AMBIVALENCE AND UNHOMELINESS IN BY THE SEA BY ABDULRAZAK GURNAH AND BRICK LANE BY MONICA ALI

Buse ŞİMŞEK

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Pamukkale University
Social Sciences Institution
Master of Arts Thesis
Department of English Language and Literature

Buse ŞİMŞEK

Supervisor: Assoc. Prof. Dr. Şeyda SİVRİOĞLU

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DENİZLİ

I hereby declare that all information in this document has been present in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

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This study aims to demonstrate the crisis of identity and language of the characters in two postcolonial novels; By the Sea by Abdulrazak Gurnah and Brick Lane by Monica Ali. Since these occur due to their unhomely and ambivalent situations, their identity formation will be related to these concepts. In By the Sea, the Zanzibari character Saleh Omar escapes to England as an asylum-seeker by using an invalid passport of a dead man from his homeland. Omar refuses to speak English from the moment he fetches up at the Gatwick Airport since it had been suggested to him to do and this continues during the time he spends in England. This throws Saleh Omar and Latif Mahmud – his translator – together and leads to a sequence of events from their past pains and memories from Zanzibar. On the other hand, in Monica Ali's Brick Lane, the heroine of the novel, Nazneen, moves to England due to her marriage with Chanu. Nazneen, whose world is just a small flat, is a mother of two daughters and an obedient wife until she meets Karim. This character, in the forthcoming pages of the novel, undergoes a change. Her war for freedom and independence alters her identity.

The first chapter of this study focuses on the theoretical background of this study which covers colonialism and postcolonialism. The second and the third chapters discuss the identity and language usage and non-usage of the characters in By the Sea and Brick Lane. The last part concludes the characters of these two novels embody changes due to internal and external factors and the transformation of their "self" due to the language barrier.

Keywords: Ambivalence, Unhomeliness, Language, Identity Crisis, Postcolonialism, Migration, Trauma.

ÖZET

ABDULRAZAK GURNAH'IN BY THE SEA VE MONICA ALI'NIN BRICK LANE ROMANLARINDA İKİLEM VE VATANSIZLIK

ŞİMŞEK, Buse
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Bu çalışma, Abdulrazak Gurnah'nın By the Sea ve Monica Ali'nin Brick Lane adlı sömürgecilik sonrası romanlarındaki karakterlerin yaşadığı dil ve kimlik bunalımını, göstermeyi amaçlamaktadır. Bu durum, karakterlerin yurtsuzluklarından ve bundan dolayı da ikilemde olmalarından kaynaklanmaktadır. Bu sebeple, dil kavramı ve kimlik oluşumları, bu iki bağlamda incelenecektir. By the Sea romanındaki Zanzibarlı karakter Saleh Omar, kendi ülkesindeki, ölmüş bir adamın, artık geçerli olmayan pasaportunu kullanarak, sığınmacı olarak İngiltere'ye kaçar. Omar, – kendisine tavsiye edildiği üzere – Gatwick Havaalanı'na ayak bastığı andan itibaren İngilizce konuşmayı reddeder ve bunu, İngiltere'de kaldığı süre boyunca devam ettirir. Bu sebep, Saleh Omar ve tercümanı Latif Mahmud'u bir araya getirir ve aynı zamanda, geçmiş acılarının ve Zanzibar'daki hatıralarının açığa çıkmasına sebebiyet verir. Öte yandan, Monica Ali'nin Brick Lane kitabındaki kadın kahraman Nazneen, Chanu ile olan evliliği sebebiyle İngiltere'ye göç eder. Bütün dünyası yalnızca küçük bir daire olan Nazneen, iki kız çocuğu anne ve sadık bir eştir; ta ki Karim ile tanışana kadar. Bu karakter, kitabın ilerleyen sayfalarında büyük bir değişime uğrar ve Nazneen'in özgürlük ve bağımsızlığını kazanma savaşı karakterinde bir başkalaşıma sebebiyet verir.

Bu çalışmanın ilk bölümü, teorik altyapıyı oluşturur ve koloni ve koloni sonrası döneme ait bilgileri kapsar. İkinci bölüm ve üçüncü bölüm ise By the Sea ve Brick Lane romanlarındaki karakterlerin kimliklerindeki değişimi, dil kullanımlarını ve kullanamayışlarını tartışmaktadır. Son kısım ise bu iki romandaki karakterlerin, içsel ve dışsal faktörlerden ve dil engellerinden dolayı "kendi"lerindeki değişimi belirtmiştir.

Anahtar Kelimeler: İkilem, Yurtsuzluk, Dil, Kimlik Bunalımı, Sömürge Sonrası, Göç, Travma.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS..... i
ABSTRACT..... ii
ÖZET..... iii
TABLE OF CONTENTS..... iv
INTRODUCTION..... 1

CHAPTER I
THEORETICAL BACKGROUND OF COLONIALISM AND POSTCOLONIALISM

1.1. Colonialism and Postcolonialism as a Theory 6
1.2. Post Migration Trauma and Flashbacks..... 13
1.3. Ambivalence and Unhomeliness..... 17
1.4. Ambivalent use of Language and Identity of Unhomeliness..... 22

CHAPTER II
A POSTCOLONIAL ANALYSIS OF ABDULRAZAK GURNAH'S BY THE SEA WITHIN THE CONCEPT OF IDENTITY AND LANGUAGE

2.1. Postcolonial Narration..... 34
2.2. Ambivalent use of Language and Unhomeliness in By the Sea..... 38

CHAPTER III
A POSTCOLONIAL ANALYSIS OF MONICA ALI'S BRICK LANE WITHIN THE CONCEPT OF IDENTITY AND LANGUAGE

3.1. Cultural Transformation of Characters..... 50
3.2. Ambivalent use of Language and Identity of Unhomeliness in Brick Lane..... 56

CONCLUSION..... 64
BIBLIOGRAPHY 68
CURRICULUM VITAE..... 71

INTRODUCTION

Man's greatest enemy is the man himself. In this -approximately- 4,5-billion-year-old world, human beings were in search of many things and exploration. Starting with the invention of the wheel, these handymen became rich kings and sultans in the progress of time and aimed to improve themselves, make the environment they live in better or to find their own self. For the sake of all these, they set their eyes on the unknown lands to exploit and sailed outside their homeland, laid waste in many lands, used the weak as their slaves, created World Wars and made the whole world a graveyard. In the meantime, pacifists were struggling against the negativities caused by those disasters, sought for their mission in this life, the meaning of their existence and also who they actually are. In time, human beings perhaps took their lesson, wanted to become more humanist and aimed to diminish conflicts among countries. Nevertheless, having a desire to have better, human beings did not stop exploring and changing the destiny of people in those nations.

In the 15th and 16th centuries, developed countries of Europe were in search of new trade routes, raw and natural materials outside their lands to be able to make their economy better. Portugal, at first, and then other countries such as Spain, France, Belgium, Netherlands, Germany and England sailed, discovered unknown places and colonised the countries and some parts of the continents such as North and South America, Africa, India, Australia, the Middle East and Asia. As for the country that the sun never sets, the British Empire's first attempt to discover overseas was the time of Queen Elizabeth I. Their sought for resources led England to reach its top over time. This also paved the way for the Industrial Revolution in the 18th century, which was the time the British Empire proved its strength. In the 19th century, England owned and ruled most part of the territories and spread its own customs, culture and language.

To be able to explain this period better, colonialism can simply be defined as a "domination" of the stronger and superior territories over the inferiors, in other words, "others[1]", and to "control" their customs, religion and language (Horvath, 1972: 50). In time, India, at first around the 1940s, declared their independence and later colonised countries followed them. In spite of the fact that this was the closure of the colonial era,

[1] This term was not taken from the source given in the citation. However, it was still given in quotation marks to emphasise in this specific sentence and since the term "other" is most used in postcolonial writing.

what was left after this period became both a literary topic and a theory, and it was called "postcolonialism". Postcolonialism emerged in the 1990s and Edward Said's *Orientalism*, which was published in 1978, is considered to be the milestone for the postcolonial theory. Besides Said, Gayatri Spivak, Bill Ashcroft and Homi K. Bhabha developed this theory and their works focused on universal issues such as exploitation, race, migration and racial differences due to the domination of colonisers on another population.

Even after declaring their independence, the formerly colonised countries still could not get over the results of being ruled by a strong nation. As a result of this dominance by the superior, people of non-Western territories left their homes and emigrated due to various reasons after the independence of their country, hoping to find peace and better job conditions in the colonisers' lands. While this made the West a multicultural society caused by their territorial expansion politics, these non-Western people who are asylum-seekers, immigrants and refugees carried their life in luggage on their way to Europe remained in limbo. Robert J. C. Young describes them as below:

> Life has become too fragile, too uncertain. You can count on nothing. You have become an object in the eyes of the world. Who is interested in your experiences now, in what you think or feel? Politicians of the world rush to legislate to prevent you from entry into their countries. Asylum seeker: barred (Young, 2003: 12).

Despite the fact that the results of being a colonised country and its effects on people seem more harmful and pessimistic, this period had also benefits. Since literacy was encouraged by the Europeans, for example, people put their experiences on paper and supported postcolonial literature writing. Postcolonial writers "create a pre-colonial version of their own nation, rejecting the modern and the contemporary, which is tainted with the colonial status of their countries" (Barry, 2002: 128), hence, it draws attention to the "awareness of representations of the non-European as exotic or immoral 'Other'" (2002: 128). Therefore, postcolonial writing and theory aim to study what remains on the people who were once ruled by European imperialists.

In the scope of this study, Abdulrazak Gurnah, the author of By the Sea and Monica Ali, the author of Brick Lane are also immigrants in England. Gurnah, as a Zanzibar born British author, lives in England and gives lectures at Kent University at the time of writing this thesis. Monica Ali, on the other hand, is also a settler who is originally from Bangladesh. Gurnah puts such themes in his novels as silence, post-

trauma, departure, displacement, sense of guilt, belonging and shame. In addition to these themes, in his sixth novel By the Sea, he also demonstrates the lives of refugees and asylum seekers via Saleh Omar, who is one of the narrators of this work. Leaving the East coast of Africa, he tries to enter England by using the name of Rajab Shaban Mahmud who died in Zanzibar years ago. He is the father of Latif Mahmud, the second protagonist of the novel who is also a literature professor at the university. Although Saleh Omar actually has a full grasp of English, he remains silent and pretends as if he cannot speak and understand English while talking to the employees at the Gatwick Airport. Latif Mahmud, on the other hand, is mastered the English language and a poet at the same time. These two character's paths cross thanks to the advisor Rachel Howard, who contacts Latif Mahmud to help Omar by being his translator. While By the Sea demonstrates exile, post-trauma, alienation, language, identity and a Zanzibari country that survived the dominance of the European colony, it at the same time tells stories and cultures of the East Africa of these two narrators, by flashbacks and memories. Written *in medias res*, characters throughout the novel share their past stories in their current life in England and this enables them to discover their real identity. Focusing on the life of Omar's exile by the sea in this new land, Britain, at the end of the novel, family histories of these men are revealed. Since Salih Omar is an asylum seeker, and Latif Mahmud is a refugee, they are negatively affected by their lives in England.

On the other hand, the case in Brick Lane is different. Just like Gurnah's novel, Ali's work also deals with exile, memories, alienation, language and identity. Nevertheless, the protagonist Nazneen and her relationship with her husband and family members make this novel different and special. Being a traditional woman, Nazneen is married to a religious, strict, and traditional man, Chanu and moves to England because of her marriage to him. From the beginning to the end of the novel, fate shapes the behaviours of the characters, especially Nazneen, since she is resigned to it from the day she was born. When her mother Rupban gave birth to her, it was thought Nazneen would not live longer since she refused breastfeeding. Rather than taking her to the hospital, her mother does not fight against her children's fate. During and at the end of the novel, Nazneen evolves from nature to nurture, struggles against her fate and her own wishes along with the other characters, her relationship with her sister Hasina and a love affair with Karim will be seen. As for the language issue in the novel, while in By

the Sea Saleh Omar can speak in English but refuses to do so, Nazneen can only say "thank you" and "sorry" and this prevents her to mingle with the British community. On the other hand, her husband Chanu is so good at English that there is no language barrier in his communication with friends and co-workers. For this reason, her addressees are mostly from the people of her own community which prevents her to break her own shell and find herself.

People today are not dealing with the domination of a superior in their lands, or their goods are not used by the stronger one. Instead, this act became a benefit to them, and they took this opportunity to seek better living conditions. Nevertheless, they were never accepted by the coloniser community because of their skin colour, the accent of their language, the way they dress and their lifestyle. They were given jobs that no one even would like to do to be able to fit into the community. Immigrants, who leave their homes and seek better conditions in the West, started a new chapter in their lives. Being far from home affected their identity strongly. Some questioned who they really are due to being in an ambivalent situation and state of mind. This situation mostly ends up with the departure of their current place and going back to their homeland again. On the other hand, some wanted to be accepted as Westerns and either refused or forgot their origin

Therefore, the sub-discipline of language and identity is one of the most common topics in postcolonial writing since most of the immigrants question who they really are due to their ambivalence as a result of unhomeliness. Gurnah's and Ali's novels and those disciplines are chosen on purpose. The main reason, first of all, Gurnah and Ali have never been compared in a work together. No matter how their work seems to be different, they are specifically chosen to show how different genders and people of different nationalities deal with being "Other". The main characters of these two novels demonstrate the aspects of unhomeliness and ambivalence which affect their identities and cause their transformation. Nazneen's and Saleh Omar's journeys from their homeland to England create different stories and also different endings for each novel.

As a result, and because of the reasons written above, the aim of this study is to discuss the characters in two postcolonial novels and analyse their identity and demonstrate their experiences with the English language. Each character of both novels, By the Sea and Brick Lane, demonstrates hybridity, mimicry, ambivalence and

unhomeliness, which are the terms coined by Homi K. Bhabha. Hence, this study will mainly focus on the analysis of unhomeliness and ambivalence while demonstrating the identity crisis and language problems of characters. Abdulrazak Gurnah's protagonist Saleh in By the Sea and Monica Ali's Nazneen in Brick Lane are immigrants who are living in London. While Saleh leaves his homeland and moves to England as an asylum-seeker, Nazneen is not given a choice to stay in Bangladesh or move. With an arranged marriage, she moves to London since her husband Chanu lives there. Despite the different reasons for departure, the revelation of the identity of each character, the transformation of themselves and revealing and realising the truths shape these two novels a great deal. Since these two main characters are separated from their homes, in spite of different reasons, they undergo a change throughout the novel and at the end, they do decide according to their own free will. In By the Sea, both Saleh Omar and Latif Mahmud are unhomely. As a result, while the one still struggles with who he is, therefore ambivalent, the other becomes more Western and British as a result of the long years he spends in England. On the other hand, in Brick Lane, both Chanu and Nazneen's unhomeliness predominates their "in-between"ness (Bhabha, 1994: 45). Nazneen feels ambivalence since a house is not a home for her, which is her whole world. Chanu, on the other hand, is a Bengali man who lives in England for long years, and he tries to grasp the culture, habits, and actions of the British people. Nevertheless, his unsuccessful mimicry causes his departure at the end. For these reasons, this study will start from the theoretical background to enable the readers to show the background of the era. Then, the theory will be applied to Gurnah's By the Sea, characters will be analysed at first and examined their identity along with the language. Lastly, in the second chapter, Ali's Brick Lane will be analysed from major to minor characters and their "self" will be discussed. Since fate is a strong tool and shapes the novel dramatically, while Nazneen's identity will be discussed through her fate – given by God, according to her mother –, other characters will be analysed from different perspectives.

CHAPTER I
THEORETICAL BACKGROUND

1.1. Colonialism and Postcolonialism as a Theory

"They made war and called it peace"

(Young, 2003: 37).

The very first chapter of this study will focus more on the trauma of the characters than on the sociology of the colonised by revealing their identity and language problems, which are the dominant elements in the two novels mentioned in the title and they will be analysed in the following chapters. Therefore, in order to discuss these topics and also to understand these periods better, the theoretical background of colonialism and postcolonialism will be explained at first. Later, these will be intertwined with the issues of language and identity.

In order to understand postcolonialism, colonialism and imperialism should both be briefly outlined first. Since when the postcolonial period is considered in terms of the stories told and written by people, it is not so hard to understand that they are highly connected to colonialism and imperialism. In fact, imperialism affected colonialism and colonialism shape the aftermath of colonialism.

Although imperialism and colonialism are historical phenomena, these periods were so distinctive that their impact and also their influence can still be seen on new global policies such as neo-imperialism. Indeed, neo-imperialism proves that even today the imperial and colonial activities continue despite the fact that it is done in a different way. Today, it is not as often as to see a direct force by the powerful governments compared to those years although the Middle East faces physical occupation and destruction. They rather use legacies such as institutions, economy, culture, and religion as a tool in order to control other countries.

With the advanced technologies, empires that looked for new trade routes and discovered the New World opened a new page in history and created a new ideology called "imperialism". As the name itself implies, during imperialism, emperors focused on expanding their borders and aimed to use the goods, foods and people – as slaves – of the other lands and it dates back to the earlier years of history while colonialism can

be regarded as a new phenomenon compared to it. Imperialism, according to Edward W. Said's book *Culture and Imperialism*, means "settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others" (Said, 1994: 7) and as he also says that "the main battle in imperialism is over land" (introduction: xii) since the fate of that land belongs to the new owner of that land. Indeed, imperialists aimed to spread step by step, conquering neighbour territories and then control them politically, economically and also by dominating their language, culture and customs. In the following pages of his work, Said extends his definition, and he says he is going to use "the term 'imperialism 'means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory" (Said, 1994: 9) and adds in the following lines that "imperialism is simply the process or policy of establishing or maintaining an empire" (1994: 9) and also says;

> Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination: the vocabulary of classic nineteenth-century imperial culture is plentiful with words and concepts like "inferior" or "subject races," "subordinate peoples," "dependency," "expansion," and "authority." Out of the imperial experiences, notions about culture were clarified, reinforced, criticized, or rejected (1994: 9).

While this quotation supports the distinction between these phenomena, Bill Ashcroft, Gareth Griffiths and Helen Tiffin take the subject of imperialism linguistically. Therefore, according to them, domination and "control over language" are also the key factors of "imperial oppression" besides others (Ashcroft, Griffiths, Tiffin eds, 2002: 7) and they add,

> Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality ' become established. Such power is rejected in the emergence of an effective post-colonial voice. For this reason, the discussion of post-colonial writing which follows is largely a discussion of the process by which the language, with its power, and the writing, with its signification of authority, has been wrested from the dominant European culture. -In order to focus on the complex ways in which the English (2002: 7-8).

As these explanations also suggest that imperialist powers, for the sake of making themselves more civilised and developed, spread their land that they can use their materials and wealth for their own benefit and damaged their customs and habits and these caused several results such as racism, crisis, religious problems and capitalism. Indeed, as also Frantz Fanon says, "capitalism, in its early days, saw in the colonies a source of raw materials which, once turned into manufactured goods, could be distributed on the European market […] The colonies have become a market. The colonial population is a customer who is ready to buy goods" (Fanon, 1963: 51). As a result, throughout the history of humanity and the reign of old empires, powerful empires such as Byzantine, Ottoman and Roman expanded their territory and settled them. Over time, with the new developments in technology, these powerful empires sailed across the seas and oceans and discovered new lands. These new lands in the continents such as Asia, America, Africa and Australia became a new source for them. Industrialisation accelerated and paved the way for colonialism in history.

With the Industrial Revolution of England, important movements and changing world order, a new chapter in world history has started. It would not be correct to directly decide a certain year of the emergence of colonialism. While Portugal's search for new trade routes in the 15th century can be accepted as the beginning of European colonialism, by most scholars, "the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards" (Loomba, 2005: 8) is accepted to be the colonial era. Besides his explanation of imperialism mentioned above, Said comments also on colonialism. According to him, colonialism "is almost always a consequence of imperialism, is the implanting of settlements on the distant territory" (Said, 1994: 9). Said, here, means that there is a link between imperialism and colonialism, and it emerged as a result of imperialist thoughts. When these two definitions are compared loads of connections can be listed. Similarly, also colonialists aimed to affect the language, economy and customs of other lands prominently. Nevertheless, policies of imperialism and colonialism are only parallel but never totally the same. Although both of these terms are used often together a lot due to the fact that they have almost the same meanings, there is a detail that separates them from each other. In the simplest term, both imperialism and colonialism aim to have control over land; nevertheless, imperialists did not aim for settlement unlike colonialists, but they rather aim to expand their territory and dominate a land due to economic, religious and

political reasons. On the other hand, colonialists do not aim for expansion, but they control over other lands and get the benefit of them in order to become a superpower.

This issue is covered in depth by Ania Loomba in her work *Colonialism, Postcolonialism* and her definition of colonialism puts light on the discussion. At the very beginning of her work, she takes the definition of colonialism from the Oxford English Dictionary as "a settlement in a new country … a body of people who settle in a new locality, forming a community subject to or connected with their parent state" (Loomba, 2005: 7) and accordingly, the term "comes from the Roman 'colonia 'which meant 'farm 'or 'settlement', and referred to Romans who settled in other lands but still retained their citizenship" (2005: 7). In her following lines, she adds, "colonialism can be defined as the conquest and control of other people's land and goods […] it has been a recurrent and widespread feature of human history" (2005: 8). On the other hand, according to Michael Adas,

> Colonialism suggests processes that are global in scope, of relevance to human societies everywhere […] Colonialism is deemed to be one of the global forces that has defined the modern age; empires are seen as modes of state expansion with an ancient lineage, increasingly anachronistic in an era of industrialization and high technology (Adas, 1998: 371).

According to Adas' quotation, colonialism is about conquering a nation and controlling them. Although the primary aim of the colonial countries was to seek and find the trade routes, this situation led them to a power struggle among other developed countries. In fact, while the coloniser countries were expanding their territories, they were also using the goods of the primitive tribes. This also shows that the European colonisers are united for the one basic goal: they all wanted to become the richest country in their current world.

In ecclesiastic perspective, all colonialist countries such as France, Netherlands, England, Spain and Portugal aimed to spread Christianity to Africa, Asia and other continents that did not accept Christianity as their religion. Barbara Bush comments on this religious issue during the imperial period as by using quotations from different names,

> Formerly pagan empires were now defined by cultural and political universalism, rooted in the unifying religions of Christianity and Islam that justified the exercise of imperial

> power and made it more effective. In its latter years, the Roman Empire was reconceptualized as a Christian world empire with a destiny to prepare the way for the kingdom of God, a universal society rather than an imperium created by conquest, although, stresses Lintott, this remained an aspiration rather than a reality (Lintott, 1993, p. 193). Nevertheless, the Emperor Constantine's Byzantine Empire (AD 324–37), a direct descendant of polytheist Rome, had some success in unifying the fragmenting Roman Empire through Christianization (Fowden, 1993, pp. 3, 127, 170) (Bush, 2006: 11-12).

As the quotation also suggests, during the imperialist time, empires spread out and imposed their own religion to not only pagans but also Muslims. Specifically referring to the black people of the African continent, the others would never be able to enter these Christian holy places. Since, according to Frantz Fanon, "the Church in the colonies is the white people's Church, the foreigner's Church. She does not call the native to God's ways but to the ways of the white man, of the master, of the oppressor. And as we know, in this matter many are called but few chosen" (Fanon, 1963: 32). After all, as Frantz Fanon also says, "colonialism only loosens its hold when the knife is at its throat […]. Colonialism is not a thinking machine, nor a body with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence" (1963: 48). According to Fanon's quotation taken from *The Wretched of the Earth*, it can be understood that colonialism had a destructive effect on the colonised and religion was one of the sources that were used as a tool on the others. In fact, colonisers did not only spread their culture and language, but they also constructed churches in colonised lands where people found health by the missionary priestesses. This demonstrates that health and religious beliefs were mingled, which assimilated people in time.

On the other hand, colonialism did not only cause negative effects, but it rather had benefits on the colonised besides the above results. Loomba says,

> Colonialism expanded the contact between Europeans and non-Europeans, generating a flood of images and ideas on an unprecedented scale. Previously held notions about the inferiority of non-Europeans provided a justification for European settlements, trading practices, religious missions and military activities; but they were also reshaped in accordance with specific colonial practices (Loomba, 2005: 54).

Although the negative aspects of colonialism are discussed more than the opposite, colonised countries had also benefits for both themselves and their lands. Colonisers

gained more from the countries they took under control than the colonised. They used those lands as a trade route, established roads and rails, made an investment for their prosperity. Besides this, African people were taken forcefully from their lands and were used as slaves which made the slave market popular during that time. They were not only used as unqualified workers; besides being a clearer, taxi driver, labourer, and farmworker, their "worthless bodies" (emphasis is mine) – according to whites – were used at the wars of whites. After all, as Fanon, in *Black Skin, White Masks*, says, "white men consider themselves superior to black men […] Black men want to prove to white men, at all costs, the richness of their thought, the equal value of their intellect […] For the black man there is only one destiny. And it is white." (Fanon, 1967: 12) which proves the black people's feeling of inferiority. Nevertheless, besides these harms of colonisation, these colonised lands also found opportunities for both themselves and the place they lived in. Thanks to the advanced technologies brought by the coloniser, the living standards of the colonised are elevated. Besides, these advanced technologies and industries offered them employment opportunities which decreased poverty and increased the number of employees. These new job opportunities and also industries enabled the colonised to process food and develop their agricultural skills. Besides learning these skills, the education system brought by the coloniser increased the rate of literacy and also to be mastered at the language of the coloniser which enabled the language of English, Spanish and French the most spoken languages in the world currently. Politically, on the other hand, women were given the right to vote, to speak out and express themselves in public.

As the present days approach, around the 1940s, some of the colonised countries began to announce their independence while the others were decolonised. While United Kingdom's and France's decolonisation in Africa continued, countries such as Libya, Ethiopia, Congo and most importantly India and Pakistan declared their independence. These led to immigrations to the coloniser countries during the decolonisation period and also a source of income and welfare.

All these are connected to the postcolonial period, therefore, there is a link between them. Postcolonialism was evolved as a result of imperialism, colonialism and decolonisation as their continuity which supplies the cultural and psychological practices on people. On the other hand, it would not be proper to define postcolonialism

in sharp and certain ways and put it at a specific time. To specify the term, Ania Loomba says,

> ‘Colonialism ’is not just something that happens from outside a country or a people, not just something that operates with the collusion of forces inside, but a version of it can be duplicated from within. So that ‘postcolonialism’, far from being a term that can be indiscriminately applied, appears to be riddled with contradictions and qualifications. It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism […] It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture (Loomba, 2005: 16).

In fact, postcolonialism deals with the problems, issues and results of colonialism. As a theory, it covers the period from the 1900s to today and the theory emerged by Edward Said, Gayatri Spivak, Bill Ashcroft and Homi Bhabha focused on the universal concepts and the differences of colours, genders and races. This time course that aimed at the expansion of empires gave birth to postcolonialism and all these affected today’s culture, literature, society and identity. In short, “postcolonialism seeks to undermine the imperialist subject […] the danger, evidently, is that colonial subjects are confirmed in their subjection to Western ideological modes whose hegemonic role is at the same time reinforced” (Selden, Widdowson and Brooker, 2005: 219). In order to explain it better, Ato Quayson, a Ghanaian British professor, defines it as,

> Like post-modernism and poststructuralism, postcolonialism designates critical practice that is highly eclectic and difficult to define. The term itself is sometimes written with a hyphen and sometimes is left unhyphenated, with the two forms being used by different critics […] Postcolonialism often also involves the discussion of experiences of various kinds, such as those of slavery, migration, suppression and resistance, difference, race, gender, place, and the responses to the discourses of imperial Europe such as history, philosophy, anthropology and linguistics […] The term is much about conditions under imperialism and colonialism proper as about conditions coming after the historical end of colonialism […] Because of these features, postcolonialism allows for a wide range of applications, designating a constant inter-play and slippage between the sense of a historical transition, a socio-cultural location and an epochal configuration […] Postcolonialism has also involved attempts to formulate non-Western modes of discourse as a viable means of challenging the West (Quayson, 2000: 1-2).

As these explanations by Quayson show that it is hard to put postcolonialism in a certain place. Besides, since postcolonialism also covers the time when the colonised

decided to emigrate from their homeland and fly to the coloniser countries, theories, works and speeches made by these people mostly cover the issues of postcolonialism and examples are given by Quayson. As the benefits and harms of colonialism refer, on the one side, this affected the psychology of the colonised while, on the other side, they perhaps find a cure in writing in the language of the coloniser. Their writings covered mostly the issues of settlers, the weak and the strong controversy, and also the conflict of the identity of their origin and the identity they acquired in time.

Most of these people are now the children of the previous generation settlers of colonialism period or immigrants due to other reasons and according to Franz Fanon, whose works deal with the psychological side of colonialism and postcolonialism, "the settler still remains a foreigner […]. The governing race is first and foremost those who come from elsewhere, those who are unlike the original inhabitants, 'the others'" (Fanon, 1963: 31). Therefore, it can be said that these effects and even racial hatred towards these "others" shape today's generation in different ways, especially psychologically.

1.2. Post Migration Trauma and Flashbacks

People face hardships and try to get over their effects and results throughout their life. These experiences of hardships might be due to wars, rape, abuse, epidemic diseases, the separation from the native land, being unhomely, and the feeling of alienation in a new land. All these reasons and their effects cause stress, depression, silence, isolation, alienation, the feeling of shame and guilt on people. As a result of these effects, and recalling the past pains and flashbacks, people cannot escape from the feeling of ambivalence, and they become traumatised as a result of it. Due to the fact that trauma can also be connected to people's identity and language and since characters in By the Sea and Brick Lane can also be regarded to be traumatised, this part of this study aims to explore trauma and its effects which will then be explored on the characters of these two novels in the following chapters.

The term trauma is a broad phenomenon and its branches vary from law to "psychology, psychiatry, history, public health, sociology, and literature" (Marder: 2006, 1). Having more than one field, and since it does not have a single meaning, trauma can be regarded to be a complicated term. Cathy Caruth, one of the leading

names who focuses on psychoanalysis, and trauma in literature, discusses trauma thoroughly as an unsolvable case. According to the information given in her book, the term "trauma" has a Greek origin and it comes from the word "wound"; however, Greeks used it only for physical injuries (Caruth, 1996: 3). Besides this, it became a debatable phenomenon and many psychiatrists and philosophers also commented on the issue of trauma. Indeed, according to Sigmund Freud, trauma can be "understood as a wound inflicted not upon the body but upon the mind" (3). This wound is related to a psychological wound rather than a physical one unlike its origin and "it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available" (4) and according to Freud when people go through trauma, they are not aware of it but they rather notice it when they look back and recall their past pains. As a result, the liability of trauma can be interpreted.

Trauma has variations and it may occur both internal and external factors. Internal factors, such as rape, bullying, sexual and emotional abuse, consist of damage made to a specific person rather than a collective or a group of people. On the other hand, external factors are collective and these can be exemplified as wars, holocaust, ethnic cleansing, genocide and colonialism. In fact, people who witness such collective damages became miserable, silent, stressed and had low self-esteem, felt shame, guilt, alienation, and loss. As a result of these examples, it can be said that in spite of the fact that the reasons for trauma are multiple, the effects and feelings that occurred on people are the same.

Besides other reasons, specifically, the colonial era affected people's harmony and psychology. From the beginning of colonialism and after this period, it can be said that people were suffered and are still suffering from the effects of it. "Colonial traumas such as dispossession, forced migration, diaspora, slavery, segregation, racism, political violence, and genocide" (Craps & Buelens, 2008: 4) caused discrimination and revealed the white race superiority which is the thought imposed on the people of other races. Indeed, both the physical – such as slavery – and psychological damage made to the colonised people by the West caused pain for them. As also explained in the previous pages, people left their countries after colonialism due to economic, social, natural and political reasons. This also happened as a result of wars and the declaration of independence of the colonised lands. Notwithstanding, these people who became

immigrants, asylum seekers and refugees settled in a foreign land with pain in their hearts and homesickness.

Immigrants who easily adapted to a new place cannot be considered to be traumatised due to the fact that their lifestyle, mindset, clothing, habits and identities are shaped according to this new society which can also be presumed that this happens as a result of their survival instinct. This case, perhaps, is more common in the second and third-generation immigrants because of the fact that they are born and raised in the Western culture and their knowledge is grasped by their birth. On the other hand, the first generation of immigrants, who are born in the native land and then move to another country, are more stressed and traumatised due to the fact that they are separated from their motherland and settled in an unknown land. Those who fail to keep up with the Western culture after settling feel pain and loss of their identity and, as a consequence, they become "living ghosts" (Marder, 2006: 2). Becoming a ghost can undoubtedly be affiliated with psychology due to the fact that this feeling occurs when people go through incidents that make them traumatised.

The trauma of immigrants – asylum seekers and refugees involved – have "wound" in their hearts and minds due to various reasons such as economic, social, political and environmental effects. Besides, as it is also stated above that this case is more common for the people who are born in a foreign land and move to the West. Comparing to other generations, people of the first generation of immigrants suffered from the effects of mostly alienation. Nevertheless, on the other hand, regardless of the generations, people who abandon their countries when they are old and due to violence, genocide, forced migration and also other external reasons are also traumatised.

People who are separated from a motherland after a certain age feel the loss of values, identity, social order and harmony. Even right from the start, when an immigrant fetches up at an airport, he or she encounters unfamiliar words – and even letters for some – on signboards or hears them. An immigrant who is not familiar with the language of this new world faces the first barrier that makes them stressed due to the fact that it is expected them to adapt to a culture, their rules and environment. This audio and visual barrier leads them to either learn or mimic this language while some protest it, refuse to speak or remain silent which are also different ways of communication. On the other hand, other hardships such as different religions, financial issues, cuisine and clothing also develop depression. Therefore, people who fail to adopt

these differences isolate themselves and as a result, these hardships cause the loss of the real self, cultural norms and estrangement.

People who are traumatised and feel they are stuck in between cultures and religions suffer from various feelings and thoughts. In fact, these people continue to live in the past, their memories from the motherland and even hallucinated. Sometimes a certain smell, image and voice trigger flashbacks. For instance, in By the Sea and Brick Lane, Saleh Omar and Nazneen go back to their home via different ways of communication with the people who are connected to their homelands. Omar, who leaves Zanzibar at the age of 65, is stressed by not only the people around him but also his refusal to speak the language of the oppressor, discrimination and bullying cause flashbacks. In fact, via storytelling, he tries to establish a bond while he is in England and tries to fill the gaps that belong to his past. On the other hand, Nazneen's trauma does not occur instantly but in time. In fact, besides being also an immigrant, her environment is changed all of a sudden; nevertheless, she is hesitant to socialise and open herself to the surrounding. Since she is not a man but a woman, her wishes and dreams are cut off by a man. Feeling imprisoned and lonely in a small flat, Nazneen's world is limited due to her husband and her contacts are from the people of her motherland. Compared to the previous character, Nazneen establishes a bond with Bangladesh via letters to her sister Hasina and she recalls her past memories and dreams about the possible life of her sister.

Regardless of the reasons for immigration, people face trauma as a result of the unhomeliness and ambivalence they feel in the coloniser's land. Asians and Latinos in the US, black slavery and wars create trauma and stress which are not realised at that time but in time with the experiences. Post immigration trauma, stress and flashbacks happen when an asylum seeker, immigrant and settler do not fit into the world of the West. Leaving the known world left behind, settlers, who see themselves as a victim, experience barriers that affect also their mental health and also stuck in their thoughts from the past. While the later generations can easily manage to get over the trauma – due to the fact that their adaptation can be easier and faster – others fail to prevent the barriers and become homesick. Staying in limbo and cannot find a place to escape, some of the immigrants make their memories alive and they become "living ghosts" (2006: 2) and "homeland becomes their past for immigrants" (Çelikel, 2011: 9) that

they see all the time in flashbacks and "their homeland that they keep alive in their memories become only an imaginary home" (2011: 9).

1.3. Ambivalence and Unhomeliness

The relationship between the coloniser and the colonised demonstrate a complicated and an ambivalent image due to the negative effects of being inferior. Especially for those who emigrate to the coloniser lands cannot escape from questioning themselves, their identities, and where they belong to. As it is also found, and explained in the previous subtitles that such questions and exploring where they belong put immigrants, refugees and asylum-seekers into an unknown situation. People who cannot find answers to their questions and fail to locate themselves into a certain group and society cannot escape from the psychological results of these effects which create trauma for them. Being in an unhomely situation, immigrants recall their pasts of their homelands while they are in the West. In spite of the fact that they are physically separated from their homes, they still live in their homelands in their minds. This situation and homesickness cause their feeling of ambivalence and they fail to set their "self" and identities. These situations are also observed in the characters of By the Sea and Brick Lane. In fact, ambivalence is observed in both Saleh Omar and Nazneen due to their unhomeliness. Hence, in order to explain and understand the nature of the characters of these two novels, the concept of the ambivalence of immigrants, which occurs as a result of unhomeliness will be explained in this subtitle of this study. Since these concepts belong to Homi K. Bhabha, they will be demonstrated through his explanations and comments.

Most of the immigrants who leave their homes and settle in a new land go through various hardships. They do not only struggle with adapting to this new land, their culture, and language but they also feel lost due to the fact that they feel they belong to nowhere but rather, "they don't ever really leave home. Their bodies are here but their hearts are back there" (Ali, 2003: 24). This is explained by Homi K. Bhabha as "unhomeliness" in *The Location of Culture* (1994). According to Bhabha, this is not a physical unhomeliness but it mostly occurs in the mind of the colonised: it is "the 'unhomely' be easily accommodated in that familiar division of social life into private and the public spheres" (Bhabha, 1994: 9) and also "the estranging sense of the relocation of the home and the world in an unhallowed place (1994: 9). From these

quotations of Bhabha, it can be said that there are now two worlds for the colonised and immigrants: the one is where they are physically live in and the other is where they are born. Nevertheless, neither of these worlds become home for them. This case is seen in the first generation of immigrants stronger than the other generations. The other generations see the West as their home due to the fact that this is the place where they are born and grow up. Nevertheless, they are also affected by their parents and grandparents and this case can specifically be seen through the daughters of Chanu and Nazneen in Brick Lane. In fact, Shahana and Bibi do not have a sense of belonging to Bangladesh due to the fact that they grasp the world more different than their first-generation immigrant parents. Besides, while their parents have a dream of going back to Bangladesh, the daughters want to stay in England since it is their home. This case, as a result of the cultural and generational clash, is given by Monica Ali as;

> Shahana did not want to listen to Bengali classical music. Her written Bengali was shocking. She wanted to wear jeans. She hated her kameez and spoiled her entire wardrobe by pouring paint on them. If she could choose between baked beans and dal it was no contest. When Bangladesh was mentioned she pulled a face […] Shahana did not care. Shahana did not want to go back home (Ali, 2003: 147).

As it can be seen from this quotation that Ali demonstrates the location and picture of the children of the first-generation immigrants through Shahana. In fact, in spite of the fact that Chanu tries to impose Bengali identity on his daughters and raises the children according to Bengali culture, he fails to succeed. It can be said that such situations create ambivalence and hybrid characters due to the fact that cultures, habits, the language skills are either mingled. Nevertheless, in the case of Shahana, it is seen that her authenticity vanishes since she refuses such concepts. Unlike her parents, she grasps home England and does not have difficulty in setting or creating her own identity. On the other hand, the others who are unhomely are mostly considered to be homogenous, and hybrid characters, and cannot escape from ambivalence.

Hybridity, on the other hand, occurs when there is no pure oriental, authentic culture. Although the term derives from biology, which happens as a result of the mixture of two different races, hybridity is used in postcolonial literature in other ways. According to Bhabha, “postcoloniality” occurs as a result of the “new world order and multinational division of labour” (1994: 6) and hybridity emerges from this

multiculturality. This hybridity can be seen through culturally, linguistically, and racially. Hybridity is given by Bhabha as,

> Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life; it is an instance of iteration, in the minority discourse, of the time of the arbitrary sign — 'the minus in the origin' — through which all forms of cultural meaning are open to translation because their enunciation resists totalization (Bhabha, 1990: 314).

Hybridity, therefore, means the mixture of two different occasions such as different races, adapting both the home language and culture and host, coloniser, country. For example, people who are bilingual, and speak the language of the West most of the time may forget some basic words and their pronunciation. This allows the creation of a mingled way of language that consists of half Western and half Eastern language and a Creole language is a great example of this case. On the other hand, hybridity can also be seen through the film industry, such as Bollywood, in music, and also cuisine. In fact, due to this globalisation, mingling the elements of two different cultures has become so popular that fusion cuisine is preferred by the most.

According to the explanations of hybridity, it can be understood that it is the mixture of two different cultures, languages, religions, and cuisines. Hence, such differences meet in a single person or feature. Although hybridity demonstrates some similarities with ambivalence, they differ from each other due to some aspects. They both deal with two different things; nevertheless, while hybridity accepts these two different concepts and unite them in a single place, ambivalence does not, and cannot accept any of them but it rather stays in between them. In the case of immigrants, people who fail to decide who they are, where they belong to, and what do they want cannot escape from these contradictions. This ambivalence is inevitable due to the questions immigrants ask themselves, which is also mentioned at the very beginning of this subtitle. While those questions bring trauma in many cases, it is mostly seen that this contradiction and being in limbo prevent shaping the identities of immigrants. Due to the fact that they cannot put themselves into a certain place culturally, linguistically, and physically, they feel they are stuck in these two different situations.

Ambivalence is a term coined by Homi K. Bhabha and according to him, “the unhomely moments relates the traumatic ambivalences of a personal, psychic history to the wider disjunction of political existence” (1994: 11). In fact, he describes the lives and experiences of the “others” in the West as double and contradictory as a result of

unhomeliness. On the other hand, Maurice Merleau-Porty, a French philosopher, also comments on ambivalence in his book *The Primacy of Perception.* In his work, Merleau-Ponty focuses on the differences between ambiguity and ambivalence, and he uses Melanie Klein's work to support his theory. He says,

> Ambivalence consists in having two alternative images of the same object, the same person, without making any effort to connect them or to notice that in reality they relate to the same object and the same person […] ambiguity is an adult phenomenon, a phenomenon of maturity, which has nothing pathological about it […] Ambiguity is ambivalence that one dares to look at face to face (Merleau-Ponty & Edie & Cobb, 1964: 102-103).

According to both Bhabha's and Merleau-Ponty's explanations of ambivalence, Bhabha's notion of ambivalence is more of a being "in-between" (1994: 45) than ambiguity while according to Merleau-Ponty, it refers to an unknown situation.

Immigrants who are ambivalent cannot decide where they belong to and they feel they are lost. Rudyard Kipling's novel *Kim* explains this feeling of ambivalence which can be considered to be one of the first examples of ambivalent characters. For instance, an orphan character Kim O'Hara questions himself throughout the novel and cannot decide where he belongs to and who he is. On the other hand, Saleh Omar in By the Sea and Chanu in Brick Lane are also examples who demonstrate ambivalence. While Saleh Omar demonstrates ambivalence due to the fake ID he chooses. In order to enter and be accepted in England, he uses the passport of Rajab Shaaban Mahmud and the British people knows him by his name throughout the novel. Although this is a literal ambivalence, he is also psychologically in limbo which silences him. On the other hand, Chanu, as a Bengali man, acts according to British culture in order to adapt to the culture and the people his surrounding. Nevertheless, due to the fact that he fails to do so, and cannot escape from being in limbo, he dreams of going back to Bangladesh where he hopes that he finds his own self.

Being ambivalent or in limbo, and displaced create different consequences. While most of the immigrants find peace in their decision to go back to their motherlands, like Chanu, the others who have to stay in the West look for ways to adapt to Western society. In order to make easier their adaptation, they learn the culture, language, religion, and cuisine of the West. This learning process brings copying the habits and behaviours of the Western people. Such people put their traditional clothing and habits aside and they imitate Western behaviours. Mimicry shows similarities with

ambivalence; nevertheless, there is no uncertainty or in-betweenness in this case. In the fourth chapter, *Of Mimicry and Man*, of his book *The Location of Culture*, Bhabha cites Jacques Lacan and according to Lacan, "mimicry is camouflage" (1994: 86). According to Bhabha,

> Colonial mimicry is the desire for a reformed, recognised Other, *as a subject of a difference that is almost the same, but not quite* […] Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualises power (1994: 86).

Bhabha here means that there is a desire of the colonised to be accepted as an individual and as one of them, the Western people. The colonised mimics and copies the behaviours, actions, language, and habits of the coloniser due to the fact that they hope this will make easier their adaptation and acceptance. Nevertheless, this brings both a self-estrangement and forgetting the roots of immigrants. For instance, mimicry can be seen through Chanu and the Azad family in Brick Lane. In fact, Dr Azad and his wife portray a typical British family due to the fact that their adaptation to the Western culture is completed for them. Mrs Azad, for example, wears short skirts, smokes, and drinks alcohol which are far from her own cultural values and behaviours. Both of their surroundings and colleagues consist of British people. This demonstrates that they are neither ambivalent nor mimic the British culture but they rather accept Britain as their home. Although this case is similar to Latif Mahmud in the novel By the Sea, his case is not cleared up totally and his ambivalence is not known. Nevertheless, on the other hand, Chanu portrays totally a different image. At the dinner they have in Dr Azad's house, he drinks alcohol, for instance, in spite of the fact that it is not his habit. As another example, his English, especially comparing to Azad's is not well enough due to the fact that he still has a Bengali accent. All these circumstances and an unsuccessful way of his English, cultural adaptation put Chanu an ambiguity. As a result, at the end of the novel, he decides to go back to his roots, perhaps in order to find his real self that he lost.

In conclusion, unhomely immigrants, refugees, and asylum seekers feel ambivalence due to the failure of their cultural adaptation in the West. This situation does not only affect the language usage of the immigrants but they also fail to form their identities and decide who they really are. In spite of the fact that they leave their

homelands in order to find welfare, and perhaps peace, they lose various things; their identities above all. These cases are explained by also mentioning mimicry and hybridity within this subtitle of this study due to the fact that the characters of By the Sea and Brick Lane have the characteristics of all of them.

1.4. Ambivalent Use of Language and Identity of Unhomeliness

Among all the sub-categories of postcolonialism both as a theory and postcolonial analyses, language and identity are issued perhaps the most. This is because both are all-time popular topics and they both are related to the concepts of ambivalence and unhomeliness. While one is an oral tool that is used to express feelings, share thoughts, and communicate with others, the other reflects the layers and also the core of self which depends on the culture, customs and habits. Having a complicated nature, both language and identity as a topic have the feature of universality. This is because human nature is known already by most although it is also quite complicated. Both language and identity issues will remain in people's lives in the long term due to the fact that it is not hard to guess the future; people will mingle with other people, countries, cultures, start questioning their true selves while they are busy with proving themselves to whites, who are considered to be better and superior. Due to all these reasons, people will feel they stuck in limbo and feel incomplete. As a result, since both language and identity are a living topic and will perhaps keep their presence, this study will focus on them through the concepts of ambivalence and unhomeliness. This part of the study will cover the analysis of identity and language, their definitions in general, look at psychological and postcolonial perspectives and find out their relationship between them to be able to provide a basis for novel analysis in the following chapters.

The universe, goods, people, emotions, thoughts, and simply all things exist with their opposite. There is positive and negative, strong and weak, male and female, good and bad, black and white, peace and war, civilised and savage and inferior and superior. Consequently, the world order, politics, human and country relations are set according to this binary rule. The superior sought better conditions for his own and country's sake and as a result of this ambition, the better and the superior lands made wars and colonised the other lands.

Wars and colonialism were such a destructive period in the whole world that even after that, nothing remained the same for anyone. Even today, especially Europe (mostly the countries such as France, England, Spain etc.) is still suffering from multiculturalism, growth of Muslim population in their own Christian lands, immigration, racism and cultural adaptation. People who leave their countries and move to the West are part of this cultural adaptation. Some are accepted by the elites and the society in general according to the level of successful language use and adaptation; yet still, most of them are still in limbo. This is because if they are good enough and serve the country they live in, then they are treated with honour and become one of them. Nevertheless, in the exact opposite situation, they are excluded from the society and become an immigrant and a foreigner. These oppositions show that characteristics of postcolonialism can be seen in various countries even today. Due to the fact that postcolonialism is an ongoing issue with or without having a colonised past, examples are not limited to only colonial immigrants. In fact, today's world witnesses globalisation and multiculturalism[2]. This shows that unhomeliness and ambivalence are not the results of only colonialism. People who leave their homes in the hope of a better life condition also questioned their identities, they are not accepted by Western society easily, and are "otherised" when they failed to represent the country they live in. This shows that throughout history, including industrialisation, colonial and postcolonial periods, the non-Europeans are accepted by the Europeans as inferiors.

By the affection of the oriental[3] and aiming to discover unknown lands, the coloniser perhaps did not count that people will intermingle in time. When those Others left their countries by seeking better job conditions, education and living conditions, they also put their culture, religion, identity and language in their suitcase. Nevertheless, for the sake of adapting to the culture and the others, they sacrificed their "self". Regarding these differences between the Europeans and non-Europeans, Edward W. Said, in his book *Orientalism*, proposes:

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[2] For example, in the early 21st century, at the time of writing this thesis, Turkish immigrants in Germany are still a great case. While the immigrants who make Germany proud with their successes, "unsuccessful" immigrants are not easily accepted by them and they rather are bullied and humiliated. On the other hand, examples cannot be limited only with people. In fact, multicultural chain restaurants and companies all around the world prove the postcolonial characteristics regardless of a colonial past.

[3] These quoted words were used intentionally to refer to the very famous book "Orientalism" written by Edward W. Said. Nevertheless, it was not cited since the following quotation will be from the same book.

> Orientalism is never far from what Denys Hay has called the idea of Europe, a collective notion identifying "us" Europeans as against all "those" non-Europeans, and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more skeptical, thinker might have had different views on the matter (Said, 1995: 7).

The domination of the "Occident" to the "Orient" [4] brought more despair than prosperity. Being more civilised, the West has made the Easterners displaced by letting them to struggle with an identity crisis and the existence and absence of their language. As a postcolonial theory, putting them aside solely a simple topic, language and identity are highly connected to each other due to the fact that language policies and also even the education at schools led to their feeling of inadequacy. According to Eric Anchimbe, in his dissertation, "migration and urbanisation brought with them the need for identity construction" (Anchimbe, 2007: 3) and he later adds that these people look for their own self when they encounter different gatherings which mostly realises in "heterogeneous communities" while the "homogenous populations generally do not question, reassess or restate their identities" and this shows that "language is a marker of identity" (2007: 3). As a result of these differences and problems, the identity of the other evolved, shaped, erased and recreated.

Clothing, age, profession, culture, and religion etc., define a being, tell things about their identity, and show who they are to the surrounding. Identity is one of the characteristics of postcolonial writing and psychology of the immigrants and it is also occurred due to the feeling of ambivalence due to unhomeliness. In *Questions of Cultural Identity*, the book edited by Stuart Hall and Paul Du Gay, the issue of identity is given as a "stable core of the self, unfolding from beginning to end through all the vicissitudes of history without change; the bit of the self which remains always-already 'the same', identical to itself across time" (Hall & Du Gay, 1996: 3). On the other work, the essay titled *Cultural Identity and Diaspora*, Hall discusses specifically the Black and Asian diaspora in the West, and he says that "identity is not as transparent or unproblematic as we think" (Hall & Du Gay, 1996: 222) and adds identity should not be

[4] In the same book of Said, the Occident is used to refer to the West while the Orient is the East.

thought of as an “accomplished fact” but as a “production” since it actually is not “complete and always in process” as if it is a living organism (1996: 222). After this definition, the book comments on cultural identity and this issue is given as;

> collective or true self hiding inside the many other, more superficial or artificially imposed "selves" which a people with a shared history and ancestry hold in common' (Hall, 1990) and which can stabilize, fix or guarantee an unchanging 'oneness' or cultural belongingness underlying all the other superficial differences (1996: 3-4).

As also Hall and Du Gay think, identity is complicated, hard to explain and understand and according to the definitions and quotations given above, identity is “fragmented and fractured […] constructed within; not outside” (1996: 4), therefore, because of the fact that it has many layers, it is challenging to reach the core of a being; their true identity and the essence. Hall and Du Gay, in the following pages, mention cultural identities and say that; “our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people’, with stable, unchanging and continuous frames of reference and meaning” (1996: 223) and later add that;

> Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. (1996: 225).

In the second essay “From Pilgrim to Tourist – or a Short History of Identity” written by Zygmunt Bauman in *Questions of Cultural Identity*, the identity issue is held in the same way with Hall and Du Gay. As a result, Bauman cites Douglas Kellner, who works in the field of third-generation and is an academician, says, “identity continues to be the problem it was throughout modernity […] far from identity disappearing in contemporary society, it is rather reconstructed and redefined” (Hall & Du Gay, 1996: 18), hence, it is hard to put identity into a specific place and “identity is a name given to the escape sought from that uncertainty […] hence 'identity', though ostensibly a noun, behaves like a verb, albeit a strange one to be sure: it appears only in the future tense” (1996: 19).

According to the explanations given all above, to sum up, it can be said that the identity issue of not only the immigrants but also people of the modern world still exist. As well as a human being, identity is also alive due to the fact that nothing and no one stays permanent. Those who fail to find their true 'self', even during the process of the creation of it, and being accepted to be an "other" rumble the immigrant. Due to the fact that these "others", face challenges and this "otherization" is so valid even today that, Blacks, Jews, Asians and Hispanics are belittled by the white community, Europeans and all developed countries and these "others" still have to fight against racism and xenophobia. From past to present day, all these lead to psychological, sociological, economical, racial and educational consequences although, on the other hand, today, governments and film industries – Hollywood foremost – are trying to cover these up and fix the change, confusion and even loss of identity of these others. However, without the need to look back and observe the past events, people are still "otherised".

During and after the colonial period, language played an important role not only in shaping people, their identity and psyche but also in the fate of the culture of the colonised lands. While colonisers constructed Western buildings and architecture, shared their own cuisine and their culture, they also imposed their own language on the natives.

Besides its impacts on people, the colonial policy caused a decrease and even erased the native languages of some countries while also some of these countries are today using French, English, Spanish and Portuguese as their official language. Nigeria, for instance, that was a former British colony, use the English language rather than their own language. Moreover, people who are mastered the English language show their educational background to even their own people which also creates a hierarchy due to the fact that it is demonstrated to the upper classes. While countries such as Nigeria are forced to use the English language, on the one hand, colonisation caused the birth of new languages, on the other. This shows that language is alive and undergoes a change as a result of the hegemony of the coloniser on the others. Hence, as Anchimbe also says, in order to study "postcolonial societies", their language should also be investigated from past to today and should be studied "how these languages moderate the daily lives of these speakers […] Thus from a linguistic point of view, this would not be the empire writing back but rather the empire writing about itself the way it is, free of its past but still related to it only in a historical sense" (4-5). Language also

causes, along with the extinguish and also a dismissal of their own traditions and habits, colonised people to "develop an inferiority complex […] and as a result, they may come to believe that the way out of their "backwardness" is to assimilate to the colonizer and shed off as much of their black as they can" (Nduati, 2016: 69). Besides this, mentioning both language and identity together, there is now metaphorical colonisation of people's psyche as a result of colonisation and, for instance, "Africans still work to suppress their own languages and identities, as was evident in the review of the literature above, while glorifying Western languages and identities" (70). On this issue, Franz Fanon, in the first chapter of his very famous book *Black Skins, White Masks*, mentions the language issue of blacks specifically by giving examples from his own experiences; yet which can be adopted into all immigrants who struggle with the language skills. He says;

> To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilisation. Since the situation is not one-way only, the statement of it should reflect the fact […] A man who has a language consequently possesses the world expressed and implied by that language … Mastery of that language affords remarkable power (Fanon, 1967: 17-18).

Although Fanon specifically uses black people in his book, his theories and commentaries can easily be adopted into other races as well. In the following pages, he mentions the blacks who forget their own roots and rather become familiar with the non-mother country and says, "the Negro who knows the mother country is a demigod" (1967: 19). Indeed, each colonised people "in whose soul an inferiority complex has been created by the death and burial of its local cultural originality finds itself face to face with the language of the civilizing nation" (1967: 19). This demonstrates that while people are grasping a new language, learn its grammar, vocabulary and improve their pronunciation, they tend to forget their own language and roots in order to, perhaps, be accepted by the Western society and refused to be called an "other". Fanon, in fact, gives examples about the people "Creoles" he uses – who are more familiar with the language of the West – French, in this case – rather than their mother tongue. He says that a Creole who grasps the Western culture and language rather than his or her homeland encounters with an "absolute mutation" (1967: 9); moreover, "their original environments convey the impression that they have completed a cycle" (1967: 19). This

transformation and mutation occurs as a result of the increased knowledge of the Western language and forgetting the native language. Transforming into an alien in a motherland, Creoles undergo a change and feel safe in France. Indeed, Fanon also says,

> The black man who arrives in France changes because to him the country represents the Tabernacle; he changes not only because it is from France that he received his knowledge of Montesquieu, Rousseau, and Voltaire, but also because France gave him his physicians, his department heads, his innumerable little functionaries – from the sergeant-major 'fifteen years in the service 'to the policeman who was born in Panissières (1967: 23).

> In any group of young men in the Antilles, the one who expresses himself well, who has mastered the language, is inordinately feared; keep an eye on that one, he is almost white. In France, he is almost white. In France, one says, 'He talks like a book. 'In Martinique, 'He talks like a white man. '(1967: 20-21).

According to these quotations, while a Creole – also an immigrant in general – makes efforts to be accepted by Western society, he or she is refused by the people of his own roots. In fact, starting with improving the language of the coloniser, settlers create new knowledge and develop themselves with the literature, history and culture of the oppressor. As a result of this, they are blamed and judged by different groups of people because of the fact that such people are becoming whiter day by day in the eyes of their natives. On the other hand; however, things may change at home. In fact, "some families completely forbid the use of Creole, and mothers ridicule their children for speaking it … the France of France, the Frenchman's French, French French" (1967: 20). According to this quotation, while some of the immigrants are more homesick and tend to refresh their knowledge about their own history, literature, poetry, cuisine and language, the others more tend to ignore the existence and usage of their mother tongue. This perhaps occurs as a result of the inferiority complex and traumas that occurred due to the humiliation, bullying and judgement of the different races. Thus, due to the fact that the language has a significant indicator about one's education, background and the class he or she belongs to, the only way, for some immigrants in order to be a part of the West, is to ignore the native roots and accept the language of the West. As a result, according to Fanon, these people who are not familiar with their homelands both physically and mentally, and live in Europe for a long time become "a complete replica

of the white man" (1967: 36) and forget who they really are and accept this new identity. In fact, Fanon's personal experience in France strongly supports this thought:

> To speak a language is to take on a world, a culture. The Antilles Negro who wants to be white will be the whiter as he gains greater mastery of the cultural tool that language is. Rather more than a year ago in Lyon, I remember, a lecture I had drawn a parallel between Negro and European poetry, and a French acquaintance told me enthusiastically […] "At bottom you are a white man." The fact that I had been able to investigate to interestingly a problem through the white man's language gave me honorary citizenship… Historically, it must be understood that the Negro wants to speak French because it is the key that can open doors which were still barred to him fifty years ago (1967: 38).

Although it is not possible to change the colour and biological structure of a certain race, proper usage of the language of the coloniser makes the adaptation to the different cultures easier. Besides, this strong tool used towards the West makes immigrants to be accepted as one of them. On the other hand, it can also be said that those who fail to reflect their Western language usage will remain and be accepted by the West as still immigrants due to their colours and the nuance in their accents.

Despite the fact that Fanon's examples are limited with the immigrants in France, Creoles he says, language issues can be extended to various cases such as genders, age, the economic and political background of an immigrant. Language issue, in this case, plays a critical role due to the fact that it is one of the major and perhaps the first barrier faced by the immigrant when they arrive in a new land[5]. Because of the fact that language is a basic indicator of European culture and identity, it is expected for them at least to have the knowledge to handle a certain topic in the community. While this knowledge can enable them to adapt to other people quickly, immigrants have difficulty learning the language which also depends on the immigration generations, age, educational background and literacy skills.

To exemplify these differences, second and third-generation immigrants, who are born in the West and their knowledge about the homeland is only heard by their parents and people from the community but not physically experienced, do have a chance to learn the language by birth. Their daily exposure to language and experiences in the Western country is grasped at a very early age. As a result of this, people of these generations feel less isolated, assimilated, judged, stressed and traumatised. Their

[5] For instance, Turkish immigrants, whose vocabulary and language knowledge are limited with a couple of words only, in Europe, are also belittled and judged by the Europeans.

acceptance by society, also, is more possible compared to the first generations. Besides this, it is easier to find a job and a skilled worker. On the other hand; nevertheless, it can be said that such people tend to forget their heritage language, if it is thought by the parents, and also lose their roots. As Fanon also says, mentioned in previous pages, they carry whiteness in themselves and become more and more European. Daughters of Nazneen and Chanu, in the novel Brick Lane, do belong to this group of people. In fact, Shahana and Bibi are born and raised in England and their father's efforts to teach Bangladeshi history, literature and poetry to his daughters are in vain. Shahana, who is the elder sister, is exposed to the British culture and the language more often due to her school and the education she gets. English language, for her, becomes the first language and she adopts the British culture while she also does not like the idea of going back to Bangladesh. This example demonstrates that language is perhaps the first step of shaping one's identity which makes the European land as home.

While the people who are born and raised in the West do easily find themselves among the Western people, due to the fact that their communication possibilities and abilities are higher, this case is the opposite for the people who move to a different land. Not only the first generation of immigrants but also anyone who is separated from the motherland fails to find themselves in the environment.

Due to the fact that acquiring proficiency in the language creates various opportunities, gives prestige and pave the way for communication with the Western people, it plays an important role for the immigrants and their adaptation. Nevertheless, since the first generation immigrants fail to do so, they encounter psychological and environmental costs. Besides carrying the pain of leaving home, such immigrants fail to adapt to a new culture. While some people are frightened by being bullied and think that people will make fun of their accents and the way they speak, they are discouraged and give up on improving their language skills. On the other hand, besides these external factors, they may not be able to find a chance to practice due to the fact that English is not spoken at the home. Their exposure to a language from televisions, books, language classes and other media tools do not give enough knowledge. As a result of this, the feeling of estrangement, isolation and discrimination are inevitable for them.

In the novel By the Sea, for example, it can be said that Latif Mahmud carries this "whiteness" inside himself due to his knowledge of the English language. In fact, both being an academician and poet, Mahmud is easily accepted by British society.

Salih Omar, on the other hand, faces the results of silence. Although he actually does know English, since it is thought that he does not understand anything, people talk about him behind his back and say offending words to his face. Because his communication with the world is cut off, his integrations and experiences are painful. In Brick Lane, on the other hand, readers are shown a character who is hesitant to learn English and open herself to a new world. Nevertheless, her communication is limited by her husband which occurs psychological side effects for her.

Due to the fact that speaking the language of a different country is complementary and enables migrants to find career opportunities, socialise and prevents distance with other people, it plays a key role for an immigrant. Since young people who live in the West shape their identities according to this land, it can be said that people who emigrated at an older age are the most affected. Not only the language issue but also the other factors make migrants homesick; they are physically in West but their mind remains in their native land. Being far from their "real home" (emphasis is mine), they fail to make their current place home. Since they are stuck in their past and present, reality and dream, and both languages, asylum-seekers and immigrants feel stress on themselves and cannot escape from its permanent results.

To sum up, the language barrier of the people who settle in the West at a certain age is exposed stronger and more intense comparing to the people who are born and raised in the West. As a result of this, the identities of these groups are also shaped accordingly. While it is easier to grasp the culture, habits and language of Europe for the people who arrive there younger, it is harder for the people who settle after a certain age. Besides the other factors mentioned above pages, language issue makes more difficult the adaptation since it is the basic tool of communication with others. In the light of this information, these theories given in this chapter of this study will be discussed in By the Sea and Brick Lane and each character will be analysed.

CHAPTER II

ANALYSIS OF IDENTITY AND LANGUAGE IN BY THE SEA WITHIN THE CONCEPT OF AMBIVALENCE AND UNHOMELINESS

"We all wanted to be in the land of Coca-Cola and blue jeans, even if it wasn't just for those refined pleasures that we wanted to be there" (Gurnah, 2001: 119).

People who leave their homelands in order to find welfare, better job opportunities and to get rid of civil strife due to political issues of their countries hope to find happiness in developed countries, mostly Europe and the United States of America. These countries are still struggling with the issues and major problems of migrants and immigrants and these examples can be seen even today[6]. On the other hand, in the colonial sense, people in the former colonised countries also left their homes and some of them even escaped from the social and political deterioration and settle in the colonised countries. Over time, these settlers reflect their experiences, thoughts and observations on their written works, as a healing technique, or express them orally.

In the case of the novel By the Sea written by an African immigrant Abdulrazak Gurnah, these struggles of the immigrants are expressed narratively. Being also an immigrant Gurnah reflects his memories and also observations by creating imaginative characters and makes up them in his novel. In fact, from the webinar made with him recently, Gurnah says, "usually these things are rumbling around in my mind for a while and then something happens that makes the idea click" (Georgetown University Qatar, 2021). Indeed, knowing the hardships of being an immigrant, Gurnah, in his sixth novel By the Sea, gives details about the characters who deal with the problems of migration and being an asylum seeker due to the effects of postcolonialism.

On the other hand, in various works, the main focus is on the immigrant, their problems, crisis and adaptation to the new land they settled. Nevertheless, when it is looked at the other side of the medallion, immigrants are belittled and seen as pathetic

[6] For example, at the time of writing this thesis, the current world order is altered due to Covid-19 pandemic and migrations are also affected by it. As another example, although Turkey is neither a coloniser nor a colonised country, it is struggling with the Syrian immigrants. Although their departure was not a choice, but they had to escape from the wars, Syrian immigrants chose Turkey to move due to political, geographical, religious reasons while it is also easier for them to use Turkey as a connection to their way to Europe.

in the eyes of the Europeans. This example can be given best by a British citizen in the novel and her following words are striking,

> Now foreigners are everywhere, with all these terrible things happening in their countries. It didn't use to be like this. I don't know the rights and wrongs of it, but we can't just turn them away, can we? We can't just say go back to your horrible country and get hurt, we're too busy with our own lives. If we can help them, I think we should. Be tolerant. I can't understand these people who demonstrate in the streets saying whatever about asylum-seekers. And these National Front marches, I can't bear those fascists. It didn't use to be like that there were so many in the country, but what can we do? We can't send them back to those horrible places (Gurnah, 2001: 54-55).

As this quotation shows that mostly the people of Europe are aware of the existence of immigrants in their lands and know that this is an enormous issue since the number of immigrants builds up over time. Although they are also aware the Europeans cannot send them back to other countries or their homelands, immigrants are still unwanted and used as modern slaves at the present time.

At the age of 65, one of the narrators Saleh Omar moves to England from such a long place, his hometown Zanzibar, and becomes an asylum seeker by using the passport of an old man names Rajab Shaaban from his homeland. Even at the very beginning of the novel, Omar faces the racism of being a Muslim immigrant by the European immigrant Kevin Edelman, who works at the airport. His words to Omar show the hypocrisy of the Western world, therefore, the separation between a European immigrant and a Muslim immigrant. In fact, as he also says, "I am a refugee, an asylum-seeker. These are not simple words, even if the habit of hearing them makes them seem so" (Gurnah, 2001: 4), Omar is after all an asylum seeker and he will always be no matter what he does to the English people. On the other hand, since it is suggested to Omar to refuse to speak English when he arrives in England, a language barrier between the British people and Omar occurs. This suggestion to Omar leads to the turn of events for each character within the novel. In fact, an English citizen, Rachel Howard, who is an advisor of Omar, makes contact with Latif Mahmud, who becomes an English professor at the university and is a poet in order to make Omar's translations from Kiswahili to English.

From Omar's arrival to Gatwick Airport in England to meeting with Latif Mahmud, Gurnah, in this novel, reveals past traumas, exile, displacement, alienation

and the crisis of each character via storytelling. Since the storytelling shape the whole novel and the traumas, alienation and the identity of each character come into existence via storytelling, it can be said that this narrative technique is the dominant element of the novel. Besides, since the identity crisis and the language problem also come into existence during storytelling, these also play an important role in the revelation of the truths beneath the surface.

As a result of these reasons, this part of this study is divided into two subtitles in order to reveal the identity crisis of each character and also their language usage and non-usage problems. In order to understand the reasons for these crises, storytelling and trauma will be analysed under the first subtitle of this chapter. Finally, identity and language issues will be discussed in order to understand the psychology of immigrants and an asylum-seeker via these representative and imaginative characters

2.1. Postcolonial Narration

In ancient times, people expressed their feelings, thoughts, epics, stories either imaginative or real orally and shared them with other people. This caused those stories to spread around the other people by adding his or her interpretations and made them listen. Sharing the stories either to a larger or smaller group of people enabled a connection between the audience and the storyteller, therefore, they established a mutual bond at the end. Nevertheless, it had more benefits in history. For example, Scheherazade's *One Thousand and One Nights* became so popular that even today it is now used as a source while mentioning the storytelling in both written text and again orally.

As it is also mentioned in the previous page, storytelling is at the centre of the novel since it reveals various events from the past and the truths beneath the identities of the narrators. On the other side, this storytelling enables readers to see the narrators are strongly traumatised. Due to these facts and also in order to understand the storytelling and reasons of trauma, it is vital to unveil the structure of the novel. In this way, the results of trauma will also be cleared up. Since the results of trauma are actually also related to the identities of each character, it will also be mentioned in the second subtitle of this study.

In the light of this information, the novel starts with the card sent by Rachel Howard to Omar Saleh to arrange their meeting. Nevertheless, in the following pages,

the readers see Rajab Shaaban Mahmud at the Gatwick Airport, carrying his suitcase and seeking ways to enter England. It is understood later via storytelling that this borrowed name is just a sheet that covers the real person beneath and thereafter, it is understood that his real name is not Rajab Shaaban Mahmud but Saleh Omar, who is also an acquaintance of Latif Mahmud, his translator. In fact, at the first page of the novel, Omar says, "…coming to live here has shut one narrow door and opened another into a widening concourse" (Gurnah, 2001: 1) can be regarded as a foreshadowing of the future events for the characters without a doubt.

This complicated structure of the novel shows that the incidents are not told in a linear narration, and the readers focus on the present events but go back to the past throughout the novel. Since the novel's plot does not have a certain beginning nor an end, it can be said that Gurnah wrote it *in medias res* and this technique increases the tension, makes the novel more complicated and takes the reader to travel around the events and with characters. This also makes the reader to focus better on the novel. Gurnah, in fact, by using this technique, makes his work more complicated for his readers and the complexities of the memories that are told by each character, on the one hand. On the other hand, Gurnah connects his characters, and the English and African coast together.

This dominant element which highlights the details of each character and their identities show that storytelling within the novel creates an atmosphere to demonstrate past and present incidents of the two narrators and this is actually done via translation. This translation of "their past in East Africa into the present in England" (Steiner, 2006: 302) displays their past traumas and aching events and "enables them to form a relationship that transcends the binary of victim and perpetrator" (ibid.). As these quotations show that storytelling has an important role for each character. In fact, storytelling enables them to fill the gaps of the unrevealed past occurrences, gives answers to various questions and also develops a bond between Saleh Omar and Latif Mahmud. The main purpose of Omar's and Mahmud's meeting is a translation due to the fact that Omar's communication with others is blocked due to his refusal to speak English. Nevertheless, this meeting leads various ways and enables each character to reveal the lies, family issues and agonising incidents from the past. The storytelling starts with revealing the truths about the invalid passport. Saleh Omar –who is known as Rajab Shaaban Mahmud so far – confesses during the storytelling that he found the

passport of Shaaban, a dead man from Zanzibar, and uses this passport as a tool for his entrance to England. Latif Mahmud, on the other hand, breaks and puts his translator identity aside and listens to Omar and learns that the name Omar uses for his departure actually belongs to his own father.

In the following days, the memories of both Latif Mahmud and Saleh Omar from the past are shared. According to the past memories, readers learn that Saleh Omar, in his 30's in Zanzibar, was doing a furniture business along with a Persian merchant Hussein and one day Omar borrows money from him. Later, it is also learned that Hussein also borrowed money from Rajab Shaaban Mahmud, and he actually gives the loan to Saleh Omar. After years, Mahmud's aunt Bi Maryam owns the house; nevertheless, with the death of her husband, Nassor Abdallah, Bi Maryam has possession of the house. With her second marriage with Saleh Omar's father, the title deed of the house is given to him. With the death of his father, Omar becomes the owner of Rajab Shaaban Mahmud's house. Although he owns it legally, these incidents make Latif Mahmud thinks during the storytelling that Saleh Omar is a deluder, and he deceived his family many times that caused distress and misery. Due to the gaps in these memories were not revealed until now, each character shapes their future accordingly. For example, Latif Mahmud's arrival to England 30 years ago was a tiring familial relationship. As a result of this hatred among family members, Mahmud escapes and settles in England.

According to the memories that are revealed during storytelling, it can be seen that each character copes with hardships not only in their life in England but also in their homeland Zanzibar.

On the other hand, due to the reasons mentioned above, characters are also strongly traumatised due to various reasons. Nevertheless, in order to understand their traumas and explore about them, it should at first be given the details of the term. The word trauma, belongs to a Greek origin, is a broad phenomenon, and its branches vary from psychology to history, psychiatry to sociology and, law to, of course, literature. Perhaps, because of all these variations, it does not have a single meaning, and at the same time, can be explained in many ways. When the dictionary meanings and other words are looked up along with trauma, words such as wound, sore, hurt and injury are also offered. This, therefore, shows that the word trauma is related to pain, either physical, psychological or cardialgia.

When people get over destructive accidents, they are less aware of the pain due to the fact that it is in general realised after when it is looked back. In fact, it is not possible to be aware of the problem since it does not have a single reason just like catching the flu or having a headache, but it mostly occurs because of the accumulated pains.

People show different reactions during and after their trauma. Some of them get over it, beat it, reborn from their ashes and become stronger. Nevertheless, some people fail to rise to the surface and get deeper more and more, while some even become pathological cases as well as psychological.

Reasons for trauma can be numerous. Personal trauma can be exemplified as the death of a beloved, bullying, abuse, isolation, alienation, soul searching and harassment. On the other hand, trauma may also occur due to other external reasons such as wars, racism, departure, and losing their freedom.

In this novel's case, the storytelling also reveals that each character is traumatised for different reasons such as the experiences of grief, wound and alienation. In the case of Saleh Omar, who introduces himself as Rajab Shaaban Mahmud, it can be said that dislocation caused him trauma. Leaving his homeland Zanzibar and moving to England from such a long place at the age of 65 rumbles his order and this creates trauma for him. On the other hand, it can be said that Latif Mahmud is different from the other migrants in England and specifically Saleh Omar. Being a professor at the university and also a poet, it is shown in the novel that Mahmud is adapted into British society. His talent in the English language and his colleagues and friends can be shown as examples. Nevertheless, although he is accepted by British society, Mahmud is also traumatised. Being exiles, both Omar and Mahmud gain new identities due to displacement and alienation. This diasporic identity shapes themselves and indeed, "the narrators are equally traumatized yet they refuse, through re-translating their experiences of past and departure, to be defined solely by others, be it as non-citizens after independence or as immigrants in the UK" (Steiner, 2006: 303). As it is also written above that when people are traumatised, it is mostly not gained the consciousness of it at their current time but people gain this realisation by time. Accordingly, as Tina Steiner's quotation given above show that both Omar and Mahmud are not aware of their traumas but rather they aim to adopt into the culture of Britain unconsciously.

The narration, in general, focuses on the trauma of dislocation and alienation. According to the reasons of trauma given above, it can be said that both Saleh Omar and Latif Mahmud are traumatised due to personal, historical, geographical and political reasons. While the migrant identity of Saleh Omar causes his silence, which is also his choice to refuse to speak English, Latif Mahmud is ambivalent although he is mastered the English language. Nevertheless, since they are both oppressed, considered to be others and they are always immigrants in the eyes of the English society, their attitude toward both themselves and the environment is destructive. All these results affect their identity, causes their crisis, and also their language. As a result of these, although the novel circles around the storytelling and their trauma, their memories reveal the hidden truth of their identities. Therefore, the following subtitle, related to this part of this study, will amplify the details by focusing on each character.

2.2 Ambivalent use of Language and Identity of Unhomeliness in By the Sea

After the colonial period, people were either sent to or they themselves left for the other countries mostly in Europe that used to be their previous colonisers. Some of them were either sent to find governmental jobs or to seek for other economic opportunities while the others were forced to leave due to the reasons such as ethnic cleansing, drought, natural catastrophes, hunger and disasters. On the other hand, there were also people who escaped from the war in their lands. However, despite the fact that reasons vary, there is one single basic aim for each people and it is to find their freedom and their true selves and, besides this, it should be remembered that their existence made those countries more developed. The quotation from Frantz Fanon's book *The Wretched of the Earth*, '"this land was created by us'; he is the unceasing cause: 'If we leave, all is lost, and the country will go back to the Middle Ages." (Fanon, 1963: 40) supports this thought although for the Europeans it is disregarded. In spite of their efforts to help the Europeans to establish a stronger country economically, politically and in sports, arts and music, Europe did not accept them and welcome them with open arms. In fact, their successes were seen and are applauded; however, their failure locates them to the title of the "others" in the eyes of the West.

This otherisation is at the centre of the crises of not only the immigrants but also the people who leave their homeland as a choice. In fact, Asians in the USA, Jews and

Africans in Europe are regarded to be second class citizens. They are considered to be weak and lower-class-man and, as a result, they are labelled as the "other". Although this discrimination is considered to be a racist act and people think that it is not common in today's world, it is actually a living phenomenon. In fact, even Bible glorifies the white superiority and Franz Fanon mentions these details in his prolific book *Black Skin, White Mask* and the following quote will simplify all these details,

> It is laid down in the Bible that the separation of the white and black races will be continued in heaven as on earth, and those blacks who are admitted into the Kingdom of Heaven will find themselves separately lodged in certain of those many mentions of Our Father that are mentioned in the New Testament ' …We are the chosen people – look at the color of our skins. The others are black or yellow: that is because of their sins ' (Fanon, 1967: 30).

The quotation above is about specifically the black society towards the whites. Therefore, discrimination against blacks by white people exists in the mortal world. Nevertheless, this will continue in the other world and even Heaven will not accept the blacks beyond all questions due to the fact that they are sinful by birth as a result of their colour and religious choice.

The inferiority complex of not only the blacks – in spite of the fact that they are exposed to racism more than any other races – but also the Asians, Hispanics and any other races that are not European results in the identity crisis of the immigrants. In fact, people feel they do not belong anywhere; they are not the citizens of their homeland nor do they feel totally English, French or American. These people; immigrants, asylum-seekers and settlers are assimilated culturally, linguistically, physically and psychologically. They mimic the language of the country from Europe, put on clothes of the Westerner rather than traditional pieces, eat their food and act like them. All these affect the identity of the settler due to the fact that they cannot know where they belong nor who they are. This way of questioning leads them to search for their soul, which may end up with their real "homecoming" (the emphasis is mine) and gain an immigrant identity.

In the case of the novel By the Sea, as it is also given in the previous pages that characters who settle in England are from different countries. For example, the employee at the Gatwick Airport Kevin Edelman is a second-generation Romanian immigrant. Nevertheless, since he is Christian, he and his family are not excluded from the English society, unlike the Muslim immigrants. Edelman says to Shaaban,

> My parents are refugees, from Romania […] I know about the hardships of being alien and poor because that is what they went through when they came here, and I know about the rewards. But my parents are European, they have a right, they're part of the family […]. You don't belong here, you don't value any of the things we value, you haven't paid for them through generations, and we don't want you here. We'll make life hard for you, make you suffer indignities, perhaps even commit violence on you (12).

As this quotation shows that Europeans are applied double standards while non-Europeans, for them, are solely the "others". Edelman's parents are Romanian; therefore, they are part of the European family and they are welcomed in other European countries. In the coloniser's eyes, people like Saleh are dangerous, unreliable, and most importantly worthless. Being aware of this fact, Saleh faces it even before reaching England, and he never feels at home in this "strange land"[7] (195). His stay there proves that this aspect with the words he has been told: "without English, you are even more a stranger, a refugee, I suppose, more convincing […] You are just a condition, without even a story" (143). The last case has been demonstrated by Mustapha Kharoua. He says that his flat in England refers to his imprisonment (Kharoua, 2016: 132). Even at the first pages of the novel, the description of his house is given. Saleh lives in a small and isolated flat, without even having a telephone, in an English seaside town. Therefore, his life in England shares similarities with Zanzibar, although not as though as his actual home.

On the other hand, Latif Mahmud, Saleh Omar's translator, has also a diasporic identity in spite of the fact that he is so successful at the English language that he writes poems in English rather than his mother tongue Kiswahili. Unlike Saleh Omar, Latif Mahmud is not an asylum-seeker but he leaves his homeland for England in order to live well and also escape from his past family issues. While Saleh is also seeking tranquillity, which can be understood with his words as: "…where I come from, that other place where the oppressed managed to survive" (11), Latif is looking for the options for his education, besides other reasons. He at first goes to East Germany to take a university education, then travels around West Germany and Dresden before moving to England. Nevertheless, his identity crisis is different from Saleh Omar and perhaps Latif's crisis is not as strong as Omar. Introducing himself to the British people as an

[7] This phrase is seemed important to bring up here since it is used both in *The Last Gift*, Gurnah's another novel, and in this novel.

asylum seeker, the other narrator Omar is perhaps the most alienated and displaced character comparing to Latif Mahmud. Despite the fact that their reasons for departure from their homelands are different, their paths cross in England and they both get through the same hardships. Since their departure is the main reason for the beginning of their crises in their identity and also show the inferiority complex. For example, at the very beginning of the novel, Saleh Omar says, "sometimes I think it is my fate to live in the wreckage and confusion of crumbling houses" (Gurnah, 2001: 1) and this shows that he accepts his current condition since his only aim was leaving Zanzibar and living in England under any circumstances. Such complexes, in general, maybe as a result of the feeling of inadequacy or due to the attitude of the Europeans. Saleh Omar's encounter with the Romanian at the airport, who is a second-generation immigrant named Kevin Edelman, show that this feeling may be both as a result of internal and external reasons. For instance, Omar says, "his manner made feel that I was a tiresome and stupid prisoner he was interrogating, who had just momentarily frustrated him in some petty word-play […] I felt again that I was a tiresome nuisance, causing reasonable people needless trouble and inconvenience'" (9-10). On the other hand, in order to enter England, Omar posses an invalid passport of Rajab Shaaban Mahmud, and in this way, he adopts his identity. This perhaps made him think about who he really is. Rajab Shaaban Mahmud is a dead Zanzibari man whose possessions were found by Omar by a coincidence. Omar possesses a name of a dead man, and he says, "it is so different here that it seems as if one life has ended and I am now living another one. So perhaps I should say of myself that once I lived another life elsewhere, but now it is over" (2). Since Mahmud's life has ended and Omar uses his information for his entrance to England, it also foreshadows to a reader of a man who is living physically but dead inside, due to the pain and sorrow of his past which ends with his aim to distance himself from his life in Zanzibar.

As it is also detailed in the previous subtitle that, storytelling shape the novel since the truths, lies and pains are revealed during those sessions. During the storytelling, the main focus of their memory sharing is about a house of Latif Mahmud's father Rajab Shaaban Mahmud and then the owner of the house becomes Saleh Omar due to his father's marriage with the aunt of Mahmud. The owner of the house changes constantly; it was at first Rajab, then his aunt Bi Maryam after the death of her husband

Nassor Abdallah and lastly, Saleh Omar's father due to his marriage with Bi Maryam. In the end, with the death of his father, Saleh Omar becomes a legal successor; "Saleh Omar, a furniture maker who was a distant and estranged relative, and to whom the house now belonged" (97). Due to the fact that Latif's and Saleh's storytelling focuses on the dislocation and gaps of these details about the house, it can be said that the issue of home during their memory sharing can be considered to be a symbol of searching for home and homecoming. Saleh Omar, in the previous pages of the novel, expresses a general admiration of English people and their culture in Tanzania society. He says,

> I think also we secretly admired the British, for their audacity in being there, such a long way from home, calling the shots with such an appearance of assurance, and for knowing so much about how to do the things that mattered: curing diseases, flying aeroplanes, making movies […] In their books, I read unflattering accounts of my history, and because they were unflattering, they seemed truer than the stories we told ourselves (17-18).

According to this quotation and Omar's thoughts about the British culture, society and country in general, it can be said that it is easier to adopt an unknown land as home due to the admiration for the West. In Omar's case, his admiration is not specifically given and indeed, he uses "we" referring to the whole Zanzibari society and the other lands and continents. It can still be said that Omar's searching for a home, being not happy in his homeland and being not accepted by England rumble his identity. As a result of all these conditions, Omar feels he is lost and helpless.

Besides "home" as a symbol for the home searching for all refugees, asylum-seekers and immigrants, Saleh Omar's possession of a fake identity does also have a symbolic meaning; "his newly-chosen last name thus marks, through its deeper religious implications, the beginning of his new life" (Helff, 2009: 73). Indeed, Omar has tried to escape from his Zanzibari past and in order to enter England, he borrows an invalid identity of a dead man named Rajab Shaaban Mahmud. Although it is done by thinking that England will accept him – and he manages to enter England –, it is perhaps the beginning of Omar's estrangement. This detail of symbol is given as below and Gurnah explains it by these words of Omar;

> My name is Rajab Shaaban. It is not my real name, but a name I borrowed for the occasion of this life-saving trip. It belonged to someone I knew for many years. Shaaban is also the name of the eighth month of the year, the month of division, when the destinies of the coming year are fixed and the sins of the truly penitent are absolved. It precedes the month of Ramadhan, the month of the great heat, the month of fasting. Rajab is the month which precedes both, the seventh month, the revered month (Gurnah, 2001: 41).

Besides the ecclesiastical reference of his name, the quotation above shows that Omar adopts Shaaban's name even after his departure and during his time in England. The name of a dead man may also refer to Omar's symbolic death due to the fact that he actually also kills Saleh Omar by possessing someone else's name. These various names and mixed identities refer to the loss of his identity and the failure of finding a true self.

On the other hand, pronouncing the names of foreigners is also important to mention since this is also very common even today. Some Westerners, mostly Europeans, make fun of the names of the Muslims and Asians, whose names are pronounced way different from the others. They mispronounce it either on purpose or they fail to catch the correct way of saying to the language differences. This can be interpreted as the fact that the West do not or cannot accept the others within their society. In this novel's case, while Saleh Omar symbolically kills himself by possessing a name of a dead man Shaaban, his name becomes also unknown and lost, again symbolically. An old lady named Celia, for example, is way different from Omar's British advisor Rachel. Although Celia is a woman who mingles with the people like Omar due to the fact that she hosts asylum-seekers and refugees, her behaviours are way different from Rachel. Celia is responsible for Saleh Omar, who stays at her own hotel-like-place, which is actually not a hotel. Although Omar does not leave his room much, when they encounter each other, Celia tries to communicate with Omar. Nevertheless, just like the many Westerners, she also fails to pronounce his name and, as a result of it, he gives him the nickname "Mr Showboat" (58); moreover, she says "it's just my way of remembering your name. I hope you won't be offended" (58). This quotation shows that although she is aware and smart enough to think that giving someone such a nickname is insulting, disrespectful and heart-breaking, she does not change her behaviour. She even shares this to Rachel and says, "he mopes a bit at times […] But I think that's because he doesn't understand everything we say. Do you, Mr Showboat? That's what I

call him. It's our nickname for him. He doesn't mind, I've asked him" (62). Although it is thought by everyone in England – until Omar's encounter with Latif Mahmud – that Omar neither speaks nor understands the English language, Celia says she has talked to him and she is okay with calling him with such a nickname. To conclude, all these cause Saleh's trauma alienation and as a crisis of his identity.

On the other hand, language also plays an important role within the novel and is used in various ways. To be able to understand the details, it is vital to know that language is the very basic communication tool among people in order to share memories, stories, personal experiences, sorrows and happiness and this sharing is popular throughout history thanks to storytelling. In this way, the addressees or the audience feel the fact that they establish a bond with the teller or speaker. In time, this activity turned into a written activity and with the publication of the printing press, people shared their thoughts not orally but in papers. This also shows that all people are in need of talking about themselves and expressing their state of mind.

Since the previous colonial countries underwent a change in their culture, government and also in the field of arts, music and sports, their education and language are also affected highly. Most of the countries became polyglot lands and the people who can have their education in English are considered to be elites. In fact, this separation was and may still be so powerful that people who do not or cannot take English education because of their financial situations are belittled even by their own community. On the other hand, people who are mastered the language of the coloniser are considered that they belong to a higher class and some of those people are sent to Europe. Today, it is observed that some of these people forget their mother tongue and develop the languages such as English, French, Portuguese, in other words, the language of the coloniser. On the other hand, some people express their situations, memories and experiences in literature and it is also ironic that this is done in the language of the coloniser in spite of the fact that they still know their mother tongue. Some people use their own language and mingle it with the European language in order to protest, to show themselves that they also exist in this world, to prove that they still remember their origins and due to other various reasons. In this novel's case, Abdulrazak Gurnah, who lives in England for many years, uses the English language in order to share his thoughts and the people of his country, Tanzania.

In this novel's case, the language issue is related to the identity of each character, mostly Saleh Omar, which can be seen via storytelling and trauma. Saleh is a character who does not communicate with other people on purpose, due to his lies, and he remains silent because of the fact that it is thought there is no one who can speak his language until their meeting with Latif Mahmud, his translator.

Abdulrazak Gurnah uses silence within his all works, besides other topics, as a tool to discover and then reveal the identity of each character. It is sometimes used in order to show the sorrow of his narrator, shame, lies; some prefer to hide things from their past memories and some of the character's silences are considered to be admiring. It might be used as an expression of protest, fear, shame, submission and guilt. Nevertheless, all are used due to various reasons; therefore, each character's fate and the storyline of his novels change. For example, in *The Last Gift*, the narrator remains silent due to his shame; in *Admiring Silence*, it is considered to be eloquent. Therefore, silence in Postcolonial literature has different functions. Gurnah, in an interview Nisha Jones, points out the importance of communication and silence as:

> When migrants come to Europe, they're diffident about their own language if they're on their own and they're also diffident about English, say, because they're not sure if they can speak it properly. So remaining silent is a way of preserving dignity and at the same time not putting yourself into harm's way. Silence is ambivalent. It is also powerful and can be far more eloquent (Jones, 2005: 39).

According to the references of Nisha Jones, it can be claimed that an inferiority complex may well be observed in the settlers here due to the fear of humiliation, mispronunciation and other various reasons. As a result, these people considered that being silent is safer than the other options and possibilities and thought that if they remain silent, it will be easier for them to be accepted by Western society.

In the case of By the Sea, the language issue of the novel is related to the silence and it has a different function since it is not related to a feeling but to a lingual preference of Omar. He is also aware of the definition of it and also the hazard of speaking (Gurnah, 2001: 12). This is due to the fact that he is told to say anything, and pretend he does not know English, in spite of the fact that people question all details about him (Gurnah, 2001: 5). Anne Ajulu Okungu comments on this subject as: "silence serves as a narrative strategy to help narrate migrant experience especially through what cannot and has not been expressed verbally" (Okungu, 2016: 105). Nevertheless, in this novel's case, Saleh Omar's silence distinguishes him from these subjects. For Gurnah,

silence is a way of protection from humiliation and at the same time communication, and according to Sissy Helff, "in this context, By the Sea depicts silence not merely as the refugee's non-ability to communicate in the host's language but as a consciously chosen speech act" (Helff, 2009: 72). It is indeed preferred consciously since Omar "plays dumb" (Gurnah, 2001: 6) when he is asked about his ticket and baggage, except the words refugee and asylum seeker. All these explanations also demonstrate that silence is also a way of expression as well as language. The miscommunication, occurred due to his lies and preferences, creates a language barrier among the characters. This leads to the other people's struggle to contact orally with Omar via translation and thanks to Rachel Howard, Latif Mahmud is found to be his translator.

Although the storytelling above is mentioned in detail, it does have a dominant effect on the language part of the relationship of Latif and Saleh. This is because of the fact that it is via storytelling, translation occurs and "it is translation, rather than the refusal to translate, that affords the characters a life where past and present connect and offer a future" (Steiner, 2006: 303) and also "English becomes a tool for oppression and coercion, negating the worth and truthfulness of indigenous histories" (317). As these quotations show that translation has a function in the novel and it causes both Latif and Saleh to go back to their past and also their homes although it is via their memories.

In conclusion, this novel consists of two narrators who are traumatised, alienated and lost who departed from their homeland Zanzibar to England. After the post-independence of Zanzibar, many people escaped from their homes to other countries, and in this novel's case, there are two narrators who escape due to different reasons. Firstly, Saleh Omar possesses a fake passport of a dead man named Rajab Shaaban Mahmud in order to enter England. He has told him that he should act as if he does not understand and speak the English language. The trauma of leaving his home at the age of 65, feeling lost because of it and being belittled by some English people, specifically Celia, it should be said that Saleh Omar is the most alienated and traumatised character which rumbles his own identity. Although he could have chosen not to listen to the others and express himself on his own, Saleh chooses to listen to what is told him which show that he really wants to enter England. This language barrier issue of the novel brings another narrator, Latif Mahmud, who is actually the son of this dead man whose name is taken by Omar. Their storyline brings storytelling; they share their past traumas, pains, silences and familial issues together and in this way, the truths beneath

the surface become apparent and they build a bond day by day. This relationship starts with Latif's blame on Saleh due to the fact that he thinks he stole the father of his house. Nevertheless, by time, it is understood that Saleh owns the house legally due to his father's marriage with the aunt of Rajab Shaaban Mahmud. Although their lives in England are quite different from each other, Latif and Saleh share the same destiny and their connection is built due to their past memories. Although there are various reasons for the identity crises of each character, it can be said that the main reasons are due to the migrant identity they possess and the past aches they have. Nevertheless, in each case, although they both manage to escape from their country, they cannot escape from their feeling of exile and loss.

CHAPTER III

ANALYSIS OF IDENTITY AND LANGUAGE IN BRICK LANE WITHIN THE CONCEPT OF AMBIVALENCE AND UNHOMELINESS

"The pull of the land is stronger even than the pull of blood" (Ali, 2003: 24).

As it is also mentioned in the analysis of the previous novel that people are always on the move; they do not stay in a certain place permanently and are in search of a home. For the sake of these, people sacrifice their lives and they turn a new page in a new land they settle. The developed countries of Europe and other continents became a paradise for all people who are looking for happiness and better living conditions and opportunities. In fact, for example, the term "American Dream" had occurred and this image was exposed to people all around the world via media and people emigrated from their homes and settled in these countries.

In Monica Ali's Brick Lane, the character's immigration to England and Bangladesh creates the loss of their identity. Nazneen, the heroine of the novel, leaves her home in Bangladesh as a result of an arranged marriage with Chanu unlike the other characters of the previous novel. Leaving her home at the age of eighteen, the novel focuses on Nazneen's life in England, in Tower Hamlets along with other Bengali communities. On the other hand, her husband Chanu, who is a strict, religious and conventional Bengali man, is a man at the age of about forty. He lives in England around half of his age and he dreams to go back to his homeland. He is an educated man, who works along with the other English people until the loss of his job and then becomes a taxi driver.

The sexual separation of Nazneen and her husband, along with the characters in By the Sea, occurs differently and affects the crises of their identity in various ways. Being a traditional woman and an obedient wife, Nazneen is not allowed to work but she rather has to stay home, clean the house, cook for her husband, take care of their kids and act according to an obedient Muslim woman. Job-sharing of this family is simple: man, in this case, Chanu, is the one who brings money to home and the wife has to do the housework. On the other hand, since her whole world is home and can only go out with her husband, Nazneen's friends are only neighbours whom she can communicate them in and around the house. In spite of the fact that there is also a tattoo

lady, who is not from her community, she cannot create a bond with her due to the language barrier. Unlike the previous novel, there is miscommunication not as a result of refusal to speak but rather she does not have the ability to speak English. Although he is willing to learn the language of the country she currently lives in, it does not seem important and necessary by her husband. Her physical and linguistic isolation makes her current home a cage since her whole world is just a small flat. Nevertheless, in the cause of her aims to set and perhaps gain an individual identity, Nazneen gets through the changes. With the loss of her husband's job and her sewing-work at home, she meets Karim, her Bengali love affair and all these occur her "awakening" (emphasis is mine), therefore, her transformation from nature to nurture appears. Although she was behaving according to her fate and other external factors, she decides to shape her own life which occurs in Chanu's departure to Bangladesh at the end of the novel. Although she remains in London with her daughters Shahana and Bibi. The novel's ending is symbolic and ironic at the same time on the way to gaining her own independence due to the fact that she finally makes her dreams come true; "ice e-skating" (Ali, 2003: 28) that she saw on television for the first time.

Being both immigrants and ambivalent in their lives in London, both Nazneen and Saleh Omar undergo a change in time. In spite of the fact that Nazneen's awakening demonstrates feministic elements, her transformation has the feature of cultural enlightenment as well as Saleh Omar. These both characters' locations change after a certain age. Hence, their unhomely situation shakes their state of mind and harmony and these also affect their identity formation. As a result, this part of this study, at first, will demonstrate the transformation of each character due to their unhomely situation at the first subtitle. In spite of the fact that the main focus will be on the protagonists of both novels, the other characters who demonstrate transformation qualities will also be mentioned. Later, the second part will show how the external factors and the internal factors shape both the plot of the novel and each character. External factors will be explained through the ability and non-ability to speak the language of the coloniser while the internal will consist of Nazneen's belief in fate which actually is the first aspect that shapes this character. Since both major and minor character's identities are also destructive and also affect Nazneen, their crises and behaviours will also be shown.

3.1. Cultural Transformation of Characters

People who change their current place and settle in a different country have difficulty in adapting to a new culture, their language, clothing, and environment. Their mindset, habits, thinking, talking, actions, and even routines change, and they turn into someone who is different from the person in a motherland. As a result, they cannot escape from the negative consequences of these incidents, and they transform to a person who is more European than authentic. As it is also mentioned in the theoretical background of this study that ambivalence and unhomeliness are some of the major reasons that prevent or obstruct the identity formation of the immigrant. This creates an ambivalence in people's persona,

> The one is "cultural identity", in terms of one shared culture, a sort of collective "one true self", hiding inside the many other, more superficial or artificially imposed "selves" […] Representation describes both the site of identity formation and the site of the struggle over identity formation. For the positioning of cultural identity has involved the struggle over the means of representation since colonized peoples first took hold of the colonists' language to represent themselves (Ashcroft, 2001: 3-4-5)[8].

According to Bill Ashcroft, the ambivalence between the cultural self and the real self causes people to struggle with their identity formation. In fact, such people choose the one and set their identities accordingly. While this can occur with the decision of going back to roots, the homeland, it can also be seen with the adaptation to Western life. These situations and their consequences are also seen in the case of the characters in By the Sea and Brick Lane. In fact, each character portrays a complicated image due to their departure from the motherland. Settling in a new place, which is England for both novels, and this changing location shapes the identity of each character. While some of them find peace by getting more closer to British society than carrying the culture of the motherland, the others leave the country in the hope of finding peace and their true self. The others, on the other hand, start a new chapter in their lives by staying in England; nevertheless, the transformation in their identities is also inevitable. Hence, this subtitle of this study will focus on the identity transformation and shaping of the Azad family, Chanu, and Nazneen in Brick Lane and Saleh Omar in By the Sea specifically. The

[8] Bill Ashcroft, in his work *Post-Colonial Transformation* cites Stuart Hall and comments from Hall's prolific essay *Cultural Identity and Diaspora*. This essay has been used in the theoretical part of this study; nevertheless, this subtitle will not focus on Hall.

other characters will not be discussed in detail due to the fact that these characters' transformation is stronger than the others.

Dr Azad and his wife in the novel Brick Lane demonstrate a total different transformation comparing to the other characters in both novels. In fact, Dr Azad and Mrs Azad become more European and British than portraying an authentic and Bangladeshi image. In spite of the fact that their life before moving to England is not given in the novel, they are the examples of successful emigration in the eyes of Chanu since they survive in England; "'It's a success story,' said Chanu […] 'But behind every story of immigrant success there lies a deeper tragedy.'" (Ali, 2003: 92). These sayings of Chanu shows that he thinks the Azad family's story is a success story due to the fact that they emigrated from Bangladesh and settle in England and they are respected by British society. It can be said that Dr Azad and Mrs Azad complete their identity formation by transforming into more British. Nevertheless, according to Chanu's opinion, there lies a tragedy due to the fact that they are getting further away from their Bangladeshi identity. In fact, Mrs Azad thinks they are living in the West, and hence, their children should develop and adapt themselves according to Western values while Chanu is still busy imposing Bengali music and culture on his daughters Bibi and Shahana. In fact, Chanu, comparing to the Azad's, demonstrates an opposite image.

Chanu, at the beginning of the novel, is portrayed as an educated man who dreams of accomplishing great things. He wants to see himself successful at work, among his other British colleagues and he is proud of the degree he has in English literature. Besides this, he sees himself as an intellectual just like his fellow homeland Dr Azad. This can be understood from his sayings to Dr Azad; "we intellectuals must stick together" (2003: 27). This quotation shows that Chanu wants to be just like Dr Azad, who finds a place for himself in Western society. In fact, the below quotation supports this idea and Chanu's view about himself,

> 'When I came I was a young man. I had ambitions. Big dreams. When I got off the aeroplane I had my degree certificate in my suitcase and a few pounds in my pocket. I thought there would be a red carpet laid out for me. I was going to join the Civil Service and become Private Secretary to the Prime Minister' […] 'That was my plan. And then I found things were a bit different. These people here didn't know the difference between me, who stepped off an aeroplane with a degree certificate, and the peasants who jumped off the boat possessing only the lice on their heads. What can you do?' (2003: 26).

As it can be seen and understood that when Chanu first arrived in England, he had high hopes for himself and England. His thoughts are more unrealistic than solely an expectation due to the fact that he is actually aware of the limitations made to immigrants and the cultural, and linguistic differences. Hence, unlike Dr Azad and Mrs Azad, some part of him never leaves his roots. While he gives references from British literature and knows Shakespeare not only by the name, he also has knowledge of Bengali literature and poetry. While this also shows that he is an ambivalent character, he mimics the British people and their culture to hold on to his life in London. While this is observed in his language usage strongly, his behaviours also carry the aspects of Western culture. For example, at the dinner they have at Dr Azad's house, Chanu drinks alcohol and to support his idea that there is nothing wrong with it, he says "'all the Saudis drink' […] 'Even the royal family. All hypocrites. Myself, I believe that a glass every now and then is not a bad thing'" (2003: 89). In spite of the fact that this makes Nazneen worry about Chanu and thinks that he will be estranged from his Bengali behaviours, culture and roots, Chanu tries to modernise his mindset. Nevertheless, all his struggle with the adaptation to British people is in vain due to the fact that he is never equal to them and even Dr Azad. In the following chapters of the novel, Chanu begins to think about British people that,

"'all these people here who look down at us as peasants know nothing of history' […] If you have a history, you have a pride. The whole world was going to Bengal to do trade […] Who invented all this muslin and damask and every damn thing? It was us. All the Dutch and Portuguese and French and British queueing up to buy" (2003: 151).

"We are taking some stock of the glorious British Empire. When I was in school, do you know what we learned? The English gave us the railways. As if we should get down on our knees for this" (2003: 205).

As these quotations show that Chanu is given as an admirer of Britain at the beginning of the novel. He wants to be as successful as Dr Azad and tries to prove how knowledgeable he is on the English language, literature, their culture and living. Nevertheless, his failure and also "Going Home Syndrome" (2003: 24) outweigh at the end. All these make him realise that he will never be happy in England nor successful at work. As an immigrant, he will be looked down on him by Western society. However, in spite of his failure, he moves on and makes a decision; he leaves London and goes

back to Bangladesh without Nazneen. In this way, it can be said that he completes his transformation with his decision to going back to Bangladesh.

Both the Azad family and Chanu demonstrate that their journey in England ends up with a transformation. However, besides these characters, the strongest transformation can be seen in Nazneen and Saleh Omar in By the Sea. Due to the fact that both of these characters are the protagonists of each novel, the image they portray at the beginning of the novel transforms into the total opposite at the end.

Nazneen, in Brick Lane, is given as an obedient, dutiful and submissive wife who listens to her husband Chanu. Although Chanu does not see her as his toy, he wishes to have an ideal image of marriage, which is actually decided by the family of Nazneen, according to all Muslim families have. Nazneen's mother Rupban, whom she also calls Amma, and Hamid, Abba, decide to arrange a marriage for their daughter with a man around his forties who lives in England. When she is still in Bangladesh, Nazneen's parents show her a picture of her husband to be whom she finds his face "like a frog" (2003: 12); nevertheless, she accepts her fate – although written by their parents in this case – and says; "Abba, it is good that you have chosen my husband. I hope I can be a good wife, like Amma" (2003: 12). This quotation shows that Nazneen is not an active and free character even from the beginning and her decisions, behaviours and her life are shaped by her parents. With the marriage with Chanu, Nazneen's life is dominated by her husband due to the culture and customs she is used to.

The novel is structured according to the belief in fate and this thought is imposed on Nazneen by her mother, Rupban. Since her birth, Nazneen is left to her own fate by Rupban and her decisions were made accordingly. When she was born, it was thought that "she will not take even one breath" (2003: 8) and was about to be buried until her "yowl and cry" (2003: 9) were heard. All family members thought she was born dead; nevertheles, the thought of "God has called her back to earth" (9) created a belief in fate for the mother. Besides, Nazneen, who refuses breastfeeding for five days after her birth, was not taken to the hospital but instead, her parents waited for her survival without doing anything. Although she accepts breastfeeding after five days and survives, Nazneen is in the opinion of her fate has already been written, she cannot change and go against it due to the fact that her mother's belief in the power of fate is

imposed on her. This belief of her structures not only the whole novel but also the relationship between her husband and Nazneen and also her life in England.

Nazneen's role in the house in Tower Hamlets is simple; she is responsible for cooking, cleaning, feeding the kids and her husband. This forced role given by her husband makes Nazneen alienated from the English society since her friends are only from her community. This alienation, caused by loneliness within the community, is disrupted with the sequence of events throughout the novel. Since Chanu is portrayed as the head of the household, he is the only person who is responsible for the economy of the house and his income is for the whole family members. Due to the fact that he wishes to go back to Bangladesh and starts a soap business that he has always dreamed of, he becomes a taxi driver with the loss of his previous job. In spite of the fact that he has never accepted Nazneen's wishes to gain her own money so far, he finally is persuaded by her and, as a result, she starts a sewing job at home.

The sewing job can be accepted to be the turning point for Nazneen due to the fact that with this job, she meets Karim, who is actually a man from his community and brings her supplies. Karim affects Nazneen a lot. He portrays a more modern man than Chanu. Their relationship starts friendly, at the beginning and he affects Nazneen's thoughts positively and he supports her. Making her feeling better, Karim becomes a love affair for Nazneen and the dynamics of their relationship change. Nevertheless, being a dutiful and an obedient woman, Nazneen is haunted by remorse and ends her relationship due to the feeling of guilt which completes her transformation and enlightenment.

Nazneen is alienated from English society due to her husband, Chanu although she is willing to be social and active. On the way to finding and forming her own identity, she kicks against the image of their fake ideal image. The old Nazneen was sublimated and the new Nazneen was filled with white light, glory (2003: 32) and in fact, the ending of the novel is symbolic not only for Chanu but also for Nazneen. In fact, she realises her dream of "ice es-kating" (2003: 28) with her sari, at the end. This shows that Nazneen transforms into a totally new person and she does not lose her own roots.

On the other hand, the transformation of Saleh Omar in By the Sea is seen in a different way comparing to Nazneen. Saleh Omar introduces himself to the British people as Rajab Shaaban Mahmud due to the fact that he uses his passport to be able to enter England with the valid visa Mahmud has. Throughout the novel, people know him

by this name and as someone who neither speaks English nor understands. This situation silences him both metaphorically and literally and this silence is not forced by anyone but made by his own choice. He says, "I know the meaning of silence, the danger of words. […]. I am fragile and precious too, a sacred work, too delicate to be left in the hands of natives, so now you'd better take me too" (2001: 12). According to this quotation, it is seen that silence has a function that hides and also reveals the various sequence of events throughout the novel. In fact, Omar chooses to be silent on purpose and this is explained in the novel as,

> I, on the other hand, was still not sure why the man who had sold me the ticket had advised that I did not speak English, or when it would be wise to admit that I did. And I was also unsure if the ignorance of English of my fellow camp-dwellers was similarly strategic, if they knew the reason for pretending not to speak it or if they too were acting on canny advice from another ticket-seller elsewhere (2001: 45-46).

> 'When I bought my ticket, I was advised not to admit to speaking English when I arrived here,' I said. 'I didn't know why, but I thought I would wait and see. I'm not wiser now, but I thought I had better speak. Everything was becoming complicated and uncomfortable at Celia's house, so I thought I'd better speak before I created an impossible situation. Even though I would've preferred not to.' (2001: 65).

According to these quotations, unlike Nazneen, Saleh Omar can speak and understand the English language. In fact, even Omar does not know why it is suggested to hide his knowledge; nevertheless, since he wishes and hopes that he will be accepted in England, he obeys what is suggested to him. His preference makes him more alienated due to the fact that language is one of the basic and the most important tools that is used to communicate and tell things about a person. Nevertheless, with the lack of this tool, Omar fails to create a bond with people and it is told him that "'Without English you are even more a stranger, a refugee, I suppose, more convincing,' […] 'You're just a condition, without even a story.' (2001: 143). This quotation proves the idea that the absence of language has a primary role in Omar's identity formation. Nevertheless, this situation leads him to meet Latif Mahmud. Mahmud is entered as a translator of Omar and he is actually is the son of Rajab Shaaban Mahmud, the name Omar uses. When they meet, Omar makes a confession and says that "'I took your father's name to save my life,' I said. 'There was sweet irony in that after your father had so very nearly succeeded in destroying it.'" (2001: 146). This confession of him demonstrates that it is

the first step of revealing his real identity. It does not only creates a bond between Mahmud and Omar but also enables Omar to reveal realities.

At the end of the novel, Saleh Omar reveals that his real name is not Rajab Shaaban Mahmud and he does not hide this anymore. Besides, he also starts speaking English with Latif Mahmud and the others. Although the ending of the novel for Saleh Omar is open-ended, it can be seen that Saleh Omar transforms into his real self after the revelation of secrets and chooses a new way for his formation.

3.2. Ambivalent use of Language and Identity of Unhomeliness in Brick Lane

As it was also written in the previous chapter that the reason for departure to the developed countries might have various reasons. Besides the external factors such as wars and natural disasters, which was explained previously, there were also internal reasons and personal choices. Their results and effects on people also varied. On the other hand, no matter what the reason is, settling in an unknown land, adapting to their cuisine, learning their culture and language reshape people which is also an endless process.

In the previous novel, one of the narrators, Saleh Omar, escapes to England as an asylum-seeker in order to seek welfare in England which can be considered to be an external reason. On the other hand, the other narrator, Latif Mahmud, is living in England for around thirty years who went there for his education and personal development. In fact, it was seen that Omar's crisis on his identity and the language barrier between him and the addressees were a contributing case for his feeling of being in limbo. In Latif Mahmud's case, it can be said that he adapted to the British community and his educational background and language skills in English were the primary factors. Yet still, both of these characters are in the same boat; no matter what they do, they are considered to be "others" in the eyes of the West and this case does not change in the novel, Brick Lane. Being again not white-skinned; not only the Africans faced with racism but also the migrants from Bangladesh were considered to be second-class citizens and this is described in the novel as "to a white person, we are all the same: dirty little monkeys are in the same monkey clan" (Ali, 2003: 21). In fact, it is still common even today to make a resemblance of dark-skinned people to monkeys and

they are considered to be dirty due to their skin colours. It is also ironic that when the white people sympathise with the Africans, Indians, Bangladeshis, Pakistanis, it is in contrast to their skin colours; nevertheless, when the opposite feelings occur, it is due to their skin colour (Fanon, 1967: 116). This shows the western world is full of preconceptions towards the Eastern people and no matter what they do, they will remain as the others for them.

On the other hand, Monica Ali's Brick Lane is rich with characters who have different stories of their departure and the experiences they have in England. Besides the information given above, the novel in general focuses on a female character, Nazneen, and her life in England. In spite of the fact that she does not face direct racism by the English people, her case is more related to internal factors which occur within the family and her marriage life with Chanu. In fact, the female character, not only Nazneen but also their daughter Bibi and Shahana are also controlled and shaped by Chanu. This shows that in spite of the fact that not all Bangladeshi characters, such as the neighbours, are described to be typical, obedient and traditional, female characters in Chanu's flat are under his commands. As a result, it can be said that the identities of Nazneen, Bibi and Shahana are shaped by Chanu; nevertheless, Nazneen suffers more comparing to the daughters.

Unlike Saleh Omar in the previous novel, the heroine in Brick Lane, Nazneen, leaves her homeland Bangladesh due to an arranged marriage and moves to Towers Hamlet in London. Unlike her sister Hasina, who makes a marriage based on love with a man named Malek from the village, Nazneen's marriage is decided by her parents. Nazneen and Hasina create a connection with the letters they send to each other. This also shows that the only connection between Nazneen and her homeland occurs via letters that enable them to recall their times in Bangladesh. This memory revelation appears via storytelling and also through translation in By the Sea, and the characters Saleh Omar and Latif Mahmud go back to their past pains and traumas happening in Zanzibar. However, in Brick Lane, flashbacks and memories from Bangladesh happen through their letters. Besides this, unlike By the Sea, these flashbacks do not give pain to both characters, but the memories rather have a positive function and make Nazneen feels she is home which also creates a sense of belonging. Nazneen's real home, which is a simple flat, can be considered to be a cage for her because of the fact that her relationship with the outside world is cut off. Nazneen is not even allowed to go out

shopping or simply to take a walk by herself but she rather is allowed to fulfil these simples wishes and activities only with Chanu. Therefore, letters also locate her in a position that she is free and independent.

Fate case also plays an important role in the relationship between Nazneen and her sister Hasina. Unlike Nazneen, Hasina does not act according to fate. In fact, Hasina's husband choice makes Nazneen think that "Hasina kicked against fate" (16). Being a more independent woman than Nazneen, Hasina has control of her own life and says about her marriage that, "*I so happy now I almost scared […] God not putting me on earth only to suffer. I know this always even when days bringing no light"* (18). Hasina's life and identity are revealed and shared with Nazneen through letters. In fact, it is also revealed that Hasina's marriage collapses since she is beaten by her husband; *"It is better get beaten by own husband than beating by stranger"* (46). These circumstances show the patriarchal mindset imposed on Muslim women; nevertheless, since Hasina is not one of the representatives of a submissive woman, she stands on her own feet; runs away from her husband. Nazneen's commentary on this issue is "my sister should be left to her fate. Everything else may be altered, but not that […] what can I say against fate?" (56). As this quotation shows that in spite of the fact that Hasina and the fate case is not linked together by the author herself, Nazneen thinks these circumstances is her fate. This way of thinking of her is might due to Nazneen's commitment to her sister. In fact, Nazneen does not only creates a connection with her homeland via letters but letters also establish a bond with her. For instance, when Hasina gets lost, Nazneen also feels that she is also lost (46) and it has been added in the novel that,

> They were both lost in cities. […] It could not help Hasina for Nazneen to be lost. […] if you go out to shop, go to Sainsbury's. English people don't look at you twice. But if you go to our shops, the Bengali men will make things up about you. You know how they talk. Once you get talked about, then that's it. Nothing you can do (47).

> Whenever she got a letter from Hasina, for the next couple of days she imagined herself an independent woman too […] regular prayer, regular housework, no more dreaming […] look, she said to Amma (who was always watching), look how goof I am now (76).

As this quotation shows that in spite of the fact that Nazneen and Hasina are portrayed to be their opposites, whatever happens to Hasina, Nazneen feels the same. Perhaps, this

indicates Nazneen's future transformation from nature to nurture. While throughout the novel, Hasina is portrayed to be an independent spirit and her life is ruled by herself – and also it would be incorrect to name her as a traditional woman in the sense of religion – Nazneen is represented to be more submissive and has a husband who teaches her how to act and wants her to obey. As a matter of fact, women characters in the novel suffer more than the male characters and "life is difficult for a woman of color" (Fanon, 1967: 45) and what happens to Hasina is proof of it. After the separation from her husband, Hasina falls into the world of prostitution for a living. Nevertheless, as well as her sister Hasina, Nazneen also kicks against fate at the end of the novel and the hardships they both get through rumble the identity of each character.

On the other hand, not all women characters in the novel resemble Nazneen. While Nazneen is in the process of her character formation, other characters such as Razia and Mrs Azad are shown to be adapted to their lives in England. For instance, Mrs Azad, the wife of Dr Azad, is shown shortly in chapter five yet sufficiently. Although she also has Bangladeshi roots, she portrays a way more modern Western women image not only with her clothing and habits but also her ways of thinking. In fact, she is a heavy smoker and drinks alcohol, which is not acceptable for the pious Muslims and in Islam, but she also wears short skirts and works along with other British people. The fifth chapter of the novel also reveals the differences between these two Bangladeshi families. Chanu decides to visit Dr Azad, a physician, at their homes with Nazneen and the Azad family, who turned out to be typical Londoners, does not take kindly the behaviours of Chanu and Nazneen since they are the uninvited guests. From the entrance to the home to the dinner table, readers grasp the heavy atmosphere among these families. Since Mrs Azad is not sentimental for her homeland Bangladesh, but she rather feels at home in London, being an immigrant in there is not a "tragedy" for her while for Chanu '"This is the tragedy of our life. To be an immigrant is to live out a tragedy.'" (91) and adds in his following words as,

'It's a success story, 'said Chanu, exercising his shoulders. 'But behind every story of immigrant success there lies a deeper tragedy. '[…] 'I'm talking about the clash between Western values and our own. I'm talking about the struggle to assimilate and the need to preserve one's identity and heritage. I'm talking about children who don't know what their identity is. I'm talking about the feelings of alienation endangered by a society

where racism is prevalent. I'm talking about the terrific struggle to preserve one's sanity to achieve the best for one's family. '(92).

As this quotation shows Chanu is suffering from his place in the Western community and is aware of the feeling of alienation and assimilation. What makes him worried is not only his future in London but also he is aware that staying in there and being an immigrant will affect his children. Since he is a pious man, he thinks that his children will be more Londoners who will forget their roots and actual homes – according to him – in the future. In fact, this way of thinking is very common among immigrants whose future generations will act according to Western values. Nevertheless, Mrs Azad is far from understanding this and does not see it as a problem:

'Assimilation this, alienation that! Let me tell you a few simple facts. Fact: we live in a Western society. Fact: our children will act more and more like Westerners. Fact: that's no bad thing. My daughter is free to come and go. Do I wish I had enjoyed myself like her when I was young? Yes! '[…] 'They go around covered from head to toe, in their little walking prisons, and when someone calls to them in the street they are upset. The society is racist. The society is all wrong. Everything should change for them. They don't have to change one thing. That, 'she said, stabbing the air, 'is the tragedy '(93).

These words of Mrs Azad demonstrate that her grasp of the British culture is different from Chanu and far from a religious perspective. Although her past and background are not revealed in the novel, it can be said from this quotation that perhaps she used to be more like Nazneen regarding the issue of freedom. While Chanu feels nostalgic about Bangladesh, Mrs Azad might have this feeling for her youth that she could have spent it fully. The acceptance of Western values perhaps opens Mrs Azad's eyes regarding the social and religious pressure on women which also demonstrates that she is also aware of the Bangladeshi community in London and their women who should cover themselves and are not allowed to go out on their own. Besides, while Chanu considers that being an immigrant in another land and its effects are a tragedy, Mrs Azad thinks that the true tragedy is the attitude of immigrants who fail to adapt to society.

On the other hand, Razia, who is one of the closest friends of Nazneen in London is also a contradictory character to Nazneen and yet might be considered to be similar to Hasina. Although she cannot be considered to be as modern as Mrs Azad, she is also not exactly like Nazneen. Razia mentors Nazneen and influences her by opening her eyes. Although Razia's life is more difficult than Nazneen and has a husband who is

not as understandable as Chanu, Razia portrays a strong woman image. In fact, she is beaten by her husband and he starves the family unlike Chanu, and he is described by the narrator as, "Razia's husband appeared to Nazneen to be perpetually angry […] Although he was silent, he had thunder in his brows and his mouth had a murderous set. So different from her own husband" (59). It is understood that although Nazneen and Razia share the same destiny regarding their freedom, they both have to stay home, Razia has to deal with a dominator husband. It would not be correct to compare him to Chanu since he thinks that he is an "illiterate" man even not knowing how to write his own name (67). Despite these, Chanu does not show respect to Nazneen's friend since she does not fit into the norms of Islam and his values. In the following chapters of the novel, Razia's husband dies which makes her a free woman despite her drug-addicted and dealer son Tariq which makes her hard to be accepted by the other neighbours. Nevertheless, with the death of her husband, she manages to survive in her life in England.

After Nazneen, Chanu is perhaps the most assimilated and hybrid character of the novel. Chanu is a religious and an educated man who has a degree in English literature and is nostalgic about his homeland who wants to return there. His educational background does not demonstrate an image that is similar to Latif Mahmud in the novel By the Sea due to the fact that his progress in his life is not stable. At the age of 18, Nazneen marries Chanu who was around his forties. Nevertheless, besides this age gap between them, he accepts Nazneen as she is and says,

> She was a 'good worker '[…] 'She is an unspoilt girl. From the village. '[…] 'Not tall. Not short. Around five foot two. Hips are a bit narrow but wide enough, I think to carry children. All things considered, I am satisfied. Perhaps when she gets older she'll grow a beard on her chin but now she is only eighteen. And a blind uncle is better than no uncle. I waited too long to get a wife. '[…] Any wife is better than no wife. Something is better than nothing." (16-17).

As this quotation shows that Chanu waited too long to get a wife and as a result of it, he treats Nazneen deferentially. Nevertheless, as the quotation demonstrates that Nazneen's image in her husband's eyes is belittling. Chanu dominates Nazneen on her own decisions. For instance, when she shares her wishes to learn English and she can go to college with Razia, Chanu says that being a mother will keep her busy enough (62), and

therefore, she does not have to. However, on the other hand, he also looks down on her which can be seen in the dialogues between them:

‘I am returning to my first love. English literature at its finest. You’ve heard of William Shakespeare. Yes, even a girl rom Gouripur has heard of Shakespeare.’
‘If I went to college with Razia, you would be able to tell me in English.’
‘To understand Shakespeare? Just like that! Is that what Razia is learning? ’(74).

This quotation demonstrates Chanu’s possible inferiority complex due to the feeling of being an immigrant. In fact, due to the fact that language creates a bond between the outer world and the inside of the house in the novel, Chanu is able to establish this bond. Nevertheless, Nazneen’s language bond is cut out by her husband although she is willing to. This barrier of her prevents her identity establishment while Chanu’s feelings of inferiority and homesickness are the primary reasons.

This barrier of Nazneen is not only caused by language but it also has physical reasons. At the beginning of the novel, when she was pregnant with their first child Ruku, Nazneen goes out, “but they were not aware of her. In the next instant, she knew it. they could not see her any more than she could see God. They knew that she existed (just as she knew that He existed) but unless she did something” (45). This quotation shows that besides Chanu, the English society makes Nazneen invisible; however, she speaks in English with strangers “and she had been understood and acknowledged. It was very little. But it was something” (48). As a matter of fact, although Nazneen’s English vocabulary is very primitive but only enough to say, “thank you” and “sorry”, it is seen here that she is willing to develop herself despite the society. Nevertheless, the primary reason for her is not society but her husband Chanu.

Besides these, Chanu contradicts his pious -Muslim-man image. In fact, although he shapes his wife according to religious values, he does not obey them. At Dr Azad’s house, for instance, Chanu drinks alcohol by supporting the idea that everyone drinks and says, ‘“Of course, all the Saudis drink, ’said Chanu. ‘Even the royal family. All hypocrites. Myself, I believe that a glass every now and then is not a bad thing.’” (89). Although Chanu imposes on his wife to act according to the religious principles, in this chapter he is seen that his religious thoughts clash with his position among English people. In fact, in order to be accepted as one of them and as he sees that Dr Azad and

his wife are also drinking, he joins them. Besides many other warning bells that reveal his problem of identity, this behaviour of him can be considered to be a revelation of his crisis.

In conclusion, unlike the previous novel, this novel consists of a large group of people who are alienated in England, far from their homelands Bangladesh except the characters who already accepted England as their home. In fact, while in the previous novel, characters are traumatised due to the feeling of exile, past traumas and the attitudes of the English people towards them, this novel demonstrates that the characters clash against Bangladesh society and the family structure set according to the Muslim values. As it is also explained in the first sub-title of this chapter that Nazneen fights against those norms imposed by her husband Chanu and the belief in fate imposed by her mother. Along with her sister Hasina, Nazneen also kicks against her own fate by her secret affair with Karim. Nevertheless, she realises by the time that Karim is just one of the steps on her way to open her own eyes. As a result, at the end of the novel, Nazneen becomes an independent woman who can stand her own feet without a man's commands. On the other hand, although Chanu has been living in England for a very long time, his efforts in order to be accepted by his colleagues, his friends such as Dr Azad and the whole British community are futile. Feeling nostalgic about his homeland, he, at the end of the novel, realises his dream and returns to Bangladesh without Nazneen. Although the novel is open-ended, it can be said that Chanu's identity construction will be developed at his real home while Nazneen has always been ready to make a new start.

CONCLUSION

Humanity, throughout history, has been affected by various disasters, wars, holocausts, and the covetousness of the mighty empires and developed countries. Starting from imperialism at first, during the time of colonialism, these countries and empires aimed to expand their borders, control over undiscovered lands, ruled and used not only their goods but also the people of their inhabitants as their slaves. Besides, some of those countries even today are still using the language of the coloniser; traditions and customs of the coloniser are familiar for the colonised, the education system belongs to the coloniser and cuisine is mingled with the local cuisine. This shows that even today – and also in the post-colonial period –, people are still suffering from the harms of being colonised in spite of the fact that benefits of their governmental, health and educational development. Due to the fact that people always seek for the better, people in the colonised countries migrated, emigrated and escaped as asylum-seekers due to the political issues in their governments, sought welfare, happiness, better economic conditions and innumerable other reasons. In this way, immigration has started and such people started a new life in the developed countries that mostly occurred in Europe. In fact, Europe today is struggling against the migrant crisis in their lands. Nevertheless, the migrant issue has a more devastating result on the immigrant rather than the developed countries. Being an alien in a new land, such immigrants are not considered to be one of them, are not allowed to participate in the community, are belittled by them and had an adaptation problem as a result. All these and other various reasons affected the settler and his or her identity at a high level.

Such settlers in Europe, today, share their experiences, observations, stories, memories, dreams and traumas to the whole world either orally – by making a public speech, for example – or write them down either fictionally or actually. Being also immigrants, Abdulrazak Gurnah and Monica Ali are both prolific authors who share such stories with their readers. Both of their characters, as it was analysed in previous chapters, demonstrate reality in spite of via fictional characters. Since the protagonists of both novels are far from their homes and try to adapt to a new culture, they demonstrate ambivalent characteristics which also affect their identities. The crisis on their identity, on the other hand, and also the way they use the language of the coloniser or fail to use it reflect the destructiveness of the result and the life among white people.

Due to these reasons and explanations given above, this study has attempted to demonstrate the identity issue and the language problem that occur in the novels Brick Lane and By the Sea. In order to approach the topic from different perspectives, each chapter has been divided into two subtitles. The first chapter of this study has covered the theoretical background; focused on the colonial and postcolonial periods at first and then has aimed to discuss the psychological results of being colonised. The language issue and dilemma; and identity problem and the crisis of immigrants have been given. On the other hand, the second chapter has aimed to analyse the characters of By the Sea, the novel written by a Zanzibari immigrant Abdulrazak Gurnah. The third chapter has consisted of also the analysis of both female and male characters and their identities along with their language usage in the novel Brick Lane written by Monica Ali. Lastly, this study has been concluded and found that these two novels share enormous similarities although they have never been studied together.

In the first chapter of this study, it is found that in the imperial and colonial periods, the developed countries of Europe settled and controlled over the lands of far Europe in order to use the natural sources and raw materials of the countries in much of Africa and Asia. However, from the perspective of these colonised countries, the destructive effect after the colonialism period was inevitable for the people. After the independence of all these countries, people were in search of better living conditions. As a result, they emigrated from their homelands, especially after the independence of their countries, and met with totally a new world. Their adaptation and also failing to adapt to the cuisine, culture and language of these countries shaped the identity and habits of the settler. Besides this, they were accepted to be the others in the eyes of the Western people. These situations made the life of immigrants harder, caused their alienation, displacement, trauma and identity crisis.

In the second chapter, these effects have been analysed through the characters in the novel By the Sea. The novel can be explained in a single sentence as "Rajab Shaaban arrives in England as an asylum-seeker and needs an interpreter" (Gurnah, 2001: 97) and his life in England can be considered to be an exile. Refusing to use the language of the coloniser as a preference, since it was suggested to him, Rajab Shaaban fails to communicate with the other people. This situation brings the other narrator Latif Mahmud as the interpreter of Rajab Shaaban. Their meetings reveal various truths and traumas of the past pains from their homeland Zanzibar. Their storytelling and

communication also reveal that Rajab Shaaban is actually not the real name of this asylum-seeker, but his real name is Saleh Omar and the name he uses belongs to the father of Latif Mahmud. The novel looks through the characters from a different perspective and reveals that being an "other" in a Western world has caused a change in the identities of each character. While Latif Mahmud is adapted to the British culture due to the fact that he is living there for more than thirty years, Saleh Omar can be considered to be lost and traumatised.

In the third chapter, these theories have been applied to the characters in the novel Brick Lane. Unlike the previous novel, the characters in this novel show a different perspective for their character development. Nazneen, the heroine of the novel, goes to England through an arranged marriage with an elder man who lives in there for years. Being a domestic, traditional and Muslim woman, Nazneen's life is controlled not only by her husband Chanu but also Mrs Islam and her deceased mother due to her belief in fate. Although Nazneen is enthusiastic to learn the English language, mingle with the crowd and willing to discover this new world, her freedom is restricted. Besides these, the death of their first child Raqib saddens Nazneen more and causes her crisis. Chanu, on the other hand, also struggle with his identity construction. While, on the one side, he wants to be accepted by the English community and consider himself as one of them, on the other side, he dreams of going back to his real home, Bangladesh. Unlike Nazneen, he is mastered at the English language exactly like Latif Mahmud in the previous novel and he considers himself to be an intellectual. Nevertheless, with the loss of his job, he becomes a taxi driver and the family goes into debt. This situation unbalances the family and also opens new ways for Nazneen and she starts working at home. Nazneen's encountering with Karim, the man who supplies her sewing materials, alters the dynamic of the heroine of the novel due to the love affair between these characters. Karim becomes one of the paths for Nazneen's character development and at the end of the novel, Nazneen transforms into an independent woman who stands her own feet from an obedient wife image.

After these findings, it can be said that although the problem of language, the identity crisis of the immigrants, ambivalence and unhomeliness are explained through the postcolonial characters, these concepts can be observed everywhere, in different fields and countries. In fact, today, especially the media and Hollywood industry focus on glorifying different races. It is ironic that the existence of Blacks, who were once

slaves of the West, Hispanics, Jews and Asians in films are celebrated and they specifically are given prizes. Indeed, they are majestic on the silver screen but a terrorist, an outsider, trespasser and they are always wrong in reality. On the other hand, the war in the American music industry is also quite strong due to the fact that there is also a clash between Black singers and whites. Although such examples can be given more, it can be understood that with or without a colonial past, people who are not whites, and "otherised" is still an outgoing issue and there is no doubt that the world will not be able to fix it easily.

As a result, this dissertation has been concluded that dislocation and settling in the colonised lands affect the identity of each character differently. This study, therefore, has aimed to analyse the characters of By the Sea and Brick Lane from the perspectives of their traumas, healing and transformation processes. It can be said that immigrants in Europe are still struggling to be an "other" among Western people and the characters of these two novels demonstrate their experiences with their identity construction and the learning process and using the English language. Due to the fact that they get through different hardships in their lives and encounter various internal and external factors, it can be said that they both become an alien in England; nevertheless, the true "self" of character is also evolved by their experiences and determination.

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