East/West oppositions, belonging, hybridity. Through our investigation, we have aimed to illustrate that this novel is an epitome of the impossible achievement of a one, stable, fixed identity for both the alienated and exiled characters in both *The Kindness of Enemies* and *My Name is Salma*. We have also tried to focus on identity crises, particularly, when it is difficult to assimilate, acculturate, and belong. In a desperate attempt to find the raft to survive in the sea of dilemmas, the characters' journeys depict the failure of the establishment of one identity which rests upon a physical, stable, recognizable home and known and accepted belonging. Through developing a catalogue of positions and experiences linked to diaspora, the wounds of colonialism and the *War on Terror* we hope that our investigation reached its aims and succeeded in answering its principal questions. Finally, we would recommend further autobiographical studies in both Aboulela and Faqir's novel since this research has established that there is a connection between their narration and their lives. Their other novels can also be examined using other theoretical approaches.

Summary of *The Kindness of Enemies*

In this narrative, the novel is divided into two parts that take place in geographically different sites: Scotland, London, Khartoum, Akhulgo, Georgia, Petersburg, Dargo, Warsaw, and lastly Makkah. The novel progresses in two relatively detached narratives: a contemporary one set in modern-day Scotland and Sudan, and a historical one constructed on the account of Imam Shamil. The narrative focuses primarily on the historical part of the novel, as the contemporary characters themselves are drawn into the past. Therefore, they are themselves the audience to the other half of the narrative, to prepare the reader for the unfolding of the events from the past which they glorify. The contemporary protagonists analyze the near past for echoes of their own lives, and as they do with the present, they see the past in different manners.

It is 2010 and Natasha Wilson, born Natasha Hussein in Khartoum, a half Russian, half Sudanese professor of history at a Scottish university, is investigating the life of the Muslim leader of the anti-Russian Resistance Imam Shamil and the nineteenth-century Caucasian War. The war witnessed a violent Muslim endurance to the Russian invasion of Chechnya, Dagestan, and Circassia.

In her mid-thirties Natasha is overweight. She lost her mother, her relationships with men have failed, and she has lately had an abortion. When Natasha discovers that her favorite student, Oz, Ossama Raja, is not only descended from the warrior but also owns Shamil's legendary sword, the Imam Shamil's story arises vibrantly to the existence. Natasha visits Oz and his mother, Malak's home to see the sword and was invited to stay for two nights because of the record-breaking snow. Later, Natasha is involuntary confronted with problems she had long attempted to avert- that of her Muslim heritage, due to her intensified relationship with Oz and his attractive actress mother. When Oz is unexpectedly apprehended as suspicion of terror-related activities at his house one morning, Natasha become conscious that all she values is threatened.

Later we learn that Oz has been sending emails with a surname "SwordOfShamil" to Natasha with subject lines as "Weapons used for Jihad". The police also take cell phones, laptops, CDs, of all of them in addition to the sword of Shamil. When Natasha is back home, she discovers that her apartment has been robbed, and she is obliged to find a place where to stay. The e -mails that Oz had exchanged with Natasha, containing a research paper on the weapons used for jihad, redirect the doubt towards Natasha, who is interrogated and has her office searched by police.

Aboulela then starts a parallel narrative set in Caucasian Georgia in 1854. Back in the past, Imam Shamil's son, Jamaleldin, has been detained as a captive by the Russians as the tsar's special

guest since 1839. Jamaleldin enjoys the life in St. Petersburg, Russia, where he is reared as a Russian officer and a gentleman. Tsar Nicholas I ask Jamaleldin to rule Chechnya and Dagestan on his behalf.

In 1854, Shamil, tenacious to retrieve his son, he spearheads the Lezgins; a gruesome tribe that follows him, in an attack against the Georgian estate of Tsinondali. There, they apprehend the granddaughter of the last Georgian king, Princess Anna Elinichna, her two children Alexander and Lydia, and a French governess, Madame Drancy, as captives. Shamil intends to exchange them for his son. During the fearsome horseback kidnapping, Lydia is killed.

Imam Shamil treats Anna as a guest, but she is still a hostage there. Anna befriends two of Shamil's three wives, however the third wife behave with her with mistrust and harshness. Later, Anna also grows a relationship with Shamil, exchanging and appreciating the other one's quality. Although Anna feels uncomfortable, she at least comes to be adapted to her abductors. Anna then learns if the exchange of the hostages fails, Shamil may take her as his wife. Jamaleldin recognizes that returning to his father after fifteen years in Russia evokes a crisis of faithfulness and identity.

Back to the present, Oz is released without charge and decides to leave Scotland for Cardiff, Wales. Natasha learns that her estranged father, who lives in Khartoum and who abandoned her after his divorce with her mother, is seriously ailing. Later, her father tells he regrets leaving her to live with her mother and stepfather Tony back in Scotland and wishes he had fought harder to keep her with him. She recalls about her mother's best friend Grusha's son Yasha, who was her first boyfriend. Yasha's wife and daughter had been killed in a plane crash a few years ago. Then, Natasha decides to return to Khartoum for the first time in twenty years. Upon her return to Scotland, Natasha intends to prepare a conference paper on Imam Shamil's peace efforts, which culminated in his "defeat and surrender"(310). The contemporary story ends with Natasha meeting Malak at Dunnottar Castle near Aberdeen.

The negotiations is lastly accomplished, and Anna, Alexander and Madame Drancy return to Russia while Jamaledin returns to the Caucasus. Later, Madame Drancy returns to France and writes a book about Shamil and his people. Jamaledin struggles to adjust to his new life, but he soon falls ill with tuberculosis and dies. Shamil's military resistance fails to protect the rest of the Caucasus. Now in Gunaib, after two weeks under siege, he surrenders to the Russians to save his people. A house is given to him in Kaluga, where he is reunified with his family. Shamil lives ten years in Kaluga before he receives the Tsar's permission to go on Hajj.

The novel concludes with Ghazi narrating Shamil's journey to Makkah and his longing to be with Ghazi, who is denied the authorization to go on the pilgrimage. His narrative provides details about Shamil's death in Medina which coincides with Ghazi's arrival at Makkah, and about the way in which he receives the news from a dervish in the holy mosque.

Summary of *My Name is Salma*

Salma is the novel's protagonist. She is a shepherdess and a free-spirited young woman who falls in love with a young man and gets pregnant by him out of wedlock. In the village of Hima where she lives, this should be punished by death, as it is a shameful deed to her family. Her lover rejects her and leaves her after she informs him of the pregnancy, whereas her brother insists to shoot her to redeem their family's honour. Salma informs her former teacher about her predicament and the latter hastens to inform the police and put her in protective custody in prison.

When Salma becomes pregnant her normal and enjoyable life as an innocent girl playing the pipe for her goats disappeared for ever. While in prison, Salma sews and cleans, and befriends other women who are also victims of the patriarchal society. Later, she delivers a baby girl who is instantly snatched away from her. After that, Salma's case interested a religious group that has helped other women with equal predicament as hers. She is smuggled out of jail in the dense of the night and sent to a convent in Lebanon. However, after the nuns recognized that she is again in danger as her brother discovered her whereabouts and he is hunting her down, Salma is adopted by a British nun who changes her name to Sally and taken to live in England as a refugee.

As soon as she arrives in England, the immigration authorities suspect the validity of her adoption documents and Salma is incarcerated in the port prison for two months before the impasse is fixed and she is permitted into Britain. She, then, lives in a hostel in Exeter, where she meets Parvin, a second generation Asian-British who has escaped a settled marriage. Later, Salma moves to live with Liz, finds a job as a seamstress and a part-time job in a bar, she learns English and later joins a course in English Literature at the Open University and builds an important friendship with Gwen, a retired Welsh headmistress. With Liz slowly becomes psychopathic, Salma tries hard to attend her before the landlady ultimately dies.

Salma then gets married to her tutor at university and gives birth to a son. While she seems to finally resolve all her problems with England and has built her new life there, Salma is constantly hunted by her home in the Levant and the memory of her daughter Layla who was taken away from her at birth. After the desperate attempts of her husband and friends to convince her to stay, Salma

returns back to Hima in pursuit of her daughter. However, she could only meet her death at the hands of her brother Mahmoud who shoots her between the eyes.

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Résumé

La recherche d'une singularité identitaire est une des questions essentielles de l'individu moderne qui tente intimement, de trouver un sens à son existence. Elle est aussi celle des écrivains anglo-arabes qui expriment cette quête dans une forme d'histoires fictives. Cette thèse se veut une humble contribution aux débats autour de la quête identitaire en référence à l'aliénation et l'exil des personnages des romans de Fadia Faqir, *Mon nom est Salma,* et Leila Aboulela, *La bonté des ennemis.*

Cette recherche est un travail multidisciplinaire appliquant étroitement les notions proposées par les études postcoloniales et les études de la diaspora. Les attitudes, sentiments, comportements et expériences des personnages vivant dans un monde colonial/postcolonial, mondialisé, multiculturel, hybride et diasporique y sont examinés de même que les causes principales des problèmes d'identité. Ce travail tente de démontrer comment la quête d'identité des musulmans en Occident est perçue et présentée par les deux auteures qui appartiennent à la même génération et qui sont issues de milieux similaires. L'analyse de l'identité s'appuie sur des interprétations de Beaumeister et Hall et de ses collègues.D'autre part, les œuvres produites par Deleuze et Guattari, Al Maleh, Hassan et Nash sont utilisées pour une meilleure compréhension et étude de la littérature arabe anglophone. Les notions de théoriciens tels que Edward Said, Homi. K Bhabha, Northrop Frye, Bill Ashroft, Griffiths et Tiffin, Frantz Fanon et Gayatri Chakravorty Spivak's, Dufoix, Ashcroft et ses collègues, Gilroy, Safran, Clifford, Hall, Cho, Brah, Tonnies et Buschmann, Kamboureli et Rushdie constituent également d'importants outils d'analyse.

Essentiellement, cette étude suggère que les personnages des romans de Faqir et Aboulela, aliénés et exilés, ne parviennent pas à atteindre une identité singulière. Jonché d'obstacles, le voyage qu'elles entreprennent confirme que l'exil et l'aliénation contribuent à générer la coexistence d'identités multiples, au lieu de la formation d'une identité singulière.

Mots clés : aliénation, exil, Fadia Faqir, Leila Aboulela, identité singulière, postcolonialisme, études de la diaspora.

ملخص

البحث عن هوية فريدة هو واحد من القضايا البارزة لكل من الرجل الحديث الذي يحاول بصمت العثور على شعور بوجوده والكتاب الأنجلو العرب الذين يحاولون التعبير عن نضالاته في شكل من أشكال القصص الخيالية. نأمل أن تتبرع هذه الأطروحة قليلاً للمناقشات حول هذه المسألة مع إشارات إلى الاغتراب والنفي للشخصيات في فاديا اسمي سلمى وليلى أبو العلا طيبة الأعداء كشكل أساسي للبحث المستمر عن الهوية وفقدانها وأزمتها.

هذا التحقيق هو عمل متعدد التخصصات لأنه يطبق بشكل وثيق المفاهيم التي اقترحتها دراسات ما بعد الاستعمار ودراسات الشتات. وهو يدرس المواقف والمشاعر والسلوكيات والخبرات من الشخصيات الذين يعيشون في عالم استعماري / ما بعد الاستعمار، المعولم، متعددة الثقافات، الهجين ومشتت. وهو ينظر في الأسباب الرئيسية لمسائل الهوية. ويبين كيف أن سعي المسلمين للهوية في الغرب ينظر إليه ويقدمه المؤلفان اللذان ينتميان إلى نفس الجيل وينتميان إلى خلفيات مماثلة. يتم تحليل الهوية باستخدام تحليل وتفسيرات بوميستر وهول وزملائه. تُستخدم الأعمال دولوز وغواتاري، والمالح، وحسن، وناش التي تتناول الأدب العربي الناطق باللغة الأنغلوفونية لفهم الأدب الخاضع للتدقيق. المفاهيم الهامة المختلفة لإدوارد سعيد، هومي بهابها، نورثروب فراي، بيل أشروفت، غريفيث، وتيفين، فرانتز فانون وغايتري تشاكرافورتي سبيفاك، دوفويكس، أشكروفت وزملاؤه، جيلروي، سافران، كليفورد، هول، تشو، براه، تونيس وبوشمان، كامبوريلي ورشدي تستخدم كأدوات للتحليل.

والأهم من ذلك، تشير هذه الدراسة إلى أن الشخصيات المنفرة والمنفية تفشل في تحقيق هوية فريدة في رحلتها المليئة بالعقبات. ويسهم كل من المنفى والاغتراب في توليد التعايش بين الهويات المتعددة، بدلاً من تشكيل هوية واحدة فريدة.

الكلمات الرئيسية: الاغتراب، المنفى، فادية فقير، ليلى ابوالعلا، هوية فريدة، دراسات ما بعد الاستعمار، دراسات الشتات.