



**PERCEPTION OF CULTURE, IDENTITY,  
AND RELIGION IN ABDULRAZAK  
GURNAH'S AND SALMAN RUSHDIE'S WORKS**

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**Ph.D. Dissertation**

**English Language and Literature**

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**2018**

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**T.C.**  
**ATATÜRK UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

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**SUPERVISOR**  
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## SOSYAL BİLİMLERİ ENSTİTÜSÜ MÜDÜRLÜĞÜNE

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## ABSTRACT

## Ph.D. DISSERTATION

PERCEPTION OF CULTURE, IDENTITY, AND RELIGION IN  
ABDULRAZAK GURNAH'S AND SALMAN RUSHDIE'S WORKS

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The overall purpose of this study is to cast light on the postcolonial literature, with particular reference to the works of Muslim-origin British authors Abdulrazak Gurnah and Salman Rushdie where the colonial history—which is full of extremes—and its postcolonial mirrors are enveloped within their characters. In terms of theories of culture and identity, it has been conceived and developed by a number of unique theorists who constitute a middle ground between these extremes, not only for postcolonial literature, but also for the perception of Western system of thought.

The present study is divided into four chapters the first of which includes theoretical framework of postcolonialism and the process leading the way to systematisation of it. The second chapter, assuming that their background as expatriates furnishes their literary works in many aspects, critically and demandingly offers a substantial reading of their literary attributions. The third and the afterward chapters imbue analytical, authentic and more attentive reading of the selected novelistic oeuvre of the authors; seeing that, the third chapter provides a deep and meaningful interpretation of *Memory of Departure* and *Fury* having been categorised together germane to their akin characteristics to the global issues such as home and non-home regarding the theme of migration as a focal point. The final chapter places new insights into *re/dislocation* of *By the Sea* and *Midnight's Children* with a distinct aesthetic appeal, exclusively given priority in their oeuvre.

With a palimpsestic analysis of culture and identity as crucial features of postcolonial texts, the current study argues for and concludes with a new understanding of how postcolonialism functions allowing the formation of a new perspective of the contemporary world.

**Key Words:** Abdulrazak Gurnah, Salman Rushdie, Colonialism, Postcolonialism, Culture, Identity, Religion, Orientalism, *Memory of Departure*, *Fury*, *By the Sea*, *Midnight's Children*.

## ÖZET

## DOKTORA TEZİ

ABDULRAZAK GURNAH VE SALMAN RÜŞDİ’NİN ESERLERİNDE  
KÜLTÜR, KİMLİK VE DİN ALGISI

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Bu çalışmanın kapsamlı amacı, özellikle ölçüsüzlüklerle dolu olan sömürgeci tarih ve onun sömürge sonrası yansımalarının karakterlerinde yansıtıldığı Müslüman kökenli yazarlar Abdulrazak Gurnah ve Salman Rushdie’ye atıfta bulunarak sömürge sonrası edebiyata ışık tutmaktır. Kültür, kimlik ve din teorileri bağlamında, sadece sömürge sonrası edebiyattaki değil, aynı zamanda Batı düşünce sistemi algısındaki bu ölçüsüzlüklere ortak zemin oluşturan bir takım teorisyenler göz önünde bulundurularak değerlendirilmiştir.

Mevcut çalışma, ilkinin sömürge sonrası teorik çerçeve ve bunun sistematikleşmesine yol açan süreci içerdiği dört bölümden oluşur. İkinci bölüm, yazarların sürgün geçmişlerinin eserlerini zenginleştirdiğini var sayarak, Gurnah ve Rushdie’nin yaşamlarının titizce ve eleştirel bir biçimde incelenmesini sunar. Üçüncü ve sonraki bölümler, yazarların seçilen eserlerinin daha çözümsel, özgün ve daha detaylı bir incelemesini içerir; bundan hareketle, üçüncü bölüm, göç temasını odak noktası kabul ederek ‘yurt’ ve ‘yurtsuzluk’ gibi küresel konulara yakın olan özelliklerinden dolayı birlikte sınıflandırılan *Memory of Departure* ve *Fury*’nin derinlemesine ve anlamlı bir incelemesini sunar. Son bölüm, yazarların eserleri arasında, farklı estetik söylemlerinden dolayı özellikle ayrıcalık gösterilen *Midnight’s Children* ve *By the Sea*’nin yer değiştirme/yeniden yerleşme konularına yeni bir bakış açısı sağlar.

Sömürge sonrası metinlerin önemli özellikleri olan kültür ve kimliğin *palimpsestik* bir analiziyle, mevcut çalışma, sömürgecilik sonrası dönemin çağdaş dünyaya nasıl yeni bir bakış açısı oluşturunun sağlanmasına imkân verdiğine dair yeni bir anlayış ileri sürerek sonuçlanır.

**Anahtar Sözcükler:** Abdulrazak Gurnah, Salman Rushdie, Sömürgecilik, Sömürge Sonrası, Kültür, Kimlik, Din, Şarkiyatçılık, *Memory of Departure*, *Fury*, *By the Sea*, *Midnight’s Children*.

**ABBREVIATIONS**

<b>Ed.</b>	: Editor
<b>Trans.</b>	: Translator
<b>UK</b>	: United Kingdom
<b>USA</b>	: United States of America
<b>Vol.</b>	: Volume



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Undertaking this PhD has been a truly life-changing experience for me and it would not have been possible to do without the financial support TÜBİTAK which has provided invaluable contributions to improve my study at University of Kent where I spent nine months as a Visiting Graduate Student with the support of Prof Abdulrazak Gurnah.

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## PREFACE/ACKNOWLEDGMENTS

The idea of this study derives from my MA thesis on the concept of shame in Islam and its counterpart in Christianity particularly, but the impetus to study such subject with these authors —Abdulrazak Gurnah and Salman Rushdie— emerged with a previous discussion with my former supervisor, Professor Kamil Aydin, about some other relevant concepts and issues such as culture and identity who was convinced that it was important to record the story now told in PhD dissertation. I am deeply grateful to Professor Kamil Aydin for his initial and continuing support and encouragement who has been always a deep source of inspiration to me, and who has also made many constructive suggestions in the early editing of the study.

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My researches at University of Kent were especially supported by Professor Abdulrazak Gurnah, who contributes significantly to my thinking as the author of the two novels analysed in the study. The writing of two authors separately in chapter two, and chapter one which was more theoretical was immense importance in helping me formulate my ideas and clarify the direction of my argument. It is Abdulrazak Gurnah, whose insights into the postcolonial situation of Islam were an essential source of

inspiration. His literary pieces and out of record discussions have stood the test of time and richly deserves the expression of my special gratitude. Gurnah's works provided a vital yardstick for my assessments of perceptions of culture and identity in postcolonial era in the West, while, Rushdie's controversial issue gave me some essential clues to the reception of Islam and its interpretation from a postcolonial eye.

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**NOTE ON TRANSLITERATION**

Urdu and Swahili vocabularies are spelled out as they are found in Western publications. Existing spellings of the quoted materials are preserved. The words such as Islam and Quran, for example, are written as they are, instead of Islām, and Qur'ān. Names of personalities, organizations and foundations, as well as titles of books, journals and articles are rendered according to locally applied spellings and transliterations.



## INTRODUCTION

This study probes the postcolonial narratives of two major Muslim writers of fiction from distinct origins and backgrounds, who have presented counter discourses to English literature. These pieces have been examined through the lens of culture and identity; these aspects make up a historical heritage being significant determinants of the modern world. A prominent French writer Georges Bataille, in *Literature and Evil*, asserts that “Literature is not innocent. It is guilty and should admit itself so.”<sup>1</sup> Moving beyond what Bataille claims in his preface, this study elucidates the aspects and notions where literature might be forced to admit its guilt. In particular, literature has played a chief role in understanding culture and identity and in magnifying their voices, affecting the historical evaluation of postcolonialism. Literature can intentionally arouse an agonistic position against the dominant discourse of colonists as civilisers and saviours. In this case, postcolonialism is used within the texts in order to highlight the autonomy, identity and culture of the people prior to the advent of colonial oppression.

Previously colonial discourse obliged a disintegration process of the colony’s culture and identity to occur, in contrast, the literary works of that period totalise the vital significance of all the two collaboratively, and also separately provides a discourse on colonialism. Concordantly, the first component of the colonial period is embraced as culture. Throughout colonial history, culture of the other has always been a centre of attention and interest because of the fact that it can be determined like a living-entity which deepens the discrimination between what Edward Said defines as ‘self’ and ‘other’. In other words, the discrimination between peoples is exacerbated as a result of the concept of the culture of the other since culture solely cannot be isolated from the individuals who constitute the basis of the group, and from the group which constitutes the basis of the society and from the society which constitutes the basis of the evaluation of a common culture.

Culture should be read as an entity which has had an improving historical background without an overall vision that within the centuries it should be defined again and again. To put it into a more theoretical frame, culture has been used in the definition of civilisation particularly in the 18<sup>th</sup> century; however, in the contemporary time such a

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<sup>1</sup> Georges Bataille, *Literature and Evil*, Alastair Hamilton (Trans.), Bogaers, New York 1973, x.

meaning is out of the question because of the fact that culture has become a synonym to a stage of development in the former centuries. Due to favouring culture and civilisation as interchangeable concepts, the colonial expansion of western societies turns into an inevitable process of civilising the ‘uncivilised.’ Thus the concept of culture has furnished a discourse for the West that other is less civilised and, as a result, ought to be colonised and delivered into development.

The Western conception of civilisation represents such a unique civilisation for the West that it should not be written with a lower case ‘c’ but with a capital ‘C’ so that it relegates “the other living civilizations as being ‘semi-civilized’”<sup>2</sup> or less civilised. To attribute the meaning of civilisation to culture so creating a unique Civilisation is a distinct consequence of the idea that Civilisation is the pinnacle of a movement of historical development; however, Civilisation also played a significant role in imperialism, the last phase of colonialism. Hence Western civilisation, and therefore also Western culture, are postulated as immune against the menace of other civilisations. Pigeonholing civilisation on a scale from highly-civilised to semi-civilised or less-civilised announces the authority of the West over all others. Civilisation, thus, as a synonym of culture, has been saddled with the responsibility to colonise the other. To put it in a more theoretical way, civilisation and culture as synonyms of each other in former centuries accelerate colonial expansion on the condition that, as a pair, they prepare a very satisfying and exceptional premise supporting colonisation.

In the postcolonial period, critics and commentators denote that non-Western cultures, through their independence, have formed groundwork where their original culture might be freely experienced; however, the dominance of Western culture in the former colonies diminishes the local cultures by replacing them with aspects of western Civilisation. Also, the path to the replacement uniquely affects the cultural dynamics of the colonies because it is neither capable of totally replacing the local culture nor of fully retaining its own culture. Instead, the colonisers, whether voluntarily or not, form a hybrid culture which is neither identical to the coloniser’s culture nor the original culture of the colony. Consequently, postcolonialism celebrates that hybrid culture which has been accurately and expressly reflected in Abdulrazak Gurnah’s and Salman Rushdie’s selected pieces.

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<sup>2</sup> Arnold Toynbee, *An Historian’s Approach to Religion*, Oxford University Press, London 1956, 47.

As an output of culture, every society creates an exclusive identity regarding its people/s. Identity as a consequence of either culture or religion creates a strong collective identity. The issues of identity can be identified with the politics of belonging which is one of the most provocative issues of contemporary times. Throughout colonial history, what constituted identity transformed into a complicated entity with significant multimodal functions that should not be overlooked. When the colonial expansion interfered with the culture of the colonised, the original culture of that people/s vanished and the banishment of the original culture resulted in a blurred identity for the people/s, a result which can also be defined as a multimodal palimpsestic identity. Since the integral relationship between culture and identity is complex and complementary, and undergoes unrelated and peculiar processes in different geographies, this study only focuses on and is restricted to countries with an Islamic background —where other religions might be regarded as minor components— and the identity produced by that Islamic culture. In other words, religion has been a key concept for identity analysis; however, it should also be taken into consideration that other religions as well as Islam play a role in the geographic areas about which these authors write.

Colonialism has left such a deep influence that it has become impossible to talk about the original identity of colony. The multimodal palimpsestic identity, defining and describing an identity having “traces of earlier ‘inscriptions’ remains as a continual feature of the ‘text’ of culture, giving it its particular density and character.”<sup>3</sup> Thus the traces of colonial domination over the colonised do not disappear as soon as the colonial domination is thrown off; on the contrary, it engraves the multimodal palimpsestic identity where traces from the original identity of the former colony and from the identity of the coloniser can be glimpsed simultaneously. Though the cultural trauma of the former colony obliges a feeling of throwing the coloniser away in order to gain political, cultural, and/or religious freedom in any sense, it is impossible for the collective identity to be synonymous to its identity prior to the coloniser. In other words, the collectively shared past of the colonised under colonial domination causes an inability to regain its own non-multimodal; non-multilayered identity and now must grapple with a multimodal, multilayered palimpsestic identity. Gurnah and Rushdie, in

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<sup>3</sup> Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies*, Routledge, London 2001, 174.

framing the postcolonial condition of the ex-colonies, are symbolic representatives of the postcolonial condition, presenting different forms of colonial dominance from different perspectives.

Throughout history, especially the history of colonialism, culture has been one of the discriminators between peoples; however, there is a much more influential discriminator: religion as a vital concept in analysing the dynamics of culture and identity. In “Clash of Civilizations”, Samuel Huntington proposes that religion provides a sharper and more exclusive discriminator than any other, including culture and ethnicity. His ideas on religion as a discriminator are as follows: “Even more than ethnicity, religion discriminates sharply and exclusively among people. A person can be half-French and half-Arab and simultaneously, a citizen of two countries. It is more difficult to be half-Catholic and half-Muslim.”<sup>4</sup> Thus religion on its own undertakes a spirited function in dividing peoples between us and them. Yet it should also be reiterated that religion goes hand in hand with a culture in order to develop, reconsolidate and ensure its continuation, that is to say, no religion can emerge or evolve except in relation to a culture.

The superiority of one religion over the other is determined by the religion of the coloniser, which is why Christianity has been oppressive of Islam throughout colonial history, with the exception of the domination of the Ottoman Empire for a few centuries. The coloniser, who believes in the superiority of its own religion and culture, desires to convert those who are not like them to their identity. Shouldering a religious mission, the coloniser desires to convert not only the so-called infidels into Christians but also establish their own culture over the colonised, thus the colonisers would negotiate their identity as a *deus ex machina* over the colonised. The coloniser bases superiority on culture and religion forming an unshakable collective identity which is the essence of a society. Colonialism, consequently, achieves a reconsolidation of its own superiority. Regarding the colonisers as a superior race and granting their culture and identity as superior roots from the technological development of the coloniser. This perceived technological superiority, often in the machinations of war, led to a deep-seated fear, and that fear made it impossible for the colonised to question the rules dictated.

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<sup>4</sup> Samuel Huntington, “Clash of Civilizations”, *Foreign Affairs*, Vol 72 No: 3, Summer 1993, 22-49, 25.

For a long period of time colonial domination has been regarded as an iron cage where the colonised could not even dream about emancipation; however, the idea of freedom has surpassed domination. Resentful of, but ultimately not resistant to colonial domination, the colonised were forced to obey the colonial rules for a long time, almost until the postcolonial period. The period of gaining independence took place quite quickly after long years of domination as the ex-colonised hybrid selves gained their independence in a period often called postcolonialism. The political, cultural, and religious independence of the colonised does not, however, indicate the end of colonial domination. The post-independence period of the ex-colonised has been shaped by the elites, who have mostly been educated in the West and have had Western ideas. They have often adopted the structures and policies of the coloniser. Once a colony and now an independent country, the former colony creates a new understanding of the world through the concepts of colonialism, coloniser, colonised, and postcolonialism. The answer to the question that how long the colonial domination lasted should be looked for not only in the ruling instruments and the technological superiority of the coloniser but also in the texts produced in this very particular period.

The postcolonial process highlights the roles of literary texts proposing that “English literature in the age of high imperialism functioned as a ‘mask of conquest’, ‘functioning as a surrogate Englishman in his highest and most perfect state’ and effacing ‘a sordid history of colonialist expropriation, material exploitation, and class and race oppression behind European world dominance.’”<sup>5</sup> In other words, English literature throughout the colonial period served to reconsolidate the authority of the colonisers by canonising their ruling and literature.

Contrasting with the ideas that postcolonialism is constructed upon, it is claimed by Mark Nash with regards to cinema that “The trope of 100 years of cinema is also 100 years of cinema’s relationship to colonialism and neo-colonialism.”<sup>6</sup> From Nash’s claim, it will be easy to discern that the colonial authorities of the past adumbrates their authority in the postcolonial period not with direct authority over the colonised, but with

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<sup>5</sup> Gauri Viswanathan, *The Masks of Conquest: Literary Study and British Rule in India*, Columbia University Press, New York 1989, 20.

<sup>6</sup> Mark Nash et al, “Film Makers’ Dialogue”, *The Fact of Blackness: Frantz Fanon and Visual Representations*, Alan Rean (Ed.) Bay Press, Seattle, 1996, 168; quoted in Kevin J. Wetmore., *The Empire Triumphant Race, Religion and Rebellion in the Star Wars Films*, McFarland & Company Inc. Publishers, North Carolina and London 2005, 35.

indirect authority, constructed only upon imperial gaze or perspective. In order to observe the ongoing-authority of coloniser over the colonised, French film companies dispatched film makers to the ex-colonies “to collect images from the colonized countries— images of the other which would change the way the other is thought about and referenced today.”<sup>7</sup> The underlying impulse is to show its people the condition of the former colony, and the people they have formerly colonised. The imperial gaze which has always desired looking at the people from a psychological distance thus intends not to lose its authority by doing so. The imperial gaze sees the people it once domineered in a way that both defines them and distances them from the others.

Additionally, even in the postcolonial period, there has been a tendency of the former coloniser to continue to have an eye on the previously colonised. Such a tendency has already been revealed in films; however, it can also be traced in literary pieces of writers who are regarded as the representatives of postcolonialism. The postcolonial author is an author from a former colony who writes in the language of the coloniser. An author who is regarded as the representative of postcolonialism grows into the culture and religion of the former colony which can also be seen as a hybrid culture so that s/he has a hybrid identity. A postcolonial author, in other words, can be judged as a transition point between the East and the West having information on the postcolonial condition of the former colony. In light of the fact that imperial gaze wishes to see the consequences of the colonial process revisited from a critical perspective, it can be concluded that a postcolonial author is the very person who might provide this information.

The power of stories has been vital for the Western narration throughout the centuries up to the postcolonial period when stories can be thought of as a source of information for the coloniser. As Ben Okri puts it “Stories can infect a system or illuminate a world”<sup>8</sup> therefore, story itself is an essential way of conveying culture and identity and also providing information about the former colony. Herein, Salman Rushdie and Abdulrazak Gurnah can be considered the significant authors who might be read from the perspective of providing information to the imperial gaze. At this point, these authors should be profoundly and extensively studied from a postcolonial

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<sup>7</sup> Mark Nash, 168, quoted in Kevin J. Wetmore, 35.

<sup>8</sup> Ben Okri, *A Way of Being Free*, Phoenix, London 1997, 120.

perspective in order to grasp the meaning postcolonialism attributed to the concepts of culture and identity separately. Moving further with these very ideas, this study aims to locate Salman Rushdie and Abdulrazak Gurnah at the margins of postcolonial discourse in order to highlight whether they serve Western domination or instead use stories in order to mirror themselves.

Born in 1948 in Zanzibar, Abdulrazak Gurnah is a professor of English Literature at University of Kent, Canterbury, where he teaches postcolonial literature. Both as a prolific author writing and as an academic teaching in postcolonial literature, Gurnah is a well-known and respected figure in the literary world. Although his first language is Swahili, he studied at English schools and Quranic schools where he gathered most of the information he applies to his literary pieces. In 1968, fleeing from the political turmoil, he went to the United Kingdom where he completed his education in English Literature and earned a doctoral degree.

Gurnah's writing embarks on the consequences of colonial domination and the pessimistic narrativising of it. What makes him unique is his emphasis on the necessity for searching for reality and his rejection of the chauvinist understanding of home and homeland, though he also expresses a longing for it. He pinpoints universal issues of home, homeland, religion, culture, and the identity that is dictated by the coloniser. Gurnah is the author of nine novels, including *Gravel Heart* which will be distributed at the end of May, 2017. Gurnah's first novel *Memory of Departure* (1987) tells the story of Hassan Omar and questions what home is and where the boundaries of home start and end. *Pilgrim's Way* (1988) was his second published novel; however, it did not succeed at the level to provide Gurnah world-wide renown. *Dottie* (1990) was Gurnah's third piece and the only book thus far with a female main character. Gurnah's fourth and most well-known piece is *Paradise* (1994) which tells the Quranic story of Yusuf/Joseph as its focal point. In addition, it was also the novel which introduced Gurnah as a world-famous author of postcolonial literature. *Admiring Silence* (1996), *Desertion* (2005), and *The Last Gift* (2011) are the novels where Gurnah also wrote characters who are trapped between the dominance of coloniser and the consequences of the colonising process. Additionally, it has been suggested that *By the Sea* (2001) can be regarded as one of his greatest works in describing the postcolonial condition of previously colonised hybrid identity.

Among Gurnah's writings, *Memory of Departure* and *By the Sea* have a substantial position in this study. These two novels have been selected to be studied since they are rather vital in deciphering the postcolonial concepts of culture and identity. In deciphering these concepts together alongside the consequences of the colonial period and the return of postcolonialism, *Memory of Departure* will be placed under the heading of culture since it depicts a very successful portrayal of grasping the consequences of colonialism in postcolonial period. *By the Sea*, with its dual narration, depicts a hybrid understanding of identity, will be a part of the fourth chapter where perceptions of postcolonial identity are embedded.

Salman Rushdie, an author who cannot be effortlessly categorised within any – ism, is most often pronounced to be within postcolonialism. He is an extraordinary writer, particularly in regards to the criticism he has garnered. When speaking of Rushdie, it is hardly possible not to speak of the Western understanding of freedom of speech, offense, and blasphemy. Rushdie's writing, under the light of postcolonial discourse, reflects a double-dimensional perspective: his first period is highly critical of imperialism and the United States, the second period manifests a justification and advocating of its imperial demeanour. In commenting on the striking shift in Rushdie's world of thought, *Jaguar Smile* (1987) disparages the sanctions of an imperial power over another country, while adopts a rather contrasting position with his pre-fatwa writing. As a consequence of the fatwa issue, Rushdie needed to live under the protection of the West and during that time he lived under protection he got a great deal of support from imperial powers. As if in appreciation for this backing and guardianship, Rushdie's later fictional writing, as well as non-fictional, owes a huge debt to the United States and is very supportive of its imperial gaze.

Conceding the wider recognition that the Eastern world is as a terrain within western perceptions and is frozen in archaic time, Rushdie's fiction charts a particularly vital move to respond to colonial history as well as making a huge contribution to postcolonial revivification of colonial ideas. His writing is split by the watershed moment of the publication of *The Satanic Verses* (1988). Therefore, this study reads Rushdie's selected novels as an example of how the postcolonial novel agitates global issues such as imperialism, colonialism, history, and their telling from a double-dimensional perspective which was highly influenced and changed in the post-fatwa

period. His post-*fatwa* writing, in other words, extends his arguments on culture and identity from a new angle. Although these two eras do have common ground, his fiction is barely and insistently constructed: challenging the legacies of colonial discourse, recalibrating time and space with a postcolonial understanding and reflection. Yet his fiction is reframed through a gaze also contributing and reviving the colonial gaze by celebrating Western supremacy from a non-western perspective. By discussing fragile issues within the Eastern world and how he overturns the common definition of terms such as culture and identity, this study argues that his writing recreates postcolonial paradigms. Rushdie does so by inquiring the global issues of postcolonial experience, and its historic and on-going impacts on shaping the contemporary world.

Pretty close to his death, Edward Said asserted in his first sentence of “Blind Imperial Arrogance” that “[t]he great modern empires have never been held together only by military power.”<sup>9</sup> He goes on to claim that the imperial gaze is the “way of looking at a distant foreign reality by subordinating it in one's gaze, constructing its history from one's own point of view, seeing its people as subjects whose fate can be decided by what distant administrators think is best for them.”<sup>10</sup> Critically speaking, Salman Rushdie and Abdulrazak Gurnah, as the subjects of this study, are read with the question in mind of whether their writings are a vehicle for reinforcing contemporary imperial power or for refuting that authority's power. Rushdie's and Gurnah's writings should be considered from a critical perspective that neither blindly celebrates the postcolonial novel nor denounces it prejudicially.

Guided by postcolonial theory, this study focuses on two novels of each author under separate secondary headings of culture and identity. Following the discourse on postcolonial theory is a historiographic reading of colonial history. The second chapter centres the lives and works of the authors in their context in history. The third chapter deeply analyses and investigates how the concept of culture and its connection with home is deployed to Gurnah's *Memory of Departure* and Rushdie's *Fury*. In a close study of the target novels in chapter three the ideas of postcolonial theorists such as Edward Said and Ngũgĩ wa Thiong'o will shape the theoretical background of the chapter under which *Memory of Departure* is culturally embedded. As Rushdie's and

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<sup>9</sup> Edward Said, “Blind Imperial Arrogance”, *Los Angeles Times*, 20 July 2003.

<sup>10</sup> Edward Said, “Blind Imperial Arrogance.”

Gurnah's writings are different from one another, *Fury* will also be examined from the postcolonial perspective of Homi Bhabha with additional outlooks from postmodernist theorists such as Jean Baudrillard, Fredric Jameson, and Gilles Deleuze. As there are no clear-cut divisions between literary theories, since each targets to fill the gap in the human soul, postcolonialism and postmodernism should not be separated too far from each other. Seeing postmodern theory as a complementary of postcolonial theory, *Fury* will be furnished through the theory of Simulacra by Baudrillard and Deleuze, who initially defined the concept of simulacrum as a complementary element to Baudrillard, and the Marxist interpretation of postmodernism by Fredric Jameson.

The study will proceed with the concept of identity with two separate works from each author studied. As a problematic issue in the postcolonial condition, identity has been a debate issue in the contemporary world as a consequence of the changing perception of immigration since colonial domination. Unlike colonial domination, the postcolonial condition presents immigration not from the coloniser to the colonised but vice-versa. Therefore, the immigration from the previously colonised to the coloniser will be read in a double-dimensional perspective. On the one hand, there is Gurnah's *By the Sea* where a double-narration is embedded into the narrative in order to reverse the perspective of the reader each time the story is narrated by the other in a new home in United Kingdom. On the other hand, *Midnight's Children* offers a reading of identity in a former colony where the identity not only feeds from the values of that society but also from those of the colonial power.

In reading *By the Sea*, Jacques Derrida will be a key figure in answering the question of the foreigner in the heart of the former colonisers and the conditions of hospitality which have been discussed in detail by the French philosopher in his *Of Hospitality*. In locating Derrida's theory in Gurnah's narrative, it becomes evident that his narrative highlights the demeanour of the coloniser towards the colonised who becomes a refugee in the contemporary world with new insights. In the fourth chapter of the study, *Midnight's Children* will be included demonstrating that the identity of the colonised is able to be portrayed not only in the lands of the coloniser but also in their own former colony. The colonised identity will be explored by analysing the politics of identity under the theories put forth by M. M. Bakhtin, Jean Paul Sartre. Additionally, the dynamics of postcolonial narrative and theories provided by Homi Bhabha, and

Aijaz Ahmad will be applied to this exploration of identity. Within the study, though culture and identity will be studied in separate subchapters, religion will be studied as a cohering element to these concepts through blending it within them so that the study will be a three-dimensional analysis of two pioneering concepts.

The intersectional relationship between culture and identity proves how the postcolonial predicament, due to the unexpected consequences of colonialism, subscribes to the self-negating perspectives reflected in postcolonial narratives. Hence with a postcolonial reading of them with their historical backgrounds, the novels of Gurnah and Rushdie are studied with a close eye on the influence of culture and identity and their integral relationship to postcolonialism and colonialism. Richard King says of Michel Foucault that “the role of philosophy after Nietzsche is to diagnose rather than to search for universal truths.”<sup>11</sup> This study moves forward from such an observation exploring to what extent postcolonialism or postcolonial predicament elucidates the problematic nature of the contemporary world caused by historical processes that culture and identity undergo throughout the centuries with the involment of colonialism with particular references to the selected oeuvre of Abdulrazak Gurnah and Salman Rushdie.

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<sup>11</sup> Richard King, “Foucault and the Study of Religion in a Post-Colonial Age,” *Culture and Religion*, 2:1, 113-120, 119.

## FIRST CHAPTER

### A CRITICAL APPROACH TO CULTURE AND IDENTITY UNDER THE LIGHT OF POSTCOLONIAL THEORY

#### 1.1. THE CONCEPT OF CULTURE AND ITS EVOLUTIONARY PROCESS

##### 1.1.1. The Origins of the Concept and its Development

There is no such thing as human nature independent of culture. Men without culture would not be the clever savages of Golding's *Lord of the Flies* thrown back upon the cruel wisdom of their animal instincts; nor would they be the nature's noblemen of Enlightenment primitivism or even, as classical anthropological theory would imply, intrinsically talented apes who had somehow failed to find themselves. They would be unworkable monstrosities with very few useful instincts, fewer recognisable sentiments, and no intellect: mental basket cases.<sup>12</sup>

Culture may be claimed to be one of the hardest words to define in English as it has a long history to discuss and describe. Similar to many words in English, 'culture' also gets its root from Latin. The concept or more apparently the word 'culture' derives from Latin words *cultura* and *cultus*. The Latin forms of the word have different meanings together with its various connotations and associations; while the direct translation of *cultura* and *cultus* means 'cultivation' and 'care', the connotation or/and association of it is almost totally different, which may range from "training," "fostering," "adornment," to "worship," and "cult."<sup>13</sup> In the original meaning of both words, it may easily be seen that they are designations of "cultivation of *something*."<sup>14</sup> In point of fact, *cultura* is the very prompter of agriculture, and it is explained by Montagu that first composition of the *cultura* is with the word *agri cultura*, as in English 'agriculture,' which means; "the science or practice of farming, including cultivation of the soil."<sup>15</sup> As described in the *Oxford Dictionary*, the Latin word

<sup>12</sup> Clifford Geertz, "The Impact of the Concept of Culture on the Concept of Man" in J. Patt (Ed.) *New Views of the Nature of Man*, University of Chicago Press, Chicago 1965, 112-113; also quoted in Chris Jenks, *Culture*, Routledge, USA and Canada, 2005, 6.

<sup>13</sup> M.F. Ashley Montagu, *Culture*, Oxford University Press, New York 1968, 3.

<sup>14</sup> Montagu, 3.

<sup>15</sup> Sally Wehmeier, *Oxford Advanced Learner's Dictionary of Current English*, Oxford University Press, New York, Oxford 2000, 25.

agricultura, from *ager*, *agr-* 'field'+ *cultura* 'growing, cultivation', is used in the Late Middle English<sup>16</sup> as agriculture.

The connotations of the word culture such as 'worship' and 'cult' show the word's connection with belief as in the Medieval Period "worship of God is referred to as *agricultura Dei*, 'agricult' of God."<sup>17</sup> The Roman philosopher and orator Cicero firstly talks about culture and he uses the concept in a different context; Cicero uses the term '*cultura animi*' which means "cultivation of mind and soul" in his series of books *Tusculanes Disputations* or *Tusculan Disputations*<sup>18</sup> and his description of the term forms the basis of modern concept of 'culture.'

While the meaning of the concept of culture originally refers to a general human condition, over time its meaning shifts to describe a particular ethnic group and its lifestyle. In this transitional period, the concept loses its general and universal meaning and gains a meaning defining different lifestyles of different ethnic groups. By then, it has been a concept that, in a way, "was equivalent to superiority over the state of plain nature, over barbarism and bestialism; it was an intellectual and moral criterion to measure the worth and dignity of individuals and peoples. It meant improvement, refinement, enlightenment, and this, in turn, implied development."<sup>19</sup>

When culture, which is simply the way of life of a people, or is the thing that makes life worth living, is examined and analysed throughout the history etymologically and ontologically, we come across unexpected results and findings, especially in the context of and together with civilisation. As the meaning and description of the concept changes or is re-defined and re-described, the concept gets its meaning and connotations closely related to superiority and hegemonic understanding. Additionally, it should also be noted that, in the past, culture was a concept attributed to privileged people or

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<sup>16</sup> "In English, the following uses are established: 1420, husbandry, tilling; 1483, worship, 1510, training of the mind, faculties, manners, More (also 1651, Hobbes; 1752, Johnson; 1848, Macaulay); 1628, training of the human body, Hobbes. Meaning 5 is: 'The training, development, and refinement of mind, tastes, and manners; the condition of being thus trained and refined; the intellectual side of civilization.'" A.L. Kroeber and Clyde Kluckhohn, *Culture a Critical Review of Concepts and Definitions*, Vintage Books, A Division of Random House, New York 1952, 62-63.

<sup>17</sup> Montagu, 3.

<sup>18</sup> Charles Knapp, "An Analysis of Cicero, Tusculan Disputations Book I", *Charles Philological Quarterly*, January 1, 1927, 6, 1, Periodicals Archive Online, 39-56. <http://search.proquest.com.chain.kent.ac.uk/docview/1290933405/9D7D544B54A042B2PQ/34?accountid=7408>, Date Accessed: 11.27. 2015.

<sup>19</sup> Montagu, 5.

nations, which means to accept a kind of hegemonic culture, however, now, it is accepted that every nation and a people have its own way of life and culture.

### 1.1.2. From Culture to Civilisation: A Transition to Colonialism

Culture is considered as a concept which, throughout time, describing development in the meaning of progress of a person or a people to improve the intellectual capacity of an individual through education and training. As a result of this understanding, culture and education become parallel to each other, which means, the more a person or a people are educated, the more cultured he or they become. This development can be explained as the bettering of human condition and intellectual capacity of the dominant discourse. The concept of culture,<sup>20</sup> under the dominant discourse of the West or of Europe, has been used in parallel with the concept of 'civilisation': "The dominant European linguistic convention equates 'culture' largely with the idea of 'civilisation': they are regarded as synonymous. Both ideas may be used interchangeably with integrity in opposition to notions of that which is vulgar, backward, ignorant, or retrogressive."<sup>21</sup>

This shift in the meaning of the concept is most aptly explained by Raymond Williams's essay titled "Culture is Ordinary."<sup>22</sup> Williams retraces culture's steps and deduces that the history of the concept is complex and it has three different major roots. When the ethnological root of the concept is taken into consideration, we observe that it has a basic connection with rurality and Eagleton mentions that this rurality "mean[s] something like 'civility.'"<sup>23</sup> The concept gets its synonymous meaning of civilisation in the 18<sup>th</sup> century, which refers to material, spiritual and intellectual process. Eagleton speaks of the shift in the meaning and the description of civilisation which is also synonymous to culture: "As an idea, civilisation significantly equates manners and

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<sup>20</sup> It should be mentioned at this point that German has a completely different understanding of culture, which is more elitist according to Chris Jenks. In his book *Culture* he says his ideas about the German interpretation of culture: "Rather than encapsulating all human symbolic representation, German *Kultur* pointed us exclusively to levels of excellence in fine art, literature, music and personal perfection. The main body, or in this formulation, the residue of what we have previously meant as culture, was to be understood in terms of the concept of *Zivilisation*," 9.

<sup>21</sup> Chris Jenks, 9.

<sup>22</sup> See: Raymond Williams, *The Resources of Hope: Culture, Democracy, Socialism*, Verso, London, New York 1989.

<sup>23</sup> Terry Eagleton, *The Idea of Culture*, Blackwell Publishers, Malden, Oxford 2000, 9.

morals: to be civilised includes not spitting on the carpet as well as not decapitating one's prisoners of war. The very word implies a dubious correlation between mannerly conduct and ethical behaviour, which in England can also be found in the word 'gentleman.'"<sup>24</sup>

Williams continues his arguments on culture in *Culture and Society 1780-1950* where he writes about more than 40 writers such as Charles Dickens, Karl Marx, Edmund Burke, Matthew Arnold, and Samuel Taylor Coleridge. In examining such writers, Williams concludes that there has been a tradition of thinking on culture in accordance with the social and economic developments. Williams regards 'Industry', 'Democracy' 'Class', and 'Art' as the key concepts of culture. In the 'Introduction' of the book, he also introduces debates on these concepts.<sup>25</sup> He connects culture with history of ideas in his argument and examination in order to make a clear emphasis on the record of lived experiences and discloses that "[t]he history of ideas is a dead study if it proceeds solely in terms of the abstraction of influences."<sup>26</sup> Moving further from his deep analysis, Williams focuses on the development of a common culture which he thinks is like a natural growth having such evolutionary processes.

There are four major evolutions of the concept throughout history. In the first explanation, culture is described as *a human condition* which carries a value within itself, this one more specifically is to mean what cultivated man is. In the second, we observe closeness to Kroeber's<sup>27</sup> definition of culture which refers to the *way of life of an ethnic group or a people*, that is, the value free explanation as a specific way of life. The third definition speaks of culture as *an ethnic entity pure and simple*; this version of culture is, for the most part, in the field of anthropologists. The last but not least, defines culture as specific to a region, that is, *a regionally meta-ethnic* culture. This one is

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<sup>24</sup> Eagleton, 9.

<sup>25</sup> Raymond Williams, *Culture and Society 1850-1950*, Anchor Books, New York, 1960, xi-xvii.

<sup>26</sup> Williams, *Culture and Society*, 77.

<sup>27</sup> Alfred L. Kroeber, American cultural anthropologist defines culture as follows: "Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action." See: H., Spencer- Oatley, *What is Culture? A compilation of quotations*. Global Pad Core Concepts, 2012, 3. [http://www2.warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global\\_pad\\_\\_what\\_is\\_culture.pdf](http://www2.warwick.ac.uk/fac/soc/al/globalpad/openhouse/interculturalskills/global_pad__what_is_culture.pdf), Date Accessed: 27.11.2015.

introduced by Leo Frobenious and Oswald Spengler and developed by Arnold Joseph Toynbee<sup>28</sup> for constructing his interpretation of civilisation.<sup>29</sup>

When the long-term derivation and shift of the concept of culture is discussed and analysed, the result of cultural superiority comes into scene to discuss as of now culture is parallel with intellectuality, development, progress, and moral development in its basic meaning. The position of culture, with its meaning of civilisation, puts the concept into a position that cultured, which was used in the meaning of 'refined' in 1744 according to *Oxford Dictionary of English*, or civilised societies or ethnic groups, in accordance with the dominant discourse, might have the right or privilege to define a people or an ethnic group as less developed, less civilised or less cultured, which means civilisation is a comparative concept. This kind of definition, argumentation, and judgement paves the way for colonisation of a people who has the reverse properties of the more cultured one to bring such an ethnic group to the same level of civilisation.

This comparative concept creates two converse terms against itself: barbarism and savagery. Chris Jenks while examining the origin of civilisation expresses that civilisation derives from the Latin word *civis* and goes on with his explanation on the relation between civilisation and barbarism as follows: "Civilisation is a term descriptive of a state of belonging to a collectivity that embodies certain qualities, albeit self-appointed, which distinguished it from the 'mass' or more lowly state of being typified as that of the 'barbarism'"<sup>30</sup> In this context, it is worth noting that the stages of culture are three: savagery, barbarism and civilisation: "Savagery has been considered a low stage of culture, barbarism a middle stage of culture, and civilisation a high stage of culture."<sup>31</sup>

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<sup>28</sup> Arnold Joseph Toynbee is an important figure of British history. He is a historian and philosopher of history and is also the author of a number of books. Between the years 1918, the end of First World War also, and 1950 he was one of the prominent figures of Britain in international affairs. In his analysis of civilizations he mentions: "the rise and fall of 26 civilizations in the course of human history, and he concluded that they rose by responding successfully to challenges under the leadership of creative minorities composed of elite leaders. Civilizations declined when their leaders stopped responding creatively, and the civilizations then sank owing to the sins of nationalism, militarism, and the tyranny of a despotic minority." William Hardy McNeill, *Arnold J. Toynbee: A Life*, Oxford University Press, New York 1989, 3-6.

<sup>29</sup> Montagu, 15-16.

<sup>30</sup> Chris Jenks, *Culture*, 7-8.

<sup>31</sup> J.W. Powell, "From Savagery to Barbarism," *Annual Address of the President*, February 3, 1885. Source: *Transactions of the Anthropological Society of Washington*, Vol. 3, Nov. 6, 1883-May 19, 1885, 173-196. <http://www.jstor.org/stable/pdf/658190.pdf?acceptTC=true>, Date Accessed: 30.11. 2015.

These stages of culture were modified in the 19<sup>th</sup> century with the publication of *Culture and Anarchy* by Matthew Arnold. *Culture and Anarchy* is significant work in terms of racial classification as Arnold names the institutions of national culture by defining culture as “a study of perfection.”<sup>32</sup> Arnold puts his argument on culture a step forward and combines nationalism and culture in order to stress the importance of Englishness, and he argues the culture in England is lacking in greatness. He clarifies Englishness and its greatness in terms of culture and writes:

Our coal, thousands of people were saying, is the real basis of our national greatness; if our coal runs short, there is an end of the greatness of England. But what is greatness?-- culture makes us ask. Greatness is a spiritual condition worthy to excite love, interest, and admiration; and the outward proof of possessing greatness is that we excite love, interest, and admiration.<sup>33</sup>

Arnold, in defining culture in England, uses the term ‘philistines’ deriving from the term ‘philister’ to refer to “townspeople who worked outside the university,”<sup>34</sup> and to people who are “highly materialistic, indifferent or hostile to art and literature and smugly acceptant of conventional values.”<sup>35</sup> Thanks to his description, *Culture and Anarchy* introduces a new term into English which also, in a sense, describes the peripheral cultures from the perspective of Englishness. Following Arnold’s footsteps, John Stuart Mill in his essay titled “Civilisation”<sup>36</sup> speaks of the difference between savages and barbarians<sup>37</sup> and accuses the savages for not having the capacity for self-government. The reason for the incapability of the savages is their love for freedom. Barbarians, on the other hand, consisting of peasants and slaves, may be educated and

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<sup>32</sup> Matthew Arnold, *Culture and Anarchy*, Cambridge University Press, Cambridge 1993, 2.

<sup>33</sup> Arnold, 6.

<sup>34</sup> Young, also in footnote adds that Arnold firstly defines ‘philistinism’ at length in the essay on Henrich Heine, *Essays in Criticism*, First Series, 162-167, referred in Young, 58.

<sup>35</sup> Merriam Webster, *The Merriam-Webster New Book of Word Histories*, Merriam Webster Inc, Massachusetts, 1991. 360.

<sup>36</sup> The essay was published in London and Westminster Reviews in April, 1836 issue. And it can be found in the following Website: <https://www.laits.utexas.edu/poltheory/jsmill/diss-disc/civilization/civilization.html>, Date Accessed: 30.11.2015.

<sup>37</sup> An understanding of the approach to the concepts of barbarism and barbarian is clearly and frankly depicted in J. M. Coetzee’s novel titled *Waiting for the Barbarians*. The novel takes place in an imaginary empire but it is perceived that there are references to South Africa. The empire covers a vast land and in the farthest part of the empire barbarians live and they plan a quasi-rebellion against the empire and a colonel is sent and he starts a slaughter. For further see: J.M. Coetzee, *Waiting for the Barbarians*, Vintage, London 2004.

then they obey. Margaret Kohn, in her essay, analyses Mill's "Civilisation" and explains his position as follows:

...Civilised societies like Great Britain are acting in the interest of less-developed peoples by governing them. Imperialism, from this perspective, is not primarily a form of political domination and economic exploitation but rather a paternalistic practice of government that exports "civilisation" (e.g. modernization) in order to foster the improvement of native peoples. Despotism government (and Mill doesn't hesitate to use this term) is a means to the end of improvement and ultimately self-government."<sup>38</sup>

*Culture and Anarchy* not only introduces a new term in English, it also introduces the modern understanding of race and nation from the perspective of culture. It could be claimed that Matthew Arnold is possibly under the effect of his father on the race issues who is a modern history professor at University of Oxford and Head Master of Rugby School. Thomas Arnold delivered *Inaugural Lecture* —in 1841 at Oxford— in which he spoke of the English culture and its synthesis with the Roman, Greek, and Hebrew cultures; however, this synthesis was far more superior to those ones as it included a peculiar feature:

[T]he element of our English race. And that this element is an important one, cannot be doubted for an instant. Our English race is the German race...Now the importance of this stock is plain from this, that intermixture with Keltic and Roman races at the fall of the Western empire, has changed the whole face of Europe...What was not (in the Ancient world) was simply the German race, and the peculiar qualities which characterize it. This one addition was of such power, that it changed the character of the whole mass...But that element still preserves its force, and is felt for good or for evil in almost every country of the world. We will pause for a moment to observe over how large a portion of the earth this influence is now extended... I say nothing of the prospects and influence of the German race in Africa and in India— it is enough to say that half Europe, and all America and Australia, are German more or less completely, in race, in language, or in institutions, or in all.<sup>39</sup>

Thomas Arnold puts strong emphasis on the English race in his *Inaugural Lecture* while explaining culture and its relations with other races. His argument and assessment

<sup>38</sup> Margaret Kohn, "Colonialism," *The Stanford Encyclopaedia of Philosophy*, (Spring 2014 Edition), Edward N. Zalta (Ed.) <http://plato.stanford.edu/entries/colonialism/>, Date Accessed: 30.11.2015.

<sup>39</sup> Thomas Arnold, *Introductory Lectures on Modern History, with the Inaugural Lecture delivered in December 1841*, B. Fellowes, London 1849, 26-28.

accept the superiority of the English race in the classification of cultures; English culture is far more superior to cultures such as Roman and German even if it has certain intermixtures with the two. Thomas Arnold's classification of cultures and acceptance and celebration of the superiority of English culture could have possible influence on his son, Matthew Arnold, who in *Culture and Anarchy*, uses a similar approach to the cultures and their superior/inferior relations to each other. Besides his father's strong possible influence on Matthew Arnold and his understanding, interpretation and then construction of culture; an additional remarkable figure and influence on M. Arnold is Ernest Renan, who is an prominent figure supporting colonial discourse, exploitation and also race classification and who is additively described in *Culture and Anarchy* as a "friend of reason and simple natural truth of things."<sup>40</sup> On the other hand, Renan, introduced as a philosopher and expert on Middle East, is criticised by Aimé Césaire in *Discourse on Colonialism* as the evidence of Western hypocrisy. Renan, Césaire reprehends, extends racial ideas in the following paragraph:

The regeneration of the inferior or degenerate races by the superior races is part of the providential order of things for humanity. With us, the common man is nearly always a déclassé nobleman, his heavy hand is better suited to handling the sword than the menial tool. Rather than work, he chooses to fight, that is, he returns to, his first estate. *Regere imperio populos* that is our vocation. Pour forth this all-consuming activity onto countries which, like China, are crying aloud for foreign conquest. Turn the adventurers who disturb European society into a *ver sacrum*, a horde like those of the Franks, the Lombards, or the Normans, and every man will be in his right role. Nature has made a race of workers, the Chinese race, who have wonderful manual dexterity and almost no sense of honor; govern them with justice, levying from them, in return for the blessing of such a government, an ample allowance for the conquering race, and they will be satisfied; a race of tillers of the soil, the Negro; treat him with kindness and humanity, and all will be as it should; a race of masters and soldiers, the European race. Reduce this noble race to working in the *ergastulum* like Negroes and Chinese, and they rebel. In Europe, every rebel is, more or less, a soldier who has missed his calling, a creature made for the heroic life, before whom you are setting *a task that is contrary to his race*- a poor worker, too good a soldier. But the life at which our workers rebel would make a Chinese or a

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<sup>40</sup> Arnold, 17.

fellah happy, as they are not military creatures in the least. Let each one do what he is made for, and all will be well.<sup>41</sup>

This lengthy quotation brings out that Renan's ideas on colonialism and racialism are the very support of them, and even a motivation to colonise. "A nation that fails to colonise, Renan warns, is irrevocably doomed to socialism, to a war between rich and poor."<sup>42</sup> Renan's perspective accepts the classification of the races as superior and inferior and also, domination over the inferior by the superior. By producing ideas on the superiority and inferiority of the cultures or the races, or more specifically civilisations, the writers reinforced the reasons to colonise. The understanding of Mill, Arnold, Renan and others related to the Easterners leads up the way to colonise as the East is incapable of self-government and also less civilised, which means their culture is less developed and progressed than their European models. The lectures of T. Arnold and the argument of Renan on racialism are closely known by M. Arnold and they help him write *Culture and Anarchy*, which popularizes "culture" as a literary word so that the classification of cultures also helps the colonial period accelerate. When the facts and literature increase to define culture and its stages taken into consideration, it is apparent that all this discourse has led to colonialism both textually and spatially, hence we may begin to figure out colonialism as a concept historically and evolutionally.

"Colonialism" deriving from "colony" is Latin. The term colony has a long history and within this long history, its meaning has changed. The term was first used in Latin to refer to "settlement in a new country"<sup>43</sup> and also it had a connection with the farming as it meant "to cultivate in a new land." Similarly the word "colony" in English comes from the Latin word *colonus*, which means "farmer." In an etymology dictionary, it is mentioned that the adjective and verb forms of the word "colony" belong to different centuries. To make it more apparent, while "colonial" was used in the 18<sup>th</sup> century (1756-Burke), the verb "to colonise" was used in the 17<sup>th</sup> century (1620s-Bacon). "Colonialist" was used in the 18<sup>th</sup> century, and the term "colonialism" was used in the 19<sup>th</sup> century, meaning "the system of colonial rule."<sup>44</sup> Even though colonialism

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<sup>41</sup> Aimé Césaire, *Discourse on Colonialism*, Joan Pinkham (Trans.), Monthly Review Press, New York, London 1972, 4.

<sup>42</sup> Young, 69.

<sup>43</sup> C.T. Onions (Ed.), *The Oxford Dictionary of English Etymology*, Oxford University Press, New York and Oxford 1966, 192.

<sup>44</sup> C.T. Onions, 192.

was used in the 19<sup>th</sup> century in the meaning of “a system of colonial rule”, the term got its practice in older centuries, which made it close to imperial history.

Colonialism is often synonymous to imperialism and the two are confusing most of the time as both of them, to some extent, mean involvement in a foreign country for political and/or economic profits. Although the terms in English are similar in definition, in Latin, they have different roots. To make it clear, imperialism derives from the Latin word *imperium*, which means “to command.” From this point forth, it can be suggested that imperialism is the control of a country from many aspects such as settlement and sovereignty which all show the indirect mechanism of control and/or ruling. Said, in *Culture and Imperialism*, makes a distinction between colonialism and imperialism by touching upon the discourse that separates the two concepts: “imperialism” means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; ‘colonialism’, which is almost a sequence of imperialism, is the implanting of settlements on distant territory.”<sup>45</sup> Said continues his argument on imperialism and colonialism by giving references to Michael Doyle. In his *Empires*, Doyle surveys the connection between imperialism, colonialism and empire and concludes that: “Empire is a relationship, in which one state controls the effective political sovereignty of another political society. It can be achieved by force, by political collaboration, by economic, by social, or by cultural dependence. Imperialism is simply the processor policy of establishing or maintaining an empire.”<sup>46</sup>

Colonialism is one of the tools of imperialism to run an empire; however, although it seems colonialism ended a few decades ago, imperialism goes on expanding with its new tools in cultural, economic, and social spheres. The imperialism of the 19<sup>th</sup> century had its own concepts and terms in defining the East such as ‘inferior’, ‘dependency’, and ‘expansion’ so on and so forth,<sup>47</sup> all of which form the basic colonial discrimination throughout the centuries. All the concepts produced and used to define and describe the East by the West have formed the supportive discourse of discrimination.

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<sup>45</sup> Edward W. Said, *Culture and Imperialism*, Vintage Books, London 1993, 8.

<sup>46</sup> Michael W. Doyle, *Empires*, Cornell University Press, Ithaca 1986, 45; also quoted in Said, *Culture and Imperialism*, 8.

<sup>47</sup> See: Said, *Culture and Imperialism*, 8-12.

The spatial and cultural discrimination beginning with ancient times goes back to the 4<sup>th</sup> century B.C. Greek philosopher Aristotle, even in that century, made a discrimination and distinction between West and East: “Europe, which in his view was inhabited by people full of spirit, but wanting in intelligence and skill, and Asia, which was inhabited by people of great intelligence and inventiveness, but wanting in spirit.”<sup>48</sup> The distinction put forward by the Greek philosopher gains a nature which determines the first steps of a discourse developing and systematising throughout the centuries. The imagery world of the East starting to be created latently by the West forms colonial discourse in a manifestly and systematic way in time. While the physical and mental borders drawn within colonial discourse takes its form by dividing Christian West and Islamic East, it is observed that the uncertainty of physical borders changes and reshapes according to needs in decades and centuries. It can be discussed that these uncertain physical borders are created by mental borders shaped by the imagery of others originated from the lack of physical communication and contact.

To conclude, the formation and definitions of the culture based on the distinction between savagery and civilisation creates an ‘other’ to itself. Thus colonialism becomes the process of cultural and commercial dominance performed by a powerful country over a less powerful, less cultured, and less civilised land. The powerful country, in the land of natives tries to civilise and to culture the indigenous by oppressing their culture. Consequently, culture becomes the basic tool to colonise the land of natives and indigenous people.

### 1.1.3. Colonial Interpretation of Culture

Where is this world? Where is the earth on which I used to live? Where has mankind gone? I am alone... I am on another planet, from which I never can return to my own people... I am with creatures I do not know, who do not speak my language, and whose souls and minds I can never fathom. <sup>49</sup>

<sup>48</sup> A.L. Macfice, *Orientalism*, Pearson, Great Britain 2002, 15.

<sup>49</sup> B. Traven, *The Treasures of B. Traven* Jonathan Cape, London 1980, 551. It contains English versions of the *Treasure of the Sierra Madre* (1934 English original); *The Death Ship* (1940 English original) and *The Bride in Jungle* (1940 English original); also quoted in Joel S. Kahn, *Culture, Multiculture, Postculture*, Sage Publications, London, Thousand Oaks, New Delhi 1995, 74.

Although B. Traven is a famous literary figure and known for his works, very little is known about his identity. It is not even clear that what is his nationality and whether B. Traven is not his real name either. One of the things known about him is that he lived in Mexico where he produced most of his works.

When the colonial period is studied and surveyed, it is witnessed that the definitions, descriptions, and details related to the East are provided and depicted by the novelists and authors not by the anthropologists. For example; B. Traven, as a novelist, despite not being an anthropologist, does not hesitate to comment on a culture he does not know at the very moment he meets it without any scientific or methodological observations. The reason for such an approach should be looked for under the colonial period and perception which lead to underestimating the cultures of quasi-uncultured peoples or ethnic groups. The novelist may claim to serve as an anthropologist in his novels in the collection of data from the colonies. Novelists such as B. Traven and Rudyard Kipling provide the “necessary” data for the readers, here referring to a compatible with the needs of the West. The culture of the West, in the colonial period, is capable of defining the cultures as civilised or less civilised and even uncivilised in terms of its colonial aims and civilisation is synonymous to culture in terms of Western perception. The dominant Western discourse and/or hegemonic discourse by being able to describe different cultures as ‘cultured enough’ or ‘civilised enough’ is determined to civilise all peoples, so that the peoples are capable of reaching the necessary level of civilisation or culture, and they are destined to meet the criteria determined by the mentioned authoritarian discourse.

It is important to reemphasise that colonisation and culture have something common in essence; when the Latin origin of the concepts of culture and colony are taken into consideration, it will be observed that they derive from the same root; Terry Eagleton states that the meaning of culture as ‘inhabit’ is developed gradually from Latin *colonus* and it has been used as ‘colonialism’ in contemporary English.<sup>50</sup> To stress the fallaciousness of using culture and colonialism as different words, Eagleton says that “titles like *Culture and Colonialism* are, once again mildly tautological”<sup>51</sup> as they form the same root and have the same meaning. Robert Young lies emphasis on the same approach from a different point of view and asserts colonisation is inevitable in for

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German people think he is a German writer but the British thinks he is British. His works were sent to London and New York publishing houses from Mexico. See: Michael L. Baumann, “The questions of Idioms in B. Traven’s Writings”, *The German Quarterly*, Vol.60, No.2 (Spring, 1987), 171-192.

[http://www.jstor.org.chain.kent.ac.uk/stable/407249?origin=crossref&seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.chain.kent.ac.uk/stable/407249?origin=crossref&seq=1#page_scan_tab_contents), Date Accessed: 25.11.2015.

<sup>50</sup> Eagleton, 2.

<sup>51</sup> Eagleton, 2.

the concept of culture as the concept, in its essence and meaning, involves a sort of colonisation within itself and he goes on his argument as follows:

Colonization rests at the heart of culture, or culture always involves a form of colonization, even in the relation to its conventional meaning as tiling of the soil. The culture of land has always been, in fact, the primary form of colonization; the focus on soil emphasises the physicality of the territory that is coveted, occupied, cultivated, turned into plantations and made unsuitable for indigenous nomadic tribes.<sup>52</sup>

The colonial era is not the one that happens to start; it has theoretical and quasi-scientific background provided by the 19<sup>th</sup> century. The Colonial period, under the justification and guidance of Social Darwinism, gains its theoretical basis. Social Darwinism is based on the collected distinct doctrines of the 19<sup>th</sup> and the 20<sup>th</sup> centuries. It claims to explain various social and human phenomena from the perspective of evolutionary theory. Darwin, in interpreting human and social condition, makes use of examples from plants and animals in nature, and observes that there is a natural selection among them. Social Darwinism theorises the idea that “the weak were diminished and their cultures delimited, while strong grew in power and in cultural influence over the weak. Social Darwinists held that the life of humans in society was a struggle for existence.”<sup>53</sup> Social Darwinism interprets the whole world on the basis a natural selection where only “survival of the fittest” can exist, which means the fittest survives and the rest are destined to die or be dominated by the fittest. “Survival of the fittest” is a phrase proposed by British economist Herbert Spencer, nevertheless, the phrase became popular not with the economic analysis but with the analysis of races which struggle for life for the explanation of the colonised scientifically.<sup>54</sup> With the lasting contribution from Darwin, the phrase turned into one which supported and justified the European expansion through colonisation.

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<sup>52</sup> Robert J.C. Young, *Colonial Desire Hybridity in Theory, Culture and Race*, Routledge, London 1995, 31.

<sup>53</sup> Isabella Dierauer, *Disequilibrium, Polarization, and Crisis Model: An International Relations Theory Explaining Conflict*, University Press of America, United States of America 2013, 179.

<sup>54</sup> We see from the letters of Charles Darwin and Herbert Spencer that Darwin makes better use of Spencer’s phrase. Spencer writes to Darwin: “The survival of the fittest, which I have here sought to express in mechanical terms, is that which Darwin has called ‘natural selection’ or the preservation of favoured races in struggle for life.” See: Herbert Spencer, *The Principles of Biology*, University Press of Pac, 2002, 444; also quoted in Maurice E. Stucke, *Better Competition Advocacy, From the Selected Works of Maurice E. Stucke*, University of Tennessee, Knoxville 2008, 951-1036, 973.

Social Darwinism, besides underlining the significance of survival of the fittest, also, contributed to the field of anthropology a lot. Anthropology was a component and extension of Enlightenment ideas which included the study of humanity and more specifically the culture of a people systematically; however, it certainly developed through colonial knowledge since the first contact with primitive people. The West who aimed to enlighten the whole world with the civilisation of itself got its basic rules from anthropology to explain the situation and problems of human beings, which was nothing without the contribution of Social Darwinism. From the standpoint of evolution, in Darwinian terms, the whole world organically exposes a unity and a harmony by including the man as well. And the harmony could be materialised only with evolution depending on survival of the fittest, that is, to provide the harmony each organism must evolve. In this respect, Darwinism becomes the prominent figure in the development of anthropology. The relationship between Darwinism and anthropology is explained by an Oxford anthropologist R. R. Marett “Anthropology is the whole history of man as fired and pervaded by the idea of evolution... Anthropology is the child of Darwin. Darwinism makes it possible. Reject the Darwinian point of view and you must reject anthropology also.”<sup>55</sup>

Social Darwinism, which is popular in the late 19<sup>th</sup> and 20<sup>th</sup> centuries, is undoubtedly the theory supporting the colonial discourse and helps it reach its peak in the 19<sup>th</sup> century since the theory of ‘great chain of being’, suggested by Darwin a century ago, also implies racial classification.<sup>56</sup> When this racial classification is taken into consideration, it is observed that Anglo-Saxon people are the highest point that evolution can reach, which also means that dark skinned people have not been able to complete the evolutionary period yet. That is why; dark skinned people are subjected to a master/slave relationship. As a result of this understanding, civilised, logical and intelligent ‘white man’ regards the right to rule the less civilised ones —as a natural right of himself over the ‘other’ who is less civilised, logical and intelligent and also dark skinned.<sup>57</sup> In other words, “in the settling of empire ‘out there’ colonialism's chief

<sup>55</sup> R. R. Marett, *Jerseyman at Oxford*, London, 1941, 8; also quoted in Eric Sharpe, Eric J. Sharpe, *Comparative Religion A History*, Duckworth, London 1975, 48.

<sup>56</sup> See: Charles Darwin, *The Origin of Species by Means of Natural Selection, or, the Preservation of Favored Races in the Struggle for Life*, Cosimo Classics, New York 2007.

<sup>57</sup> See: Rana Kabbani, *Europe's Myths of Orient, Device and Rule*, The Macmillian Press, Great Britain 1986.

technology... has been the canonical texts of European literature,”<sup>58</sup> and the texts of European literature are not limited to the fictions by B. Traven or Rudyard Kipling but also to the non-fictional theoretical texts. All those fictive and nonfictive works of European discourse accentuate the cultural and religious superiority of Europe by building for itself a land ready to be exploited economically, culturally, and religiously.

While the Western coloniser economically exploits the places he goes to under the mask of religion, culture, and civilisation, it also systematises the colonial period by making the colonised meet the changing needs of the coloniser. Instead of religious and political needs at the beginning, for example, thanks to industrialization, labour, raw material and market become the new needs. On the one hand, the coloniser supplies itself with all the needs, on the other hand, it pushes a master-slave relationship over the colonised. As the colonised is always subaltern, inferior and object, the coloniser is always master and the dominant subject. In an era when British colonial empire reaches its peak, the relation between master/slave and coloniser/colonised is as follows: “England does not make Englishmen out of the peoples it has conquered...It turns them into slaves or sometimes into servants.”<sup>59</sup>

Most of the earth in the 19th century was colonised and imperial/colonial countries spread their own colonial ideas and their own precise reasons in the transoceanic colonies. The reason for the imposition of such a political and colonial doctrine can come from the lack of understanding and respecting the other. Since the coloniser specifies a mission and identity to itself in these colonised countries, the coloniser defines itself and the other as it likes. In 1855, W. E. Gladstone makes a speech at the Mechanics Institute and explains the pseudo-reason for colonisation, which is firstly reflected as human centred, as follows: “the object of colonisation is the creation of so many happy Englands (abroad).”<sup>60</sup> The process starting with the creation of ‘so many happy Englands’ turns into an understanding of ruling/dominating based upon tyranny by ignoring the cultural and individual characteristics of local people. The

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<sup>58</sup> Stephen Slemon, “Reading for Resistance in the Post-Colonial Literatures”, *A Shaping of Connections*, Maes- Jelinek, (Ed.), 103; also quoted in: Bart Moore-Gilbert, *Postcolonial Theory Contexts, Practices, Politics*, Verso, London, New York 1997, 161.

<sup>59</sup> Gérard de Nerval, *Voyage en Orient*, Gilbert Rouger (Ed.), 4 vol Editions Richelieu. Paris, 1950 I.129; quoted in Madeline Dobie, *Foreign Bodies Gender, Language, and Culture in French Orientalism*, Stanford University Press, Stanford, California 2001, 131.

<sup>60</sup> Roland Quinnault, Roger Swift, and Ruth Clayton Windscheffel (Eds), *William Gladstone New Studies and Perspectives*, Ashgate Publishing Limited, England USA 2012. (e-book kindle version).

valid reasons and imagery helping this understanding are naturally created for this domination consciousness. Rana Kabbani defines the imagery that the coloniser has tried to build as follows: “The image of the European coloniser had to remain an honourable one: he did not come as exploiter, but as enlightener. He was not seeking mere profit, but was fulfilling his duty to his maker and his sovereign, whilst aiding those less fortunate to rise toward his lofty label. This was the white man’s burden.”<sup>61</sup>

The honourable European shows the indigenous or colonised people that their culture is savage, brutal, and barbaric compared to the coloniser’s as the aim of the coloniser is to enlighten the less cultured, that is to say, the less civilised ones. Every effort, by the coloniser, is made to show the colonised the insignificance and brutality of his culture, so that the colonised accepts the inferiority of his. The colonial domination is based upon ignoring the historical and cultural development of the colonised. The reason for such denying and/or ignoring attitude of the coloniser is to secure its position of domineering; it already thinks that the foreign domination might bring about the revolt from the native people. After oppressing the local culture and celebrating the culture of its own:

There was a commitment to them (empires) over and above profit, a commitment in constant circulation and recirculation, which, on the one hand, allowed decent men and women to accept the notion that distant territories and their native peoples *should* be subjugated, and, on the other, replenished metropolitan energies so that these decent people could think of the *imperium* as a protracted, almost metaphysical obligation to rule subordinate, inferior, or less advanced peoples.<sup>62</sup>

Colonial domination oversimplifies the indigenous culture of the land it conquered so that it trivialises the cultural differences of the colonised by using its honourable image and emphasizing its duty as enlightening the natives; for example, in an analysis of the African continent, it is claimed that “African is an inferior variety to our species.”<sup>63</sup> The colonisation of Africa is regarded as a right because it is claimed that the history of the continent is clear proof that it is not capable of ruling itself, in

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<sup>61</sup> Rana Kabbani, *Europe’s Myths of Orient, Device and Rule*, The Macmillan Press, Great Britain 1986, 6.

<sup>62</sup> Edward Said, *Culture and Imperialism*, Chatto and Windus, London 1993, 30.

<sup>63</sup> JanMohammed Abdul R, “The Economy of Manichean Allegory: The Function of Racial Difference in Colonial Literature”, *Critical Inquiry*, 12 (1): 1985, 59-87; also quoted in Joel S. Kahn, 15.

other words, it does not have the capacity for self-government. And African's incapability and dependency on stronger nation/s is frankly mentioned "Our child that we lead by the hand, and who looks to us for protection and support is still of our blood notwithstanding his weakness and ignorance."<sup>64</sup>

As far as the meaning of the word "culture" is concerned, the word seems to justify the approach and action of coloniser: culture, to mention and stress once again, means 'to cultivate' or 'cultivating', which can be interpreted as Western societies are cultured and cultivated, but not the Eastern ones. Thus we move to quite different and similar facts from that point such as socialisation, education and colonisation. Chris Jenks discusses the relation between these terms and comes to a conclusion; culture and cultivating can be interpreted as: "socialization as 'cultivating' the person, education as 'cultivating' the mind and colonisation as 'cultivating' the natives."<sup>65</sup> When colonialism<sup>66</sup> is defined as the process of cultural and commercial dominance over a less powerful country by a powerful country, the mission of the coloniser or the white men becomes to colonise the natives to culture or to cultivate them.

Colonial domination, which lasts more than a century, distorted the native culture<sup>67</sup> with its own culture as it does not attach importance to the differences of the native culture. The different or native cultures are regarded as inferior to the culture of colonial domination, and the best and most civilised culture is the culture of the West. This was is the dominant discourse of the time and still is. When the colonial domination ends, we cannot see the culture of the natives as it was. The colonial domination aims, in theory, to change certain social practices in the colonies, such as polygamy, slavery or discrimination of women, which are regarded as disadvantages of the native culture. However, the first aims of the coloniser turn into the exploitation of

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<sup>64</sup> Kahn, 15.

<sup>65</sup> Jenks, 8.

<sup>66</sup> In the *Oxford Dictionary of English*, the economic dimension of colonialism is clearly explained as follows: "[it] is the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically." Sally Wehmeier, *Oxford Advanced Learner's Dictionary of Current English*, Oxford University Press, New York, Oxford 2000, 234.

<sup>67</sup> The importance of culture and even the discussion of it rarely seems undiscussable. To give a clear explanation of it, for example, Goebbels is an important figure of the Nazis and the brain behind it. It is told that Goebbels hears about a discussion on culture and pulls his gun out. This example is the proof of that even the Nazis who are the worst expression of the concepts of imperialism and its thirst for domination have the picture or idea of culture as culture is regarded as a way of resistance to foreign or colonial domination even if they degenerate the culture of the others. See: Fanon, *Black Skin White Masks*, 53.

the land both economically and culturally. Hence “after a century of colonial domination we find a culture which is rigid in the extreme, or rather what we find are the dregs of culture, its mineral strata.”<sup>68</sup> Homi Bhabha, according to Young, shows the relation between authority and culture as the culture throughout the colonial domination, changes and becomes layered. The more the coloniser exploits, the more the culture of the colonised, which contradicts both religiously and identically with the coloniser’s, also becomes layered.<sup>69</sup>

When the natives realise that their culture is distorted and becomes rigid, the natives under the leadership of the cultured native intellectuals start to question the culture they face with the colonial rule and seek a national culture. The search for a national culture is a long way on a battle field in a quixotic manner. In other words; the search for national culture leads the way to ‘the culture of power and the power of culture.’<sup>70</sup> Postcolonial theory, after all, is based on two binary concepts: the coloniser and the colonised, self and other, oppressed and oppressor. In this binary opposition, the latter is perceived through the former and the former is the quasi-authority to represent the latter. Jenks asks the questions about the culture of the colonised and coloniser as it is troublesome to talk about the original culture of the natives:

When we concern ourselves with the relation of the great nations to each other; the relation of the great to the small; the relation of intermixed ‘communities’, as in India, to each other; the relation of parent nations to those which have originated as colonies; the relation of the colonist to the native; the relation between peoples of such areas as the West Indies, where compulsion or economic inducement has brought together large numbers of different races: behind all these perplexing questions, involving decisions to be made by many men every day, there is the question of what culture is, and the question whether it is anything that we can control or deliberately influence.<sup>71</sup>

The questions aroused by Jenks are possibly answered through the perspective provided by postcolonialism. The path leading to the postcolonial process is to some extent un/expected consequence of the disturbance of local culture by the culture of the

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<sup>68</sup> Fanon, 46.

<sup>69</sup> See: Young, *Colonial Desire*.

<sup>70</sup> The phrase is borrowed from a book titled *Culture of Power and the Power of Culture: Old Regime Europe 1660-1789*. T. C. W. Blanning, *Culture of Power and the Power of Culture: Old Regime Europe 1660-1789*, Oxford University Press, Oxford 2002.

<sup>71</sup> Jenks, 212.

coloniser. Additionally it turns into an impossible idea to talk about culture of the colonised without any relation or touching to the dominant culture, or the culture of the mother nation in its essence.

#### 1.1.4. A Question on the Existence of National Culture in Postcolonialism

The colonial situation calls a halt to national culture in almost every field.<sup>72</sup>

The colonial period celebrates the culture of the coloniser and represses and underestimates the culture of the colonised, moreover, the colonised tries to catch up to the celebrated one as it is the one on the level of civilisation. “Colonial domination, because it is total and tends to over-simplify, very soon manages to disrupt in spectacular fashion the cultural life of a conquered people.”<sup>73</sup> The cultural distortion and obliteration by the coloniser is ensured “by the negation of national reality.”<sup>74</sup> The coloniser, the occupying power in the lands of natives, banishes the local culture and customs systematically by enslaving the indigenous men and women. Geographical discoveries in the 16<sup>th</sup> century enables the emergence of colonial period, as the aim of these discoveries is either religious or political expansion. In this process, it becomes a competition to have colonies in other continents that century. The embedded reason for having colonies is to colonise the “other” or the authentic one by making its differences an object. How the first aim of the coloniser changes throughout the time can be read in the book titled *Woman and Colonization*: “While colonization on occasion had a strategic purpose initially, its ultimate goal was economic exploitation of both women and men.”<sup>75</sup>

In *Orientalism*, Edward Said addresses cultural hegemony of the West. According to Said, Euro-centred cultural hegemony not only reflects the Eastern deficiency and paralysation but also creates the East as both an arbitrarily tangible and intangible imaginary world. In a quite constant way, a complex interpretation of the East comes into existence in the 18<sup>th</sup> century: “there emerged a complex Orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for

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<sup>72</sup> Fanon, 46.

<sup>73</sup> Fanon, 45.

<sup>74</sup> Fanon, 45.

<sup>75</sup> Mona Etienne and Eleanor Leacock, “Introduction”, *Woman and Colonization Anthropological Perspectives*, Mona Etienne and Eleanor Leacock (Eds.), Praeger Publisher, New York 1980, 17.

theoretical illustration in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe.”<sup>76</sup>

According to him, the information on Eastern culture and history bases on proving that the West is superior to the East, and as a result of it, the West desires to capture and to rule the East.<sup>77</sup> A “structure of lies and of myth”<sup>78</sup> is formed such as ‘Enlightened’ West versus dark East, rational West versus irrational East, moralist West versus immoral East. The textual and physical presence based on these binary oppositions can be expressed as follows: There, —in the East— the worst crimes and the purest innocence; the most inexcusable taboos and the most maddening emotionality and forbidden pleasures; masters and slaves; and intense contradictions (multiple personality) all exist together.

Jean-François Lyotard, in his essay on cultures and differences titled “Universal History and Cultural Differences,” speaks of the cultures which dominate the ‘other cultures’, and the process of domineering distorts and destroys the local culture, which is also the other culture: “It might be said that this retreat into local legitimacy is a reaction to and a form of resistance against the devastating effects imperialism and its crisis are having on particular cultures.”<sup>79</sup> In addition, he touches upon the necessity of learning the values of the other culture when a person enters into it under normal and common circumstances, and he goes on his discussion: “A child or an immigrant enters into a culture by learning proper names. He has to learn the names used to designate relatives, heroes (in the broad sense of the word), places, dates and, I would add, following Kripke, units of measure, of space, of time and exchange-value.”<sup>80</sup> However, the situation of the coloniser has nothing to do with such an approach, that is, it does not aim to understand and learn the values of it, but to learn to manipulate and shape it.

Under the historic and accumulative influence of the coloniser who is always there to manipulate and shape it, the existence of the national culture of the colonised can be discussed and questioned. Within the terms of the Fanonian definition, national culture in a colony is, to some extent, destined for destruction: “A national culture under

<sup>76</sup> Edward Said, *Orientalism*, Penguin Books, Great Britain 1985, 7.

<sup>77</sup> Edward Said, “Introduction”, *Orientalism*, 1-30.

<sup>78</sup> A.L. Macfice, 9.

<sup>79</sup> Jean-François Lyotard, “Universal History and Cultural Difference,” *The Lyotard Reader*, Andrew Benjamin (Ed.), David Macey (Trans.), Basil Blackwell, Oxford 1989, 314-323, 322.

<sup>80</sup> Lyotard, 319.

colonial domination is a contested culture whose destruction is sought in systematic fashion.”<sup>81</sup> The culture of the oppressed native is obliged to accept the superiority of the oppressor so that the inferior culture is enabled to reach the pre-determined level of culture of the oppressor:

“[...] the oppressor does not manage to conceive himself of the objective non-existence of the oppressed nation and its culture. Every effort is made to bring the colonised person to admit the inferiority of his culture which has been transformed into instinctive patterns of behaviour, to recognize the unreality of his ‘nation’, and, in the last extreme, the confused and imperfect character of his own biological structure.”<sup>82</sup>

The culture of the coloniser/oppressor/West/self is identified with mastery and domination over the colonised/oppressed/East/other. It is strikingly important to note that Western conception of the East is directly related with the Orientalist discourse and includes ‘knowing’ about it and having ‘knowledge’ about it, which means having systematic knowledge and texts on it: ‘such texts can *create* not only knowledge but also the very reality that appear to describe.’<sup>83</sup> Yet, the knowledge in those texts has nothing to do with reality at all. The identification between power and knowledge, and religion and culture which are basic factors to specify the mental borders between the East and West carries the footprints of Orientalist discourse from Ancient times to contemporary times. Edward Said, in his masterpiece and paradigm establishing work describes Orientalism: “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.”<sup>84</sup> The discourse which is the imagery location of the geography is not only the product of a nation but also of “Europe’s collective day-dream of the Orient.”<sup>85</sup>

The terms ‘self’ and ‘other’ that the West forms in its mentally fixing period turns all thoughts and fantasies that do not clash with the ‘self’ or that cannot have a position in the ‘self’s mind to the ‘other.’ The functionality that the other undertakes for the self is parallel to imperialism and colonialism. Orientalism —basis for basic colonial

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<sup>81</sup> Fanon, 46.

<sup>82</sup> Fanon, 45.

<sup>83</sup> Said, *Orientalism*, 94. Also quoted in: Young, 160.

<sup>84</sup> Said, *Orientalism*, 1.

<sup>85</sup> V.G. Kiernan, *The Lords of Human Kind*, Zed Books, London 2015, 119; also quoted in Kabbani, 73.

inequalities— meets the necessities and requirements and functions just like a play-dough. More precisely, Orient,<sup>86</sup> the land of dreams and illusions, functions as a text that the West writes and re-writes in direction of necessities:

East is not a place that has practical reality but a text. East is only accessed through this text; there is no East except this text because there is no knowledge related to East except this text. For knowledge related to East it is necessary to consult to the oriental texts. The scripter, that is, the Western Orientalist, is both the owner and producer of this knowledge and is also dominant over East, the object of the knowledge. According to this text, East is always described with the same adjectives and the same imagery, the text is produced and reproduces and East the object of knowledge is reflected as if it never ever changes.<sup>87</sup>

The Orient, the object of the knowledge in the perception of the West, is always there and waits to be explained because as a result of ignoring the personality, the East loses the ability to speak. It is always reachable for the West, it is by the side of it, and waits for the ‘self’ to sound, to give meaning to itself defencelessly. The burden/duty to enlighten and to voice the ‘other’ who is unable to express itself and whose voice trails away or falls to the West, who is sometimes the representative of civilisation,<sup>88</sup> and is sometimes a freedom defender, sometimes a savior. Moreover, the West is also the one who is described as “West is best”<sup>89</sup> in respect to its culture and religion.

On the other hand, culture, as a value, requires/necessitates resistance, if foreign dominance occurs. The fair reason for the resistance is that foreign domination targets the historical existence and historical reality of the dominated: “culture is the vigorous manifestation on the ideological or idealist plane of the physical and historical reality of the society that is dominated or to be dominated.”<sup>90</sup> It should also be noted that culture

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<sup>86</sup> Rejecting the wider recognition that the Orient and East might be interchangeably used, the study does not use them interchangeably. As in parallel with the theories of Edward Said in *Orientalism*, the study locates Orient as a concept in order to emphasise an imaginative geography formed through the collective day-dream of Western colonial gaze while East is put into use in order to refer to the geography of the Islamic world which is to the East of Europe in its literal meaning.

<sup>87</sup> Jale Parla, *Efendilik, Şarkiyatçılık, Kölelik*, İletişim Yayınları, İstanbul 1985. 12.

<sup>88</sup> See: Partha Chatterjee, “Colonialism, Nationalism, and Colonized Women: The Contest in India”, *American Ethnologist*, Vol. 16, No. 4, Nov 1989, 622-633, 622 [http:// www.jstor.org/stable/645113](http://www.jstor.org/stable/645113), Date Accessed: 01.10.2016.

<sup>89</sup> Anthony Giddens, “Jurgen Habermas,” *The Return of Grand Theory in the Human Sciences*, Quentin Skinner (Ed.), Cambridge University Press, Cambridge 1990, 121-140, 133.

<sup>90</sup> Amílcar Cabral, “National Liberation and Culture”, *Colonial Discourse and Post-Colonial Theory* (Eds. Patrick Williams and Laura Chrisman), Harvester Wheatsheaf, Great Britain, 1993, 53-65. 54.

is the product of a people's history which shows this evolution of a people throughout history and the evolution shows and proves the relation between the man and his environment; finally all this accumulation is practiced as the culture of a society, a people. Foreign domination in a land having its own culture means overlooking such a fact or illiteracy of it.<sup>91</sup> Colonial domination creates a culture in the colonies that first represses and suppresses the local cultural life of the indigenous people, and then establishes coloniser's own understanding of culture by alienating a part of the population to create a social gap between the educated people and uneducated ones, and the urban and the rural. Such a division in the society or in the colony establishes separation in the society and the coloniser's mentality, assimilated by the educated people of the society, is used to underestimate its own people while the local cultural values are looked down upon by the urban.

Amilcar Cabral in his essay, "National Liberation and Culture" claims that "It may be seen that if imperialist domination has the vital need to practice cultural oppression, national liberation is necessarily an act of *culture*,"<sup>92</sup> which proves that liberation in the colonies is inevitable to end the colonial domination. However, Cabral, about these liberation movements, also warns us against the fact that the coloniser support some people to be chief of the society who are loved by the masses and also admire the culture of the coloniser:

he [the coloniser] gives these chiefs material privileges such as education for their eldest children, creates chiefdoms where they did not exist before, develops cordial relations with religious leaders, builds mosques, organizes journeys to Mecca etc. And above all, by means of repressive organs of colonial administration, he guarantees economic and social privileges to the ruling class in their relations with the masses.<sup>93</sup>

Aiming the exploitation of the colonised both culturally and economically colonial domination, reveals that the coloniser creates its own system to suppress and to domineer the cultural life of the colonised. By domineering the cultural life of the colonised, the coloniser manages to create and to establish a gap in the indigenous/native elites and ordinary people; and the only aim is not to create a gap but

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<sup>91</sup> Cabral, 54.

<sup>92</sup> Cabral, 56.

<sup>93</sup> Cabral, 58.

also to assimilate them; a gap between the society assimilates the elites as well as it alienates the elites from their own society. Such an attitude and dividing process precipitates deep gaps and divisions among the people of the population. The gap or division is almost totally between the rural and the urban people or peasants and townsmen as the educated people living mostly in the cities see themselves superior to their own people and look down upon them by comparing his or her own culture with the culture of the coloniser, which is reflected as a higher level of culture and civilisation than the indigenous one. To sum up: “In the liberation movement as elsewhere, all that glitters is not necessarily gold: political leaders—even the most famous— may be culturally alienated people.”<sup>94</sup> Due to the alienation of natives, people who represent the culture are not merely representatives of that culture but alienated elites of that culture.

## 1.2. THE CONCEPT OF IDENTITY AND ITS EVOLUTIONARY PROCESS

### 1.2.1. The Origins of the Concept and its Development

Identity, in parallel with culture, may be analysed as one of the complex and confusing concepts of literature when it comes to discussing post-colonialism. Identity has multiple origins, which makes it hard to define both conceptually and originally. It is stated that the word originated partly from Latin and/or partly from French. It is assumed that in French the word was possibly used in the 17<sup>th</sup> century, and in middle French the word was used as *identité* and in Latin as *identitatem* meaning “sameness, oneness, state of being the same.”<sup>95</sup> It is seen when deeply searched that the word in English was recorded in the 1560s. In *An Etymological Dictionary of the English Literature*, it is defined as “identity, sameness” and in Minshen F. *identité*, “identity, likeness the being almost the very same.”<sup>96</sup> Following the definition of the word in these centuries, it was also defined contemporarily, with its relation to other fields of science and literature, the definition of the word changed as well. It is, in a contemporary

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<sup>94</sup> Cabral, 58.

<sup>95</sup> Sally Wehmeier, *Oxford Advanced Learner's Dictionary*, Oxford University Press, Oxford, New York 2000, 643.

<sup>96</sup> Walter W. Skeat, M.A. Elrington (Eds), *An Etymological Dictionary of the English Literature*, Clarendon Press, Oxford 1881, 280.

dictionary of the 21<sup>st</sup> century, defined as “[w]ho or what a particular person or thing is. Sameness; exact likeness.”<sup>97</sup>

The very word identity, although it was defined a long time ago, has a mutual point in its definition since the 16<sup>th</sup> century in English: the word -within itself- carries the concept of sameness, which is a crucial term to form and to analyse not only the individual but also the society. Sameness, as a term, means “the quality of being the same,”<sup>98</sup> and “being the same” is the point that keeps people or a people together, which makes the terms “identity” and “sameness” to be consistent with the term of belonging within itself. Belonging, the question and problematic of the 20<sup>th</sup> and 21<sup>st</sup> centuries, is the product of identity. The connection or collective nature (in the meaning of integrity) between identity and belonging designates individual’s construction and attachment as the people who have the same ‘identity’ identify themselves as the part(s) of the same community or a people to ensure that identity brings belonging in its nature.

### **1.2.2. Bordering Colonial Identity: Western Perceptions**

In the colonial period, the West identifies the East with woman probably because of the perception of the Eastern women in their own countries. The West perceives the East sometimes as a virgin, sometimes a mother pregnant for a new beginning, sometimes as a woman who needs protection, sometimes as a defenceless one and sometimes as an attractive body. Moreover, representations of women have been central to the process of constructing a male notional identity in the colonial period.”<sup>99</sup> However, the common point of all these generalizations is that just like the woman who is regarded as desperate and subaltern the East desperately and defencelessly waits for the masculine one; the West. Although the East is identified with woman who is subservient, the identifications are in accordance with intrigue and passion, which are the characteristics of women and which the East already has: “Western representations have produced the Orient as a compliant female body that invites penetration and

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<sup>97</sup> Della Summers, *Longman Dictionary of English Language and Culture*, Pearson Education Limited, England 200, 657.

<sup>98</sup> Sally Wehmeier, 1131.

<sup>99</sup> Sara Mills, *Discourses of Difference An Analysis of Women’s Travel Writing and Colonialism*, Routledge, New York, London 1991, 58.

possession, or in a different scenario, as an impenetrable veiled body that harbours hostility and deception.”<sup>100</sup>

The arbitrary imaginary world created by the West or the process to make the East the other and coloniser’s tendency to impute all the negative adjectives to the ‘other’ not only sharpen the physical and the mental borders between East and West, but also the distinction that it makes in perception of personality puts irreparable and impassable obstacles between the individuals. Now the West is against an East which has all the reverse understandings of its beliefs, principles, and identity. The generalisations of the discourse based on mental and personal difference can be summed up as follows:

In this process, he assists in the creation of a series of stereotypical images, according to which Europe (the West, the self) is seen as being essentially rational, developed, humane, superior, authentic, active, creative, and masculine while the Orient (the East, the other) (a sort of surrogate underground version of the West or the ‘self’) is seen as being irrational, aberrant, backward, crude, despotic, inferior, inauthentic, passive, feminine and sexually corrupt. Other ‘orientalist’ fantasies invented in Said’s opinion, by the Orientalists include the concept of an ‘Arab mind,’ an ‘oriental psyche,’ and an ‘Islamic Society.’ Together they contribute to the construction of a ‘saturating’ hegemonic system; designed consciously or unconsciously, to dominate; restructure and have authority over the Orient-designed, that is to say, to promote European imperialism and colonialism.<sup>101</sup>

The colonial/oriental discourse, which is racist in its essence, obliges the Easterner into a frame that the depicted easterner is provided to form a typology having been already predetermined by the West. Now the easterner becomes an object whose identity can be known and recognised from the texts in hand provided by the novelists and travellers; the easterner is the object of knowledge and is a sort of knowledge for whoever wants to reach and to know. The typology and system that colonialism or Orientalism is trying to create and even manages to create is textually expressed in its simplest way:

Orientalism created a typology of characters, organized around the contrast between the rational Westerner and the lazy Oriental. The task of Orientalism was to reduce the endless complexity of the East into a definite

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<sup>100</sup> Dobie, 31.

<sup>101</sup> A.L. Macfice, 8.

order of types, characters and constitutions. The chrestomathy, representing the exotic Orient in a systematic table of accessible information, was thus a typical cultural product of occidental dominance.<sup>102</sup>

The created typology is enough to arouse Western readers' curiosity for a while and the authors travelling to the East pen what they want to see, not what they see; also, what they see is also their fantasies. At the very moment that the created typology and systematic knowledge cannot meet the expectations of the colonial system or when it gets into a rut, forming new typologies and thoughts is an inevitable case. The Eastern typology created by the West-centred understanding can be put into an order according to the phases the West has undergone in time. The Eastern characters and identities created by the West show up in romances at first, which also serves the Orientalist discourse. The love affairs and heroism of the knight having an important role in romances, and his love affairs and heroism are the milestones if there is an Eastern 'antihero.' The essence of romances is firstly expected to include courtly love or heroism, however, the underlying aim of romances is not much associated with heroism or love:

The ideal held up to the audience is not courtly love or perfect knighthood. It is the triumph of Christianity of Islam. These Romances continued wish-fulfilling embodiments: the Saracen giant killed by a Christian hero, the defeated emir, the converted Saracen, and most importantly, the Saracen princess in love with the Christian knight.<sup>103</sup>

The identical profile of Eastern who has an antihero typology at first is, certainly, reshaped in the direction of necessities. It can be claimed that right along with the needs of the West to describe itself, the changing power balance is also efficient in the changing and reshaping of Eastern typology. To put it more explicitly, the more East loses its power, the more powerful the West becomes, and the shift in power leads a way for the West to create typologies. The greatest gain of identical typology supplied by the travel writers for colonialism is to make Orientalism<sup>104</sup> coherent with political

<sup>102</sup> Bryan S. Turner, *Orientalism, Postmodernism, Globalism*, Routledge, London, New York 1994, 21.

<sup>103</sup> Dorethee Metlitzky, *The Matter of Araby in Medieval England*, Yale University Press, New Haven 1997, 160; also quoted in Kabbani, 15.

<sup>104</sup> Orientalist discourse, beginning in 15<sup>th</sup> and 16<sup>th</sup> centuries holds characteristics both from 18<sup>th</sup> century rationalism and 19<sup>th</sup> century romanticism. 19<sup>th</sup> century romantics add new identity types to Eastern imageries and as distinct from the neoclassics, they describe the Orient as "a world so different from the neo-classic, so unnationalistic, so coloured in its imaginative freedom, sensuousness and fatalism." Ernest

interests and benefits of efficient and imperial rulers.<sup>105</sup> The thing that makes Silvestre de Sacy, for example, who is the first one to know modern Orientalism, pretty important to Orientalist discourse, is that he makes the East a more systematic textual whole and a research tradition. More importantly, Sacy presents a connection between public politics and Orientalist research virtually. Ernest Renan, an important figure to destine the identity and typology of Eastern people for colonial and oriental discourse, and also an influential person on the ideas of Arnold on culture, principally a philologist, fairly sums up the thought in the essence of Orientalist discourse while writing his ideas about the East. He thinks that the East, or more clearly Islam is far beyond progress:<sup>106</sup> “All those who has been in the East, or in Africa, are stuck by the way in which the mind of a true believer is fatally limited, by the species of iron circle that surrounds his head, rendering it absolutely closed to knowledge, incapable of either learning anything, or of being open to any new idea.”<sup>107</sup>

The contributors to oriental and colonial discourse were not only restricted to the people who went and lived with the colonised for a time to have knowledge about it, travel writers are also significant to the colonial discourse. Travel writers used many topics to reflect the East to their readers and, of course, they aimed to get the attention of people. The most frequent topic used by the travellers and authors travelling to the East is disguising. In the name of living like an ‘Easterner’ many travel writers not only change their names but also change their way of life and clothing in the period they stay in the East. For example, Edward William Lane renames himself as Mansoor Effendi and changes his way of life and clothing during the time he is in Cairo:

As my pursuits required that I should not be remarked in public as a European, I separated myself as much as possible from the Franks, and lived

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Bernbaum, *Guide Through the Romantic Movement*, Ronald Press, New York 1949, 11; also quoted in Kabbani, 30.

<sup>105</sup> Stuart Schaar, “Orientalism at the Service of Imperialism”, *Race and Class*, vol, XXX, no. 1, 1979, p 67-80, 68.

<sup>106</sup> The examples of such an approach from the West to define the East can be multiplied. One of the prominent figures in shaping the colonialism and Western perception of the East is shaped by Edward William Lane. Lane takes his place in the history of Orientalist discourse, the backer of colonial discourse, with his work titled *Manners and Customs of the Modern Egyptians*, and the book not only acquires the qualification to impress many authors and travellers but also becomes one of the ‘holly books’ of anyone travelling to the East. This book serves a compass function in feeding the works of following authors from the perspective of fantasies and myths.

<sup>107</sup> Ernest Renan, “Islamism and Science”, *The Poetry of the Celtic Races and Other Studies*, 85; quoted in Bryan S. Turner, 122.

in a part of the town (near the Ba'b el-Hhadee'd) somewhat remote from the Frank quarters. Speaking the language of the country, and conforming with the manners of my Moos'lim neighbours, renouncing knives and forks (which, till I saw the really delicate mode of eating with the fingers, as practised in the East, I was rather averse from doing), and abstaining from wine and swine's flesh (both, indeed, loathsome to me), I was treated with respect and affability by all the natives with whom I had any intercourse.<sup>108</sup>

Many of the travel writers have the privilege to behave like the natives of the Eastern countries and to belong to another race by disguising because disguising is like a magical thing to them. In other respects, disguising has a very striking effect both on the one who disguises and on the reader, because the disguised Westerner not only seems like an Easterner but also has the right to do whatever an Easterner does whenever he disguises. In other words, he can perform all the habits of Easterner's as he has all the opposite characteristics of the West. When in an Easterner's identity or in his/her clothes, stealing, lying or fooling are parts of his identity because in Orientalist perspective these are the things that an Easterner can do, and doing all these things behind an Eastern cloth does not affect the superior image of coloniser in the perspective of the colonised.<sup>109</sup> Disguising has another effect on the travellers:

Later in the century, other female visitors to the Middle East adopted native costume for essentially pragmatic purposes. Isabelle Eberhardt and Alexandra David-Neel did so for disguise; Lucie Duff Gordon and Gertrude Bell did so for convenience. In each case, the abandonment of Western dress is a strategic acknowledgement of its limitations in a different national context.<sup>110</sup>

The identity of the East was tried to be pointed out on the basis very different strategies and images as mentioned such as disguising or female bodies, however all those were not enough to keep the Western readers' mind awake. When the exoticism of the East which managed to arouse Western curiosity for centuries, lost its charm, the

<sup>108</sup> Edward William Lane, *Manners and Customs of the Modern Egyptians*, London, J. M. Cont 1836; 1963, iii.

<sup>109</sup> Furtchr on the topic see: Rudyard Kipling's *Kim*. In the novel Kim is a character who has a great talent to disguise and as a result of his talent when Kim disguises into an Indian he becomes a perfect one with all the habits of Indians such as stealing and lying. See: Rudyard Kipling, *Kim*, Oxford World's Classics, Oxford University Press, Oxford and New York 1998.

<sup>110</sup> Shirley Foster, "Colonialism and Gender in the East: Representations of Harem in the Writings of Women Travellers," *The Yearbook of English Studies*, Vol. 34, Nineteenth-Century Travel Writing (2004), 6-17, 15.

harem and polygamy, “objects of fascination in France at least since the time of Montaigne”<sup>111</sup> became new sources of inspiration to arouse that curiosity again; “[I]n the 18<sup>th</sup> century, they became key constituents, not only of literary discourse but also of political, social and economic writing.”<sup>112</sup> The new curiosity of colonial discourse was then mystical eastern woman. Western writers who started to lose their audience with their monotonous and stereotyped writings were on a new tendency that: “It is already regarded necessary to mention veil, harem, and the forbidden love affairs in harem in order to make these books sell more.”<sup>113</sup> In addition to this, figuring of women who were in the centre of colonialism now gained a more charming dimension and a new narrative space. Then, it was possible to talk about an East which is “erotic because exotic.”<sup>114</sup>

The idea that “...the harem that had dominated eighteenth-century exoticism”<sup>115</sup> obtains a new elbowroom by being united with romanticism. The close relation existing especially in the spirit of romanticism with the exotic and mystic one also overlaps with colonial discourse. Polygamy which becomes one of the new elbowroom for Orientalist discourse through harem creates a narrative which serves a masculine fantasy world. Polygamy, now, “afforded both a male fantasy of the ownership and control of multiple women and a reason to condemn Islam as heathen and barbaric.”<sup>116</sup> Women in the harem make the possession fantasy of man real. When the Victorian idea that “good females are those who are controlled by males”<sup>117</sup> is taken into consideration, the problem of possession and dominance are solved with the harem. In a male-dominated society the existence of the eastern woman is totally to serve to man’s fantasies.

It is not surprising to observe that many of the works written in a period of male dominance serve male fantasies and expectations. Harem and veil that dominate many written works in this period seem like to overshadow the female by uniting with male imagination; however, even the female travellers to the East try to dominate their own

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<sup>111</sup> Dobie, 37.

<sup>112</sup> Dobie, 37.

<sup>113</sup> Parla, 57.

<sup>114</sup> Kabbani, 71.

<sup>115</sup> Dobie, 123.

<sup>116</sup> Reina Lewis, *Gendering Orientalism Race, Femininity and Representation*, Routledge, New York, London 2003, 155.

<sup>117</sup> Nici Nelson, “‘Selling her kiosk’: Kikuyu Notions of Sexuality and Sex for Sale in Mathere Valley, Kenya,” Pat Caplan (Ed.), *Cultural Construction of Sexuality*, Routledge, New York, London 1987, 217-239, 180.

fellows as if they have a sort of superiority, which is helpful to explain the colonial mentality of the age. It is obvious from Lady Montague's letters that she regards herself as superior to Eastern women during the time she stays in Istanbul: "I was in my travelling habit, which is a riding dress, and certainly appeared very extraordinary to them."<sup>118</sup> Lady Montague's effort to try to position herself as the domineering subject in the eyes of Eastern women reinforces Kabbani's ideas as Kabbani mentions that the imagery of the coloniser should be held in perception of the colonised, that is, the travel of Western women to the East is like a superior-subordinate relationship, and just like her male representative, Western woman comes to the East for a duty and with superior properties. While wearing like an Eastern woman she knows her abasement since Western woman tries to reinforce her superiority with her way of dressing. The complete formalistic distinction between East and West is expressed as follows:

When visiting those who are considered the noble of the land, I resume, under my Eastern riding costume, my English dress; thus avoiding the necessity of subjecting myself to any humiliation. In the Turkish indoor costume, the manner of my salutations must have been more submissive than I should have liked; while, as an Englishwoman, I am entertained by the most distinguished, not only as an equal, but generally as a superior. I have never given more than the usual salutation, excepting in the case of addressing elderly ladies, when my inclination leads me to distinguish them by respectfully bending...<sup>119</sup>

Purposing to attach the reverse characteristics of it to the colonised, colonialism leads the colonised to question the ongoing process that the West has created to define the other. Because of ignoring or overleaping the other systematically and of determination to rob the 'other' of each humanitarian characteristic through centuries, colonialism has always forced the colonised to ask the question 'In reality, who am I?'<sup>120</sup> This quest for identity plays a key role at the beginning of freedom movements in the colonies as "the learning of identity is also the learning of 'the other' and the 'not self' as well."<sup>121</sup>

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<sup>118</sup> Lord Wharncliffe (Ed.), *The Letters and Works of Lady Mary Wortley Montague*, London, Henry G. Bohn 1861, 285.

<sup>119</sup> Sophia Poole, *English Woman in Egypt: Letters from Cairo*, 1842 vol., Charles Knight and Co., London 1884; vol.1, 209; quoted in Reina Lewis, 146–147.

<sup>120</sup> See: Fanon, *Wretched of the World*, 250.

<sup>121</sup> Jane Miller, *Seductions, Studies In Reading and Culture*, Vigaro Press, London, 1990, 127.

The struggle to find an identity or/and the answer to the question makes it compulsory to have a critical point of view towards the methods of the coloniser. The critical point of view caused by “that the truth is disseminated and becomes self-awareness”<sup>122</sup> and personal questioning mediate an awakening in the colonies. More precisely, the term power existing in the colonised/coloniser relation now is questioned, and is put forth as follows: “the possibility of resistance which is compulsory in power relations”<sup>123</sup> shows itself as an awakening. As a result of the awakening, sometimes through a bloody war, sometimes through a civil disobedience, the intellectuals of the colonised who were silenced by the dominant discourses of the coloniser pioneer a new discourse by using the language of the coloniser, which is defined as the postcolonial period. Postcolonial discourse deconstructs and reinterprets every single piece of the colonial period, especially the literary pieces written in the colonial period. “Theories of colonial discourses have been hugely influential in the development of Post-colonialism.”<sup>124</sup> The Orientalist approach which can be defined as the basis of postcolonial discourse since postcolonialism mostly bases on analysing the literary works written in colonial period, determines the dominant discourse composition in the 20<sup>th</sup> century: “Orientalism is a discourse which represents the exotic, erotic, strange Orient as a comprehensible, intelligible phenomenon within a network of categories, tables and concepts by which the Orient is simultaneously defined and controlled. To know is to subordinate.”<sup>125</sup>

### 1.2.3. National Identity

People have their own perception of identity in relation with and in accordance with each other and the society. With the concept of identity, people belong to a nation both socially and politically. Yuval-Davis defines and discusses the meaning and meaningfulness of identity from a different perspective: “identities are narratives,

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<sup>122</sup> Antonio Gramsci, *The Prison Notebooks: Selections*, Quintin Hoare and Geoffrey Nowell Smith (Ed. and Tran.), International Publishers, New York 1971, 324.

<sup>123</sup> Karlis Racevskis, “Edward Said ve Michel Foucault: Benzerlikler ve Uyumsuzluklar”, *Doğu Batı, Oryantalizm Tartışma Metinleri*, Aytaç Yıldız, (Ed.), Mart 2007, 177–198, 191.

<sup>124</sup> John McLeod, *Beginning Postcolonialism*, Manchester University Press, Manchester, New York 2000, 17.

<sup>125</sup> Bryan S. Turner, *Orientalism, Postmodernism, Globalism*, Routledge, London and New York 1994, 21.

stories people tell themselves and others about who they are (and who they are not).”<sup>126</sup> To clarify the understanding of identity, history and other components, such as tradition, language, religion, and culture of the nations must be deeply analysed. Yuval-Davis also comments on the constituents that form the basis of belonging, and it should be added that belonging or feeling to belong is the most basic element of identity, and centres three major analytical constituents by which belonging is constructed: “The first facet concerns social locations; the second relates to people's identifications and emotional attachments to various collectivities and groupings; and the third relates to ethical and political value systems with which people judge their own and others’ belonging.”<sup>127</sup>

The discussions of national identity with its relation to hybridity become targets of postcolonial studies to make sense of the identity understanding of the indigenous or the colonised. The representatives of postcolonialism, that is, postcolonial authors and poets, use their works to solidify their national identity through criticism and celebration, as they got their independence from the coloniser. There is no doubt that national identity of the colonised is a tentative and primary result of the independence that is gained from the coloniser. It should be taken into consideration that each and every nation, in accordance with its own culture, language, tradition, way of life, and of course, religion, has its own amalgamation throughout history to ensure that all these concepts are primary and essential ways to explore the concepts of national identity and hybridity as the colonised nations can only be understood and communicated through exploring the effects of colonialism which still exist according to Said in different forms.<sup>128</sup>

National identity means the sense of belonging of a person to a nation. It might be defined as the feeling that the members of a nation become a cohesive whole in which its culture, language, religion, and tradition are represented. According to Anthony D. Smith, national identity has basic features within itself which are “some sense of political community, history, territory, patria, citizenship, common values and traditions.”<sup>129</sup> Smith also adds about different aspects which are obtained from different

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<sup>126</sup> Nira Yuval-Davis, *The Politics of Belonging Intersectional Contestations*, Thousand Oaks, Sage, Los Angeles, London, New Delhi 2011 Yuval-Davis, 14.

<sup>127</sup> Yuval-Davis, 12.

<sup>128</sup> See: Said, *Orientalism*, 7.

<sup>129</sup> Anthony D. Smith, *National Identity*, University of Nevada Press, Las Vegas 1993, 9-10.

assumptions to form a national identity and he stipulates the features of national identity: “1. an historic territory, or homeland, 2. common myths and historical memories, 3. a common, mass public culture, 4. common legal rights and duties for all members, 5. a common economy with territorial mobility for members.”<sup>130</sup> It is voiced by Smith that every nation in the world has a national identity, too.

Yet, Montserrat Guibernau disagrees with Smith on a few aspects which are shown as necessary by Smith for a national identity. Guibernau questions the concept of citizenship and its history and concludes that “If national identity is to base upon a common mass public culture and is to include citizenship, then it could not be found in pre-modern times when citizenship was restricted to a few.”<sup>131</sup> It should also be noted that Guibernau makes a difference between citizenship and feeling while he analyses Smith as he thinks feeling is more important than legally belonging to a nation-being a citizen of a country or nation. He also disagrees with Smith in that Smith associates citizenship and national identity by saying “although all nations have a national identity, not all of them have a state of their own.”<sup>132</sup>

National identity is, in terms of indigenous people, the product of colonial process as colonialism created the concepts of ‘I’ and ‘you’, ‘we’ and ‘they,’ or more precisely in Saidian terms of ‘self’ and ‘other’ —and as a result of such a discriminating approach, awareness of difference and self-awareness force the pace to the formation and recognition of national identity. National identity can be regarded as the collective memory or the collective product of a nation, which leads the way to one’s love for his/her nation and country. The shared and mutual traditions, beliefs, language, values, memories, and histories form and create national identity. Thus national identity, for some, becomes the expression of patriotism and/or in a more extreme form, chauvinism. When identities are defined as “parts” of the self that serve as “*internalized* role expectations attached to positions in organized sets of social relationships,”<sup>133</sup> it is

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<sup>130</sup> Smith, 14.

<sup>131</sup> Montserrat Guibernau, “Anthony D Smith on Nations and National Identity: A Critical Assessment,” *Nations and Nationalism*, 10 (1/2), 2004, 125-141, 133.  
<http://onlinelibrary.wiley.com/chain.kent.ac.uk/doi/10.1111/j.1354-5078.2004.00159.x/epdf>, Date Accessed: 12.01.2015.

<sup>132</sup> Guibernau, 125.

<sup>133</sup> Robert W. White, “Structural Identity Theory and the Post-Recruitment Activism of Irish Republicans: Persistence, Disengagement, Splits, and Dissidents in Social Movement Organization”, *Social Problems*,

observed that these social relations evoke national identity which also has close connections with nationalism. Benedict Anderson figures out the relation between nationalism and modernity and concludes that a nation “is an imagined political community - and imagined as both inherently limited and sovereign”<sup>134</sup> and emphasises the link between nationalism and modernity and:

While defining nations as 'imagined communities', he emphasises the fundamental socio-economic and communication media changes that enabled new ways of understanding the world to be possible. The emergence of national consciousness was possible because print languages created unified fields of exchange and communication and also created new fixities in languages of power.<sup>135</sup>

Nationalism which is defined as a “theory of political legitimacy which requires that ethnic boundaries should not cut across political ones”<sup>136</sup> looks for living its culture in a region independently so that the individual, together with a mutual culture, becomes attached to a nation, for which nationalism becomes indispensable and crucial. As an Indian scholar on postcolonial and subaltern studies, Partha Chatterjee’s perspective emphasises a pivotal role that lightens a different way of nationalism, which mentions “non-state national movements played in the production of the nation, especially in what he calls its spiritual domain.”<sup>137</sup> The point which sheds light on here is that anti-colonialism is a move against colonialism and such a movement constitutes its peculiar domain of sovereignty, that is “of the 'authentic' national culture, within colonial society well before the political battle with the imperial power begins.”<sup>138</sup>

National identity is included in nationalism; however, the important point here is to mention the Third World and its formation of a nation and national identity. Nationalism is primary and fundamental in perception of the Third World as it is characterised to be a derivative discourse. The term “Third world”, mostly used to describe the colonies of the West which gain their independence, tries to stand for national independence and modernization which precipitate ambivalence of cultural and

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Vol. 57, No. 3 (August 2010), 341-370, 342 <http://www.jstor.org.chain.kent.ac.uk/stable/pdf/10.1525/sp.2010.57.3.341.pdf?acceptTC=true>, Date Accessed: 14. 01. 2016.

<sup>134</sup> Benedict Anderson, *Imagined Communities, Reflections on the Origin and Spread of Nationalism*, Verso, London, New York 2003, 6.

<sup>135</sup> Nira Yuval-Davis, 87.

<sup>136</sup> Ernest Gellner, *Nations and Nationalism*, Blackwell Publishing Ltd, Oxford 2006, 1.

<sup>137</sup> Yuval-Davis, 88.

<sup>138</sup> Yuval-Davis, 88.

national discourses: “the post-colonial 'nation', then, has been constructed before it had a state.”<sup>139</sup> Even if it has not had a state, it has had a national identity which has kept people together for an independence struggle. National identities, which keep a people together, are the historical returns of a national culture.

Homi Bhabha, in *The Location of Culture*, addresses the conjectures of national cultures and the boundaries that the cultures create and describes “the Western nation as an obscure and ubiquitous form the living the *locality* of culture.”<sup>140</sup> To him, “this locality is more *around* temporality than *about* historicity.”<sup>141</sup> By writing that Bhabha hesitates to consider that the presupposed boundaries and borders are destined and intended to any precise locality, which means that the concepts of a national rhetoric such as ‘national identity’, ‘national history’ and ‘homeland’ “can be interrogated without any naturalizing discourse of belonging being pre-applied to them.”<sup>142</sup> Bhabha’s work puts an emphasis on the fact that narratives can play two crucial roles which are self-contradicted: “On the one hand, they seek to construct national boundaries of the ‘us’ against the outside ‘them’, and on the other hand, they include discourses which provide space for cultural and other forms of difference within the nation.”<sup>143</sup> It should be noted that Bhabha’s approach to national identity interprets the concept of belonging from a different perspective and that his interpretation contradicts with the idea of belonging to a nation for a member of the nation; Bhabha accepts that the members of the nation may not be perceived as heterogeneous but homogenous. In other words, belonging is not considered a term that includes differences in terms of gender, class, and generation, all of which put the term to a constructed and circled rhetoric of national boundary and border. Bhabha’s emphasis turns all these understandings and perceptions upside down.

The theories of post-colonialism, with the outstanding contributions of Edward Said, Homi Bhabha, Gayatri Spivak, and Robert Young have earned a vital importance in recent years, and the theoretical contributions of these theorists challenged and absolutely and unconditionally changed our understanding of ‘culture’ and ‘identity’ by

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<sup>139</sup> Yuval-Davis, 88.

<sup>140</sup> Homi Bhabha, *The Location of Culture*, Routledge, London and New York 1994, 140.

<sup>141</sup> Homi Bhabha, *The Location of Culture*, Routledge, London and New York 1994, 140.

<sup>142</sup> Yuval-Davis, 97.

<sup>143</sup> Yuval- Davis, 97.

developing new ways of assuming and thinking beyond the restrictions and confinement of the nation state. The unbounding tendency to homogeneity in the postcolonial era breaks the ground to different kinds of movements such as migration as compulsion or choice; but the more enormous effect of the postcolonial theory was to consider diaspora<sup>144</sup> as a theory. New dimensions and studies have been the products of diaspora such as construction and adaptation, of which the latter can be discussed as “adaptation to changes, dislocations and transformations, and the construction of new forms of knowledge and ways of seeing the world.”<sup>145</sup> Leela Gandhi calls such a situation as “mutual transformations”<sup>146</sup> explaining the situation of the colonised and indigenous people together with the coloniser.

The changing balance between the colonised and the coloniser created the new order of migration from the colonised to the coloniser; the change is that in the previous centuries the migration was from the coloniser to the colonised. The identity regulations make it possible for immigrants to effect, divert, and voice ethnic, national and global problems and conflicts in the ‘homeland’ and thus the immigrants become the part of diaspora in the countries where they live now. Now, diaspora, which formerly referred only to the Jews, refers to an international or transnational group of people who get away from their traditional homelands. The diaspora, therefore, consists of transnational people who become alienated from their homelands: “Diasporic communities, whether of Mexicans, Indians or Israelis, actually become more transnational when a large number of their members continually commute between ‘the homeland’ and their country of official residence or often official citizenship, thereby becoming part of the globalized market.”<sup>147</sup>

Paul Gilroy in his discussion of diaspora interprets diaspora from a point which does not stress the significance of the landscape but the importance of a sense of culture

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<sup>144</sup> Diaspora, in its first definition, was only intended to mean Jews who live away from the land of Israel, in the *Oxford Dictionary of English*, diaspora is defined as follows: “The body of Jews living outside the land of Israel; the countries and places inhabited by these, regarded collectively; the dispersion of the Jewish people beyond the land of Israel. Also with reference to early Christians: Christians of Jewish origin living outside the land of Israel, as recipients of the Gospels.” Sally Wehmeier, *Oxford Advanced Learner’s Dictionary*, Oxford University Press, Oxford, New York 2000, 347.

<sup>145</sup> Mark Shackleton, “Introduction”, *Diasporic Literature and Theory- Where Now?*, Mark Shackleton (Ed.) Cambridge Scholars Publishing, New Castle, 2008, ix- xiv, .ix.

<sup>146</sup> Shackleton, ix.

<sup>147</sup> Yuval-Davis, 108.

and claims that diaspora is “a more refined and more worldly sense of culture.”<sup>148</sup> Avtar Brah, by adding Gilroy’s discussion of diaspora, incorporates ‘diaspora space,’ which includes the diasporic minorities and also hegemonic societies —mostly the Western ones— in the notion of diaspora. Another contribution to theorising the diaspora is undoubtedly the discourses of ‘marginality’, ‘travelling’, ‘nomadism’ and more importantly ‘hybridity,’ all of which are in the agenda of postmodern studies.<sup>149</sup> Among these postmodern discourses, the more significant one to postcolonial theory is hybridity as postcolonial theory includes within itself the ‘hybrid’ individuals.

‘Hybrid’, according to Robert Young, “is a nineteenth century’s word.”<sup>150</sup> In 19<sup>th</sup> century, 1828, in Oxford *Dictionary of English*, it is defined as “a mongrel or mule; an animal or plant, produced from the mixture of two species,”<sup>151</sup> although the first use of the word goes back to the 17<sup>th</sup> century. It is clear from the definition that the word was not originally used to mean human being; rather it was used to mean animals or plants. However, the first use of it to mean human being is the product of the 19<sup>th</sup> century. In 1861, the same dictionary defines the word to mean people’s crossing from different races.<sup>152</sup> The concept of hybridity also becomes famous in the 19<sup>th</sup> century word, thanks to Charles Darwin.<sup>153</sup> All the definitions of the 19<sup>th</sup> century place the term “hybridity” into the centre of cultural debate both in the late nineteenth and the twentieth centuries.

The term hybridity is only possible by intercourse with somebody from a different race, which means hybridity is the product of sexuality. The very notion of hybridity, in the 19<sup>th</sup> century, is the essence of the debates about theories of race as these two terms, hybridity and race, are intermingled to some extent. The hybridity with sexual intercourse in that century is between black and white, the colonised and the coloniser. Young, in speaking of the sexual intercourse between the white and black or the coloniser and the colonised, makes a distinction and unification between the theories of race and of desire and concludes his idea on race, sexuality and hybridity by saying:

<sup>148</sup> Paul Gilroy, “Diaspora and the Detours of Identity”, *Identity and Difference*, K. Woodward (Ed.), Sage, London 1997, 301-343, 328; also quoted in Yuval-Davis, 106.

<sup>149</sup> Avtar Brah, *Cartographies of Diaspora*, Routledge, London 1998.

<sup>150</sup> Young, 6.

<sup>151</sup> Sally Wehmeier, *Oxford Advanced Learner’s Dictionary*, Oxford University Press, Oxford, New York 2000, 639.

<sup>152</sup> See: Young, 6-7.

<sup>153</sup> In 1837, Darwin uses the word in *Life & Letters* and in 1842 James Cowles Prichard uses it in *The Natural History of Man* and then in 1890 Stuart Glenne uses it in *Nature: a weekly illustrated Journal of Science*. See: *Oxford Dictionary of English*.

“Theories of race were thus also covert theories of desire.”<sup>154</sup> Young goes on his discussion by quoting from W. F. Edwards’s theorem which proposes that the distant races produce infertile hybrid but the proximate races do not precipitate such a problem; it is unnecessary to tell that the distant races and proximate races reflect the prejudices between the East and West, and the black and white; so the principles of mixture or hybrid are not one-dimensional but double-dimensional:

The human race which differ the most between themselves consistently produce hybrids. Thus the mulatto is always the result of a mixture of the black and white races. The other condition of the reproduction of the two primitive types, when the parents are of two proximate varieties, is less notorious, but no less true. The fact is common among the European nations. I have had frequent occasions to notice it. The phenomenon is not constant, but what of that? Crossing sometimes produces fusion, sometimes a separation of types: whence we arrive at this fundamental conclusion, that should people belonging to varieties of different, but proximate races, unite themselves with each other... a portion of the new generations will preserve the primitive types.<sup>155</sup>

The understanding of race, in the 19<sup>th</sup> century, has a particular place and position for hybridity. The term hybridity becomes a counterfeiter when it comes to unite and hybridise the East and the West. The whole discourse of the century fixatedly bases on the distinctness of races and geographies such as the black and the white or the East and the West. Hybridization, stemming from hybrid, is more a linguistic term mentioning the univocal and vague ways of the language or the languages of the colonised which gain importance and a higher position thanks to the postcolonial definitions, descriptions, and discussions. Michail Michailovic Bakhtin utters his ideas on hybridity and hybridization as follows: “What is hybridization? It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor.”<sup>156</sup>

In the 20<sup>th</sup> century with the postcolonial era, hybridity becomes more theoretical

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<sup>154</sup> Young, 9.

<sup>155</sup> W.E.F. Edwards, *Des caracteres physiologiques des races humaines consideres dans leur rapport avec l’histoire* little a M. Amede Thierry, auteur de l’histoire des Gaulois Jeune, Paris 1829, 26; quoted in Young, 79.

<sup>156</sup> M.M. Bakhtin, *The Dialogic Imagination Four Essays*, Caryl Emerson (Trans.), Michael Holquist (Ed.), University of Texas Press, Austin and London 1981, 358.

thanks to the lasting contributions of theorists such as Young, Spivak, and more outstandingly, Bhabha. Bhabha examines the hybridization not from the perspective of East and West distinctness but from a dialogical situation of colonialism and this shift places hybridization to the process that “reveals the ambivalence at the source of traditional discourses on authority.”<sup>157</sup> Hybridity is the thing that provides, for Bhabha, colonial authority to lose its “univocal grip on meaning,”<sup>158</sup> which makes it possible to footprint the language of the other so that the colonial text becomes reachable and more understandable with its complexities. Bhabha’s definition of hybridity is also significant to show the postcolonial definition of the term and he defines it as “a problematic of colonial representation [...] that reverses the effects of the colonialist disavowal, so that other ‘denied’ knowledges enter upon the dominant discourse and estrange the basis of its authority.”<sup>159</sup>

The colonial discourse which was actually hybrid itself is the antithesis of the colonial situation. The hybridity of the colonial discourse turns the situation into a double-voiced perception. And now, Bakhtin’s hybridization, with the lasting contribution by Bhabha, turns into a discourse which resists against the dominant power, then, Bhabha reveals that the dominance over the colonised was not only through violence but also through authenticity of its authority: “the imposed imperialist culture, not only of the authority that it has for so long imposed politically, often through violence, but even of its own claims to authenticity.”<sup>160</sup> However, the hybridity is quite similar to the situation of the elites in the post-colonies, which were old colonies, is a double-sided one. The culturally and partially identically alienated elites of the post-colonies now have been governing or ruling the people who do not totally belong to the cultural and identical values of the post-colony:

If they would be capturers from the regime become wolves in sheep's clothing, the local ship wears the wolfskins-admittedly, a somewhat misleading conceit, given the fact that all the ruling elites are wolves, or rather lions (or leopards), according to the received cultural axioms for governance, and not only popular scepticism. But the point is that the cross-dressing is mutual. ... Also mutual is the intervention in the political space

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<sup>157</sup> Homi Bhabha, “Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi May 1817”, *Critical Inquiry*, 12:1 (1985), 144-165, 154-156; also quoted in Young, 22.

<sup>158</sup> Young, 22.

<sup>159</sup> Bhabha, *The Location of Culture*, 114.

<sup>160</sup> Young, 23.

of the other.<sup>161</sup>

Accordingly, the independence and the dominance of the former colonies are in a basic sense disturbed by the monopolistic hegemony of Western system of education. The cultural hybridisation of the colonised leaves no other way but a systematic ongoing of colonial values through natives elites.

#### **1.2.4. Cultural Identity: The Situation of the Colonised**

Culture is one of the most important elements composing identity. In other words, identity issues are directly related to culture, which is also directly related to religion, and it should extendedly be considered that identity is not a completed matter of fact, which is to say the constitution of it still goes on with the cultural practices; and this fact contradicts with the previous ideas that the constitution of it stopped. Stuart Hall, in his essay “Cultural Identity and Diaspora”, consolidates our ideas about history and perspective by saying all of us are born into a culture and live within it, so we talk and write from a distinct time and place which are parts of a particular culture and a particular history. Hall explains his idea about the partial expression of ideas in terms of culture and history by saying “What we say is always 'in context', *positioned*.”<sup>162</sup> Thanks to Hall’s ideas about the context and the position, it will not be unordinary to renovate the ideas of Karl Marx about the history:

Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past. The tradition of all dead generations weighs like a nightmare on the brains of the living. And just as they seem to be occupied with revolutionizing themselves and things, creating something that did not exist before, precisely in such epochs of revolutionary crisis they anxiously conjure up the spirits of the past to their service, borrowing from them names, battle slogans, and costumes in order to present this new scene in world history in time-honored disguise and borrowed language.<sup>163</sup>

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<sup>161</sup> Richard Werbner, “Plural Identities, Plural Arenas”, *Postcolonial Identities in Africa*, Richard Werbner and Terence Ranger (Eds.), Zed Books Ltd, London, New Jersey 1996, 1-25, 17.

<sup>162</sup> Hall, 392.

<sup>163</sup> Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte*, December 1851-March 1852, Progress Publishers, Moscow, 1937. Proofed and corrected by Alek Blain, 2006, Mark Harris, 2001.

When the ideas of Marx and Hall are put together, it will be clear to see that history is the product of men and it is not an independent matter of fact from culture. It is not free from culture as the history is made via culture and this culture also produces an identity called cultural identity. It should be expressed that cultural identity may be thought of in two ways with particular reference to a shared culture which is created by the collective identity which also includes inauthentic, unnatural, and superficial 'selves' that are formed throughout and with the history; and from this perspective it will not be unreasonable to suggest that cultural identity is the product of a shared cultural past which enables a people a unity to be 'a people' today. It should be taken into consideration that, also what Fanon puts in should be considered, colonialism is not just an economic or repressive one; "[it] is not satisfied with snaring the people in its net or of draining the colonized brain of any form or substance. With a kind of perverted logic, it turns its attention to the past of the colonized people and distorts it, disfigures it, and destroys it."<sup>164</sup> So, the colonial domination and oppression try to systematically and repressively destroy and destruct the collective and shared past of the colonised not to let it awaken culturally and identically. It will not be extreme to suggest that the coloniser has aimed to paralyze the cultural identity of the colonised.

By oppressing culture and identity, the coloniser tries to create an individual, who is, with Fanonian phrase, "without an anchorage, without borders, colourless, stateless, rootless, a body of angels."<sup>165</sup> An individual who is far from all those characteristics that connects him or her with a people and a nation is easy to domineer, it even becomes the 'Other'. To create the 'Other' is not only the result of colonial domination but also the result of the fatal couplet of power and knowledge whose relations within each other are analysed by Foucault. Foucault states how the ones who own the power and the knowledge shape the structure of the general understandings of the truth thanks to the relation he establishes between power and knowledge.

Foucault, while examining the discourse and discourse composition, not only talks about the concrete existence of the text; according to him, there is a discourse that

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<https://www.marxists.org/archive/marx/works/download/pdf/18th-Brumaire.pdf>, Date Accessed: 18. 01. 2016.

<sup>164</sup> Frantz Fanon, "On National Culture", *The Wretched of the Earth*, Richard Philcox (Tran.), Grove Press, New York 2004, 145-170, 149.

<sup>165</sup> Fanon, "On National Culture," 155.

reveals the text or/and representation, and this discourse is determined, enriched and directed by the power. In this sense, Foucault makes an observation: “Man appears in his ambiguous position as an object of knowledge and as a subject that knows: enslaved sovereign, observed spectator.”<sup>166</sup> Here the intended object of knowledge is undoubtedly that knowledge creates objects and dominant subjects for itself. In other words, while the one who owns the power positions as the dominant subject only if he forms the discourse, the ambiguous one becomes the object of knowledge or of dominant subject. In Foucauldian point of view “[p]ower is not a thing, but a relation no one controls. It is not something to be gained or lost but an interplay of strategies in which a subject's involvement is predicated on the position it occupies in the field of power and, more specifically, of power/knowledge relations”<sup>167</sup> It is very clear from Foucauldian perspective that there is a point of view that makes an alienated person or a group of people the object of science. Under these circumstances, it is inevitable to establish a master/slave relation not only among the races but also among the cultures. The master/slave relation cannot be established directly; the reason why the master established a more acceptable form of authority in which coloniser becomes protective mother of the colonised while the coloniser/mother “protects her child from itself, from its ego, and from its psychology, its biology and its ontological misfortune.”<sup>168</sup> Yet this relation is not able to go on forever, after the break the child/colonised looks for and tries to have his own identity which is in direct relation with the past, history, and culture; because all these elements are the products of a collective memory and history.

It would be timely to suggest that the coloniser hid the past of the colonised, Hall calls the hiding action of the coloniser on the colonised as “Hidden histories.”<sup>169</sup> Nevertheless, the history, identity, and culture of a people cannot be buried for long; the post-colonial quest is to unearth and to reveal the cultural identity of the colonised which was accumulated throughout the histories and stories of the colonised. The colonial domination is an intervening to all these facts because cultural identity means people what they ‘become’ as well as what they want to ‘be.’ Hall mentions becoming and being as historical things that form the cultural identity, which all mean that cultural

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<sup>166</sup> Michel Foucault, *The Order of Things Archaeology of the Human Sciences*, Alan Sheridan (Trans.) Tavistock Publications, London 1970, 31.

<sup>167</sup> Racevskis, 191–192.

<sup>168</sup> Fanon, “On National Culture,” 149.

<sup>169</sup> Hall, 393.

identities, as the product of history and the culture of a collective identity, have histories; and “like everything which is historical, they [cultural identities] undergo constant transformation.”<sup>170</sup>

Cultural identity has its own history and historical development, and under these circumstances it undergoes evaluation and transformation. It would be observed, when the term is examined, cultural identity is not a fixed term that is stuck in the past eternally. Cultural identity reserves within its nature a ‘play’<sup>171</sup> with the facts of culture and history; such a play puts cultural identity into a position of a constant transformation throughout time. And the history of cultural identity is interrupted and intervened throughout the time by the European or Western presence as it introduces into its colonies the question of power. The power of the Westerner puts itself at a dominant position by establishing self to establish an ‘other’ whose identity is fragile under the dominant discourse. It is a need for the West, particularly for the English, to create an ‘other’ to mask its sense of being, which is described by Young as “sick with desire for another.”<sup>172</sup> We should also remember now what Fanon prompts us about the effect of power on identity: “The movements, the attitudes, the glances of the other fixed me there in the sense in which a chemical solution is fixed by a dye. I was indignant; I demanded an explanation. Nothing happened. I burst apart. Now fragments have been put together again by another self?”<sup>173</sup>

The coloniser propagates its perception of cultural identity and cultural power through its language and its understanding of education, which serves a system of hierarchy. Consequently, it is inevitable to establish an understanding of authority between the cultures. The established authority or more clearly this system of hierarchy enables the colonised to question the terms of national identity and national power, and the colonised starts to analyse the hegemonic system. This hegemonic system, in the colonised countries, is western centred and it has to be followed. When the term

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<sup>170</sup> Hall, 394.

<sup>171</sup> Here, play is a concept borrowed from Jacques Derrida’s “Sign, Structure, and Play in the Discourse of the Human Science” where he examines the shifting link between structure and centre. Derrida, by focusing traditional grounds of centre, questions it and he results his essay by suggesting that centre is not a stable thing but like a living organism which is always open to change without destabilisation. For further see: Jacques Derrida, “Structure, Sign, and Play in the Discourse of the Human Science”, *Writing and Difference*, Alan Bass (Trans.), Routledge, London, 1981, 278-294,

<sup>172</sup> Young, 2.

<sup>173</sup> Frantz Fanon, *Black Skin White Masks*, Charles Lam Markmann (Trans.), Pluto Press, London 2008, 82.

nationalism comes into prominence, the voices from the colonies get louder. Now the activation and expansion of nationalism in colonies pushes the colonial people into a quest for identity. Cultural identity being the product of a shared cultural past has had a critical role and so has been able to lie behind the postcolonial awakening in the colonies in order to shape our world from a totally different perspective than before, the postcolonial world and its formation of culture.

In the postcolonial formation of our world from a different perspective, one of the most prominent ways is the food culture<sup>174</sup> which directly reflects the identity of a nation or a people. The merger of identity is precisely connected with household habits as identity is determined domestically. In other words, one of the indications of the postcolonial identity or the awakening of cultural identity in the contemporary world is beyond any doubt food. In other words, “Taste is the *mutual adjustment* of all the features associated with a person.”<sup>175</sup> In the West, now we see cuisines of different nations and former colonies as the West now accepts their culture and identity as a fact. Habit, tradition and more outstandingly taste are important signs that determine the elements of social belonging. Taste is so important for human relations that by even looking at what a people prefers to eat, the nation may be guessed.<sup>176</sup> Yuval-Davis, for example, speaks of African national cuisines which are used by African leaders to show their cultural essence and the essence is the thing that makes the difference between eastern and western societies.<sup>177</sup>

Levi-Strauss writes in his book *Totemism* that “food that is good to think,”<sup>178</sup> which also stresses the importance of food in human life. Food has been in the centre of life throughout history, and it is so important that some food or drinks are forbidden in

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<sup>174</sup> For example, Young compares the eating habits of vegetarian Hindu and non-vegetarian West and realises and exemplifies an interesting reaction from the colonised to the coloniser: “However, there are quite different reactions and attitudes from the colonised against the culture of the coloniser. Bhabha uses the example of a Christian missionary to explain and clarify: “the missionary is quite confounded when he finds that the vegetarian Hindus react with horror to the idea of eating Christ’s body and drinking his blood.” Thus, the point that the British put themselves suddenly changes in the perception of Hindus and they become “cannibalist vampire.” Young, 162.

<sup>175</sup> Keya Ganguly, *States of Exception Everyday Life and Postcolonial Identity*, University of Minnesota Press, Minneapolis, London 2001, 121.

<sup>176</sup> Ganguly writes that: “What separates the habitus of the French working class from that of middle-class Indian immigrants has to do with the radically different ways in which the experience of class is felt in the domain of everyday life,” 121.

<sup>177</sup> See: Yuval-Davis, 87-88.

<sup>178</sup> Claude Levi-Strauss, *Totemism*, Rodney Needham (Trans.), Merlin Press, London 1991, 62.

some religions while some are celebrated; for example, while wine is forbidden in Islam<sup>179</sup> it is celebrated in Christianity. That is eating is not only an action that is made to be full but also a religious preference and practice which determines the issues of identity in public and social sphere and the cultural identity of a nation. Food and eating habits and cooking have been a significant idea for colonialism since these concepts and practices have a great impact on human lives and they are very determinants of identity.<sup>180</sup> Michel de Certeau, to affirm the significance of cuisine and life and the relation of the two, states in *The Practice of Everyday Life, Vol. 2: Living and Cooking* that “everything having to do with attachments to the earth, land, and food and with the borrowing regional cuisines in the remaking of identities.”<sup>181</sup>

Cultural identity in the post-colonies is, to some extent, to find the hidden history of the previous colony and to have the opportunity to be able to set it free from the oppression of the coloniser. It will timely to suggest that, the most explicit proof of the cultural identity in our contemporary times are the restaurants where one can find the food of his/her own culture —Indian restaurants for example— all over the world. Of course, the former colonies now represent their identical hybridity through the diversity of food or cuisines. All in all, we can say that what we eat might show where we belong and these two determine who we are.

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<sup>179</sup> Alcohol is forbidden in Qur'an through three Ayats in two Surahs: The Cow (Al- Bakara) 2: 219: “They will ask thee about intoxicants and games of chance. Say: ‘In both there is great evil as well as some benefit for man; but the evil which they cause is greater than the benefit which they bring’” 48. The Table (Al-Ma'idah), 5: 90-91: “Intoxicants, and games of chance, and idolatrous practices, and the divining of the future are but a loathsome evil of Satan's doing. Shun it then, so that you might attain to a happy state. By means of intoxicants and games of chance Satan seeks only to sow enmity and hatred among you, and turn to you away from the remembrance of God and from prayer. Will you not, then, desist?” *The Message of the Qur'an*, Muhammad Asad (Trans.), İşaret Yayınları, İstanbul 2006.

<sup>180</sup> Food and dietary are so significant terms that on BBC there is a programme titled *Food and the Empire Recipes* which shows how the British Empire changed the dietary habits of the indigenous people and in her colonies. The programme is available on the following website: <http://www.bbc.co.uk/food/programmes/b01rszc5>, Date Accessed: 25.01.2016.

<sup>181</sup> Ganguly, 137.

## SECOND CHAPTER

### THE CONTRIBUTIONS OF ABDULRAZAK GURNAH AND SALMAN RUSHDIE TO POSTCOLONIAL LITERATURE

#### 2.1. ABDULRAZAK GURNAH: A CRITICAL APPROACH

##### 2.1.1. Early Life and Familial Background

Abdulrazak Gurnah is a fiction writer, academic, and critic who was born in 1948 in Zanzibar<sup>182</sup> into an Arab-Zanzibari family who speaks Kiswahili, or Swahili<sup>183</sup>

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<sup>182</sup> Zanzibar, situating in East Africa, is a semi-autonomous island and a part of Tanzania. By most scholars it is accepted that the word Zanzibar is from Persian and it is “from the Persian word ‘Zangh’ meaning a negro, and ‘bar’ meaning coast. Thus the name, in its widest sense, signifies ‘The Negro Coast.’” (Ingrams, 24) Richard Francis Burton suggests different roots for the word. In his two volumes book titled *Zanzibar; City, Island and Coast* he tries to express the roots of the word. Burton explains the derivation of the word as follows: “The word Zanj (t:-) ‘corrupted to Zinj, whence the plural’ Zunuj,’ is evidently the Persian Zang or Zangi (~), a black, altered by the Arabs, who ignore the hard Aryan ‘Gaf’ (d), the ‘G’ in our gulf. In: the same tongue bar means land or region-not sea or sea-coast-and the compounded term would signify Nigritia or Blackland.” (Burton, 125)

The island, since the time of Age of Discoveries has been one of the centre of interests for the Europeans. At the last years of 15<sup>th</sup> century, more clearly in 1498, the island was visited by Vasco da Gama (Ingrams, 26) whose visit was the beginning of European interest and influence. At the beginning of 16<sup>th</sup> century Zanzibar became a part of Portuguese Empire for its strategic position (Ingrams, 99). It was easy to capture the land as there was no country actually; there were small separate towns populated by Arabs. Zanzibar stayed under the Portuguese Empire for the following two centuries. 1631 was the breaking point of Portuguese Empire in Zanzibar as the Sultan of Mombasa massacred the foreign inhabitants, that is, the Europeans. Through this massacre, the Sultan wanted to show the real ruler. The Arabs of Oman also helped them to send the foreigners away from their land. In 1698, Zanzibar was ruled by Sultanate of Oman. After being taken, the capital of Oman was moved to a town in Zanzibar city, called Stone Town. (Stone Town has been and is a centre for interest throughout the history and now there is a book edited by Abdul Sheriff who is a professor of history in Zanzibar; the title of the book, *The History and Conservation of Zanzibar Stone Town*, is meaningful to show prominent history and significance. In the book in order to emphasise its value and exclusivity, the city is described "It was then capital of an Afro-Arab dynasty, a centre of commerce and international diplomacy, a seat of learning,...and a gateway to Africa" (Sheriff, 1) In 1890, it passed to British rule who came there for the abolition of slave trade.

This movement was under the rule of Said bin Sultan. Following the Sultan’s death, his land was divided into two parts, each of which was under one of his son’s rule. Zanzibar was under the rule of Majid. Sultan Majid’s reign lasted for 14 years. Two brothers did not get on well after the death of their father and they were not able to solve as a result the quarrel was upheld to Lord Charles Canning. Lord Charles Canning was the Viceroy and Governor-General of India. Under the rule of Arabs, Zanzibar got a long way to develop economically and it became a prosperous trading port and a centre for trade, which located the island into a significant trading position. The major trade goods were ivory cloves, spices and plantations. However, the island was consolidated to slave trade that is it was the centre of slave trade. See: W. H. Ingrams, *Zanzibar, its History and its People*, Frank Cass & Co. Ltd., Oxon, 1931. Richard Francis Burton. *Zanzibar; City, Island and Coast*, Tinsley Brothers, London, 1872, Vol. I. Abdul Sheriff (Ed.), *The History and Conservation of Zanzibar Stone Town*, London and Ohio University Press, Athens 1995.

Tanzania, where he received a British colonial education through the first school years Qoran school, and mosque. He learned about oral tradition of the country, and was involved his own anarchic reading. In 1968, Gurnah emigrated from Zanzibar to Britain slightly to escape from the political upheaval and turmoil in the island nation as a consequence of the termination of British rule, which lasted almost a century, in 1963. In the 1960s, Gurnah and his family experienced state-led terror. After Zanzibar got its independence from Britain colonial rule, there occurred a revolution<sup>184</sup> being influenced and inflected by socialist, Islamic, and African ideologies which resulted in a coercive-merger with Tanganyika that then turned to be Tanzania and with overthrowing of the Arab Sultanate of Zanzibar four years earlier. During the reign of the Arab Sultanate, Gurnah writes in his essay “An Idea of the Past” that “the category “Arab” had been used to dispossess, expel, and murder thousands of people who had had a different idea of who they were, that is, they were Zanzibaris.”<sup>185</sup>

The turmoil in the country led Gurnah to leave his country at the age of eighteen with his brother Ahmed. He defines the period later in his article “It was a time of hardship and anxiety, of state terror, and calculated humiliations, and at eighteen all I wanted was to leave and find safety and fulfilment somewhere else”<sup>186</sup> In 1967, Gurnah and his brother went to Britain with a tourist visa which covers a-month-stay with their cousin who was doing a PhD at University of London. In order to do their A Level, both of them enrolled at the Tech College without being able to change their visa type. Following their enrollment, they tried to change their visa type, which made the immigration officers unhappy; however, they were allowed to stay in the country but only if they go to the police station to prove they were students every single month. The long and tiring visa problem for Gurnah was solved with a British citizenship after marrying an English woman. His coming and settling to Britain was a gruelling process with formalities and difficulties. However, in an interview with Claire Chambers a

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<sup>183</sup> Alain Ricard utters Abdulrazak Gurnah’s contribution to the literature and language of Tanzania, though; it is a far country in the edge Gurnah raises an awareness on Kiswahili language. Alain Ricard, *The Languages & Literatures of Africa*, Cape Town, David Philip Publishers, 2004, 72.

<sup>184</sup> Abeid Amani Karume is the first president of Zanzibar who got the power with a bloody revolution led by Afro-Shirazi side, which ended the sultanate of Jamsid Abdullahand. During and after his reign, there was bloodshed and violence for the inhabitants of the island. Tina Steiner, “A Conversation with Abdulrazak Gurnah”, *English Studies in Africa*, 56:1, 2013, 157-167, 158.

<sup>185</sup> Abdulrazak Gurnah “An Idea of the Past”, *Moving Worlds* 2(2), 2002, 6-17, 12.

<sup>186</sup> Gurnah, “Writing and Place”, *Wasafiri*, 19:42, 2004, 58-60, 58.

question germane to the comparison of his emigration experience to Britain with Salman Rushdie's, he answers openheartedly "Rushdie left India at 14, whereas I left Zanzibar when I was almost 18, so his imaginary homeland would be even hazier than mine. He might not agree, but there is big difference between going from a relatively well-off life in Bombay to an English public school aged 14, and leaving Zanzibar as an adult illegal emigrant, as I did."<sup>187</sup>

After they did A Level at Tech College, he and his brother enrolled to science A level with the inducement of their cousin who insisted on the opportunities in finding and getting a job with a science A Level; he did physics, math, and chemistry aiming to do engineering in the next step and his brother did biological sciences. Abdulrazak and Ahmed did summer jobs at first to be able to pay their rent, but, they could not afford it, which Gurnah utters in one of his recent interviews bluntly: "it was more like we were living poorly. The landlady and the landlord, who we were lodging with, were very kind, for months and months and months we didn't pay any rent. We couldn't. We just said we were waiting for money to come from home, but there was no money coming from home, we knew there was no money coming from home, but what can you do?"<sup>188</sup> Then, he found a job at a hospital and his brother found one at a post office, which meant to get the jobs they had to discontinue their studies, of which resulted in their inability to continue. As well as the hardship of official procedures of getting a visa and settling financial problems, Gurnah recently confesses that it was not only the visa that bothered him but the racism he met in the country, which he speaks of in his interview: "When I came to Britain, it was a shock to find racism so much a part of the experience...Racism wasn't necessarily about abusive words...it was something subtler, such as abusive looks...if you are a young person, and you routinely encounter people shouting at you in the street, and abuse in classrooms, jobs, public transport, it wears you down."<sup>189</sup> At the age of 23, Abdulrazak Gurnah decided not to study engineering but to study English, that is why, he did evening classes in English to get A Level. In other words, Gurnah's academic career starts with his A Level education and gets a a

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<sup>187</sup> Claire Chambers, "Abdulrazak Gurnah", *British Muslim Fictions Interviews with Contemporary Writers*, Palgrave Macmillan, Great Britain 2011, 113-131, 120.

<sup>188</sup> Steiner, 159.

<sup>189</sup> Chambers, 121.

PhD in English Literature at the University of Kent, where he has been teaching since 1985.

Gurnah started his writing career unconsciously when he was a schoolboy in Zanzibar and he defines “those efforts were playful, unserious tasks, to amuse friends and perform at school revues, done on a whim, or to fill in idle hours or to show off. I never thought of them as preparatory to anything, or thought of myself as someone aspiring to be a writer.”<sup>190</sup> However, he starts writing professionally at the age of 21 after he started living in Britain, as a consequence of “being older”<sup>191</sup> Gurnah gets worried about the things happening around him such as the racism he faced in Britain and the life he left behind which provided the vivid and overwhelming memories for him and his writing. One of the enrichments that Britain infused Gurnah with is the accessibility to books since in Zanzibar, there were few bookshops where the books were expensive and libraries where there were meagre and outdated books. The limitless accessibility to books in Britain furnished Gurnah’s mind on what to write as writing and reading are two things which are interrelated and correlated to some extent. Now he is the author of eight novels of which the fourth *Paradise* (1994) was shortlisted for the Booker Prize the year it was published and of which the seventh *Desertion* (2005) was shortlisted for the Commonwealth Writers Prize in 2006.

In addition to his career as an author, Gurnah is an academic of English literature. He works as a professor of postcolonial literature at the University of Kent. He taught literature in Nigeria at Bayero University Kano for two years, between 1980 and 1982. In other words, Gurnah’s literary career overlaps with his academic career. His academic career specialises on the colonialism and postcolonialism in the Caribbean, India, and Africa. Except for his literary pieces, Gurnah is the editor of *Cambridge Companion to Salman Rushdie* (2007) and the two-volume *Essays on African Writing* (1993-1995)<sup>192</sup> and also, he published broadly on postcolonial writers such as V. S. Naipaul and Wole Soyinka. He has been supervising three PhD candidates nowadays whose dissertations are titled *Creole Identity in the Caribbean*, *Heteronormative*

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<sup>190</sup> Gurnah, “Writing and Place”, 58.

<sup>191</sup> Gurnah, “Writing and Place”, 58.

<sup>192</sup> See: Abdulrazak Gurnah (Ed.), *Essays on African Writing A Re-evaluation Volume I*, Heinemann Educational, Oxford, USA, 1993. Abdulrazak Gurnah (Ed.), *Essays on African Writing Contemporary Literature Volume II*, Heinemann Educational, Oxford, USA 1995.

*Representations in Zimbabwe Writing, and Cosmopolitanism, Spirituality and Islamic Feminism*. In addition to his academic career he occupies significant position in the literary sphere. Bruce King, for example, considers that “the literature of England had internationalised via Abdulrazak Gurnah”<sup>193</sup> and James Acheson and Sarah Ross considers and places him among more than twenty major British novelists classifying him under ‘postcolonialism.’<sup>194</sup>

### 2.1.2. Gurnah’s Fiction: An Introduction

Gurnah, as a member of hybrid Zanzibari Arabs in his fiction, explores the ways to endorse the nostalgia of the pre-colonial and colonial pasts and “the unpredictable tricks memory can play on the migrant.”<sup>195</sup> His oeuvre deals with the past and present of the myriad groups in East Africa fringing the Indian Ocean. He additively discusses the cultural and colour racism of the Europeans against the Zanzibari Arabs which has precipitated tremendous damage on local people rather than the local feud and corruption. As a yield of colonial past, the postcolonial period emboldens the pressing themes and concerns, all of which are reversed in Gurnah’s fiction as migration, displacement, dislocation, and intersections within and from Zanzibar unusually to Britain and to a less extent to Germany.<sup>196</sup> Besides, Tina Steiner sums up Gurnah’s narrative “Offering counter narratives to myths of nation, land, and language, Gurnah’s fiction points out precisely the lack of freedom such discourses and politics can produce.”<sup>197</sup>

The vision of his academic career provides background for many of Gurnah’s characters in his pieces. Not surprisingly, there are academics and/or teachers in his

<sup>193</sup> Sally-Ann Murray, “Locating Abdulrazak Gurnah: Margins, Mainstreams, Mobilities”, *English Studies in Africa*, 56:1, 2013, 141-156, 142.

<sup>194</sup> James Acheson and Sarah Ross, “Introduction”, *The Contemporary British Novel Since 1980*, James Acheson and Sarah Ross (Eds.), Edinburgh University Press, Edinburgh 2006, 1-11.

<sup>195</sup> Gurnah, “Writing and Place,” 58.

<sup>196</sup> The presence of the Portuguese in the land between the 15<sup>th</sup> and the 17<sup>th</sup> centuries should not be regarded as colonialism according to Reginald Coupland. The Portuguese presence does not aim to colonise the land to exploit and to situate body’s colour as a means of inferiority and superiority between the races, however, their presence is to cut off Arabs from their trade routes through Indian Ocean: “The coast never occupied, except by little garrisons. It was never settled: the numbers of Portuguese colonists of Cape Delgado in the most peaceful years have not been more than one hundred.” Reginald Coupland, *East Africa and its Invaders: From the Earliest Times to the Death of Seyyid Said in 1856*, Clarendon Press, Oxford 1938, 70.

<sup>197</sup> Tina Steiner, “Writing Wider Worlds’: The Role of Relation in Abdulrazak Gurnah’s Fiction,” *Research in African Literatures*, Volume 41, Number 3, Fall 2010, 125-135, 125.

pieces. He repeatedly lampoons the discipline of English Literature; for example, in *Desertion* the satire of the ‘absurd vanity’ is echoed through the university websites;<sup>198</sup> in *Admiring Silence* (1996), the Austenian-named girl friend of the unnamed narrator, Emma Willoughby is doing her academic career with a PhD in “the semiotics of dedicated narrative;”<sup>199</sup> in *The Last Gift* (2011), and her boyfriend is an academic who abuses benefits conferences as a mask for adultery.<sup>200</sup> Furthermore, he also keeps touching upon the historical themes of colonisation of the East African coast and the slavery there, except for his novels *Dottie* (1990) and *Pilgrim’s Way* (1988). *Dottie* and *Pilgrim’s Way* is different in the sense that they focus on non-Africans in Britain. *Memory of Departure* (1987) also depicts a character who tries his best to be able to enter a university to get rid of his poor and violent life, and *By the Sea* (2001) deals with an asylum seeker in Britain.

In addition to his novels, he wrote a short story *My Mother Lived on a Farm in Africa* (2006) published in *The Anthology of New Writing*. Recently, Gurnah has been writing his new novel *His Mother*, which he decided to write when his mother passed away in 2000 on Christmas Day. When his mother died, Gurnah was away for Christmas holiday for a few days therefore, he did not hear that his mother had died and buried, which has become the starting point of the upcoming novel. In his words, the story is about “guilt and reassessment”<sup>201</sup> as Gurnah feels himself guilty in a way for not being reachable by phone during the occurrence.

Gurnah started his literary career with the publication of *Memory of Departure* which has been a learning-writing process for him just one year prior to the publication of *Pilgrims Way*.<sup>202</sup> The novel, set in in the 1970s, captures the fate of the interracial and interethnic collegial and mixed heritage known as ‘black Britain’, the alienation between ethnic and racial groups in Britain who aimed to combat racism. However, Gurnah manages to reflect the soul of black Britain awake through the consciousness of

<sup>198</sup> Gurnah, *Desertion*, Bloomsbury, London 2005, 257.

<sup>199</sup> Gurnah, *Admiring Silence*, Penguin, Harmondsworth 1997, 75.

<sup>200</sup> Gurnah, *The Last Gift*, Bloomsbury, London 2011, 230-234.

<sup>201</sup> Steniner, 167.

<sup>202</sup> The title of the book evokes the 192 km historical route in Winchester in Hampshire, England to Canterbury Cathedral, England where Thomas Beckett was murdered in the 12<sup>th</sup> century. The route is referred as The Pilgrims’ Way, The Pilgrim’s Way, or Pilgrims Way of which Gurnah chose the last. For further on the history and antiquity of the Pilgrims Way see: Sean Jennet, *The Pilgrims’ Way*, Cassell, London 1971.

his protagonist in politics which is comprehensive in its symbolic capacity. *Pilgrims Way* re-invigorates the belief in blackness and its acceptance as a political community by repudiating racism as a medium of combating racism. The novel is captured by a historic and explicit tension; Daud is the protagonist of the novel as a young Zanzibari immigrant who works at a hospital in Canterbury, Britain, and he is faced with racism in the streets, or especially in pubs which are vestiges of Englishness where people also socialise, in other words, as Clark, Kell, and Schmidt puts it: “[b]oth the inn, as a haven for the traveller, and the pub, as a social centre for the community, have a complex social history, in which, as an institution, the role of the ‘pub’ has evolved gradually.”<sup>203</sup> Daud not only alienates himself from the English society because of racialism but from the black society in Britain, partly because he could not afford to spend money to socialise: “It was just after seven and the pub was almost empty. The only other customer apart from Daud was a thin, old man leaning over his drink at a corner of the bar. . . . it was getting towards the end of the week and money was short, so Daud bought himself the cheapest half-pint of beer and sat in the alcove by the window.”<sup>204</sup>

Daud’s colonial experience, under British colonial protectorate,<sup>205</sup> forces him to migrate to Britain. Yet he is estranged from both the British society and black society there since he feels isolated in everywhere. The estrangement and isolation of Daud can be read as his way of communication according to Jopi Nyman. In his article “Reading Melancholia in Abdulrazak Gurnah’s *Pilgrims Way*”, Nyman examines immigrant experience through Freudian psychoanalysis by adapting it into postcolonial theory and works. In his analysis, he suggests that “suffering from guilt and estrangement, they are

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<sup>203</sup> Ian Clark, et al. “Thinking the Thoughts they Do: Symbolism and Meaning in the Consumer Experience of the ‘British Pub,’” *Quantative Market Research: An International Journal*, 1.3, 1998, 132-144, 133; also quoted in Kaigai, 66-67.

<sup>204</sup> Gurnah, *Pilgrims Way*, Jonathan Cape, London 1988, 5.

<sup>205</sup> In British Empire, Protectorate was established by Oliver Cromwell in 1613. Cromwell became the Lord Protectorate of the country. Cromwell’s ruling was mostly referred as a military one as most of his power was from the army. John Cannon, *Oxford Companion to British History*, Oxford University Press, Oxford 2009, 750. Protectorate is defined as follows in *Oxford Dictionary of English*: “The exercise of suzerainty by a foreign power (or by several acting jointly) over a state which is deemed to be in need of protection; an instance of this.” Sally Wehmeier, 1018.

It must be mentioned that, the protectorate is mostly agreed by a treaty between two countries, but it is also a possibility that there is no treaty. The term protectorate, to simplify, means that one country is not strong enough to protect itself so that she asks the help of a more powerful state or country; and these more powerful countries are mostly the European ones. As the inhabitants of it were regarded less talented, knowledgeable, and wise about ruling and political organization, the intervention of Europeans to the continent Africa was designated as protectorate.

often unable to communicate with their families and prefer silence to contact.”<sup>206</sup> When the fact that colonial discourse forced the East to be represented by the West is revisited, it will be simply noted that the medium of communication has been mostly the dominant language or silences. As a consequence, it is also observed in Gurnah’s novel silences has been a medium of communication even while looking for a shelter in another country.

The estrangement of Daud stems partly from the colonial past as well as the religious difference of him in Britain. Even the title of the novel, *Pilgrims Way*, arouses religious expectation before reading the novel by also giving clue to the reader what the setting of the novel could be; as expected the setting is Canterbury which is pretty crucial to the Christian history of England. It should be noted that religion is the very determinant of culture and cultural identity of a people or a community. We may suppose there is an immigrant-oriented religious mobility in Britain in the year that the novel was published, 1988 which also overlaps with the publication of Rushdie’s infamous novel *Satanic Verses*. *Pilgrims Way* does not become as controversial as the novel by Salman Rushdie which triggered the *fatwa* and then turned out to be the ‘Rushdie Affair’ “which is also a milestone in the disintegration of black Britain, as Islamic galvanisation, among other factors in Thatcher’s Britain, drove a wedge between some South Asian communities and other black subjectivities.”<sup>207</sup>

Daud’s and Gurnah’s position, is distinct from Rushdie’s at this point because Daud keeps himself closer to the Islamic community and is very critical of colonial dialectic which has been religious to some extent and less racial, Daud’s ‘lukewarm’ friend Karta, who articulates his ideas on colonialism has a religious palpability: “It was you who discovered us anyway, wasn’t it? We didn’t exist before you Christian bastards with your religion of life after death came and discovered us. You brought God to us. You saved us from eternal damnation. You brought light ... into our barbarous nature.”<sup>208</sup> Thus *Pilgrims Way* is attached to a community in Britain which

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<sup>206</sup> Jopi Nyman, “Reading Melancholia in Abdulrazak Gurnah’s *Pilgrims Way*”, *English Studies in Africa*, 56:1, 2013, 4-16, 4.

<sup>207</sup> Emad Mirmotahari, “From Black Britain to Black Internationalism in Abdulrazak Gurnah’s *Pilgrims Way*,” *English Studies in Africa*, 56:1, 2013, 17-27, 24.

<sup>208</sup> Gurnah, *Pilgrims Way*, 42.

counterclaims a place for the black Brits, confronting Enoch Powell's elocution.<sup>209</sup> The people of former colonies in Britain now ask for political rights, which are fictionally fore-grounded. Daud, who reflected himself through silence at first because of his colonial past, now speaks and he can express himself with the intervening of the former coloniser: Daud hereby becomes a subject.

*Pilgrims Way* was followed by *Dottie*. What makes *Dottie* singular among Gurnah's eight novels is that it is the only one with a female protagonist who is English-born. If examined critically, Gurnah's oeuvre which ostensibly espouses a sense of colour racism with its immigrant protagonists can typically be observed to be not-quite-fitting of ones with the erasure of identity it is broadly concerned with. *Dottie* is the female protagonist of the novel with a sister, named Sophie, a brother, named Hudson. Her mother is Biliksu who is known as Sharon, and interestingly Sophie does not know about her father. The absent origin of not knowing the father creates a sense of identity erasure in the sisters' grounds with her family. The sisters hardly know few things about their origins which they learn though the end of the book before their mother's death as the mother thinks "her children would need these stories to know who they were."<sup>210</sup> That maternal grandfather hails from Pakistan, that their grandmother is Lebanese from the mother's side, and that her mother flees to avoid an arranged marriage are the few details they know; that is, the sisters have a culturally fragmented family from their origin. Through the narration under the influence of an absent origin, *Dottie* and Sophie try to have an identity grounded in their family, guarded with society, and shielded from atrocious interference because Biliksu intentionally divests them of their origin which she confesses before she dies "she should never allow past things to tyrannise her, that religion and culture were stuff and mumbo-jumbo for old people to force those who come after them to toe the line."<sup>211</sup>

The skin colour in Gurnah's novels is a broadly cultural marker so that people can easily realise that one is foreign in terms of the skin colour; *Dottie* and her family are insidiously excluded by the native people "despite the fact that the sisters are English,

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<sup>209</sup> Mirmotahari writes that "On BBC Newsnight (August 2011), David Sarkey claimed, in reference to the riots that swept England after the police killed Mark Duggan, that the 'whites have become black' and that 'It's not skin colour. It's culture.'" Mirmotahari, 27.

<sup>210</sup> Gurnah, *Dottie*, 15.

<sup>211</sup> Gurnah, *Dottie*, 36.

their skin colour marks them as not really belonging in the eyes of the surrounding society.”<sup>212</sup> Dottie is seen as a foreigner by people which is uttered by various characters such as her teacher, a social worker of who the former says “that now she lived in England, and she should determine to do what she could to make herself acceptable”<sup>213</sup> and the latter says “they [Dottie and Sophie] had some experience of foreign girls.”<sup>214</sup> However, Dottie does not welcome any of these colour racist attitudes and tries to find a new identity for herself.

*Dottie*, apart from its thematic approach to identity, origin, and colour racism, is a Bildungsroman which is rather significant “for ‘black British’ writers from Olaudah Equiano<sup>215</sup> on,”<sup>216</sup> according to Mark Stein. Simon Lewis is very critical of Gurnah’s *Dottie* in his article “Postmodern Materialism in Abdulrazak Gurnah’s *Dottie*: Intertextuality as Ideological Critique of Englishness”, because he thinks Gurnah as a professor of English Literature places the foundational texts from English literary canon to *Dottie*; particularly from Charles Dickens’s *David Copperfield*<sup>217</sup>, *Great Expectations*<sup>218</sup>, and *Oliver Twist*<sup>219</sup> and from Joseph Conrad’s *Heart of Darkness*.<sup>220</sup> And he continues his argument on *Dottie* by claiming that the novel tries to reconstruct the lives of people with an erasure of identity as a consequence of their colonial past. It is reflected through not knowing the father who became “in one way or other orphans of

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<sup>212</sup> David Callahan, “*Dottie*, Cruel Optimism and the Challenge to Culture”, *English Studies in Africa*, 56:1, 2013, 28-38, 29.

<sup>213</sup> Gurnah, *Dottie*, Jonathan Cape, London 1990, 11.

<sup>214</sup> Gurnah, *Dottie*, 32.

<sup>215</sup> Olaudah Equiano is a prominent figure for the African history who is also known as Gustavus Vassa. He was born in 1745. He was a slave who was purchased his freedom by his last master. After he got his independence he settled in England and he supported Britain in her attempt to end slave trade in Africa. He published, in 1789, his autobiography titled *The Interesting Narrative of the Life of Olaudah Equiano* which mostly targets the detestation of slavery and it has been a prominent work to end slave trade and is thought as the “true beginning of modern African literature.” See: Paul E. Lovejoy, “Autobiography and Memory: Gustave Vassa, alias Olaudah Equiano, The African”, *Slavery and Abolition* Vol. 27, No: 3, December 2006, 317-347.

<sup>216</sup> Mark Stein, *Black British Literature: Novels of Transformation*, Ohio State University Press, Columbus, 2004, 22; also quoted in Simon Lewis, “Postmodern Materialism in Abdulrazak Gurnah’s *Dottie*: Intertextuality as Ideological Critique of Englishness,” *English Studies in Africa*, 56:1, 2013, 39-50, 40.

<sup>217</sup> Lewis, 42.

<sup>218</sup> Lewis, 42.

<sup>219</sup> Lewis, 46.

<sup>220</sup> Lewis, 47.

empire.”<sup>221</sup> In other words, whether born in England or Zanzibar, Gurnah’s characters, like Dottie, try to overcome colour-racialism in the empire.

Gaining a position with his three authentic novels in the literary world, Gurnah consolidates it with the introduction of *Paradise*. He continues consolidating his fame with *Admiring Silence* which starts with stereotypical assumption of a white doctor on black people’s health by saying “Afro-Caribbean people have dicky hearts.”<sup>222</sup> This foregrounds the Western approach to the black people which will be evaluated through the narration. Yet, through multiple focalisations, in the novel, via the narrator, narrators’ mother, and Abbas’s parents, and so on we observe that Gurnah manages to establish an anti-hegemonic discourse. The unnamed narrator of the novel firmly dispatches the audience by saying “I don’t care.”<sup>223</sup> The narrator not only dispatches the audience, but also lies to the reader and the audience and for which he regrets, done through his non-chronical narration. “Gurnah through his bewildered narrator”, Tina Steiner mentions “subtly questions an overly optimistic attitude to exile, which is so often seen as a”<sup>224</sup> “potent, even enriching motif of modern culture.”<sup>225</sup> Through the narration the narrator is unnamed and other people do not use his name to address him, either, which metaphorically means he is depersonalising partly because of the imperial/colonial past of him and Zanzibar.

The unnamed narrator has a partner named Emma Willoughby and a daughter named Amelia and they live in London. Emma’s parents, Mr and Mrs Willoughby are not in favour of their daughter’s relationship with Africans and Asians and Mr Willoughby, the unnamed narrator’s father-in law, unintentionally despises the narrator and the African people, for example, by saying: “I suppose we have given your country independence. Do you think it is too soon?”<sup>226</sup> However, the narrator maliciously thinks and exhorts that the story of empire breeds nothing but “The ruins are one of the many things which make England a nation.”<sup>227</sup> The narrator is weirdly obsessed with his past; the whole novel tells the reader the stories of the narrator from his past germane to

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<sup>221</sup> Lewis, 47-48.

<sup>222</sup> Gurnah, *Admiring Silence*, Penguin Books, England, Australia, Canada 1997, 9.

<sup>223</sup> Gurnah, *Admiring Silence*, 215.

<sup>224</sup> Tina Steiner, “Mimicry or Translation?” *The Translator*, 12:2, 2006, 301-322, 305-306.

<sup>225</sup> Susan Rubin Suleiman, “Introduction” *Exile and Creativity*, Susan Rubin Suleiman (Ed.), Duke University Press, Durham and London 1998, 1-6, 2.

<sup>226</sup> Gurnah, *Admiring Silence*, 21.

<sup>227</sup> Gurnah, *Admiring Silence*, 4.

stories of empire and colonisation that then turns out to be not true, within the wider narrative. However, his stories turn into incredibly boring ones since they repeat themselves after a time. Consequently, he cannot tell them, or people do not want to listen him, which alienates him.

Although the narrator disturbs people around him after a while by being loquacious, he is surprisingly silent in the moments when he is expected to speak. Kimani Kaigai interprets the narrator's silence from the perspective of "political power of silence."<sup>228</sup> Kaigai, for example, uses the narrator's 'silent' dialogue with the racist doctor who collectively refers to any black immigrant as "Afro-Caribbean" to show how powerful silence is because "the narrator's silence empowers him by poking fun at the doctor's assured knowledge. His silence and its efficacy draw attention to regimes of (mis)representation. The political power of silence in usurping misrepresentation can be seen in the potency of the narrator's seemingly passive silence towards the doctor."<sup>229</sup> The narrator's silence, in terms of the whole narrative, targets and proves that a singular narration is too simple and ordinary to express the complex lives of the migrants. Through multiple focalizations which show some points are not right in the narration, Gurnah achieves to write a novel which neither bothers the reader with ordinary and dramatic immigrant stories nor does it allow the reader to regard the novel as a disdainful one because of its 'not true' narration.

*Desertion* (2005), in order to take a wider view of history, is set in two substantial moments in Zanzibari East African history in terms of European colonialism, as in *Paradise*. The first setting is in the 1890s and the second is in the 1950s. In the 1890s, we witness a love affair between Martin Pearce, a European man, and Rehana Zakariya, a local woman, in the shade of inferiority imposed by European imperialism and cultural and religious prejudices. In the 1950s, we witness a love affair between a local school teacher, Martin and Rehana's granddaughter Jamila, during the "European imperial decline."<sup>230</sup> In other words, at the centre of the novel is a love affair of two different couples in two different timelines, with different love affairs, which Gurnah utters in one of his interviews "The heart of the novel is the love affairs...I wanted to be

<sup>228</sup> Ezekiel Kimani Kaigai "At the Margins: Silences in Abdulrazak Gurnah's *Admiring Silence* and *The Last Gift*", *English Studies in Africa*, 56:1, 2013, 128-140, 132.

<sup>229</sup> Kaigai, 132.

<sup>230</sup> Nisha Jones, "Abdulrazak Gurnah in Conversation", *Wasafiri*, 20:46, 2005, 37-42, 42.

able to explore or dramatise some of these matters, especially how it is that things people do out of love actually turn out to have tragic consequences.”<sup>231</sup> The love affair of the characters is beyond socio-cultural boundaries. The narrator of the novel is Rashid who lives in Britain in the 1950s, “at a time when racism and anti-foreigner sentiments are rife.”<sup>232</sup>

The novel opens up with the arrival of a wounded stranger Martin Pearce through who the author throws the reader into a world where foreigners and strangers come and go now and again. The basic themes, when the fact that coming and going to the lands of the East are taken into consideration, are hospitality and generosity. In the opening of the novel, Hassanali, a shopkeeper, takes the wounded man into his house, which stands for, in terms of colonial discourse, the colonised’s invitation of the coloniser into his land/home; however, Hassanali, beforelong, realises that he might have done something wrong; “He was suddenly wary, anxious about being alone with the man, as if he had allowed himself too near a wild beast...What kind of man went wondering alone in the wilderness? ...All of a sudden he was afraid that he had done something stupid in bringing the sick stranger home...”<sup>233</sup> Thus both sides become engaged with each other suspiciously. The engagement of coloniser and colonised in terms of Hassanali and Martin, through the narration, perseveres and dismantles the collective ideas of culture and identity.

*Desertion* reads the love affair between Martin and Rehana in terms of empire/coloniser and colonised in palimpsest. Their love exceeds the socio-cultural boundaries of centre and periphery which rarely “gestures of intimate, effective moments between characters who manage to build relation where it is least expected... offer[s] glimpses of rhizomatic alternatives to systolic narratives of inhospitable ‘root identity.’”<sup>234</sup> Consequently their love becomes a pot where the otherness melts; love is the thing, in *Desertion*, which destabilises the central discourse and its periphery.

In the writing his most recent novel, *The Last Gift*, Gurnah was inspired by an old Zanzibari man who had happened to visit him in his office at the University of Kent

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<sup>231</sup> Jones, 38.

<sup>232</sup> Ezekiel Kimani, Kaigai, “Rethinking Coloniser-colonised Dialectic in *Desertion*” in *Encountering Strange Lands: Migrant Texture in Abdulrazak Gurnah’s Fiction* PhD Dissertation, Faculty of Arts and Social Sciences at Stellenbosch University, 2014, 162-165, 163.

<sup>233</sup> Gurnah, *Desertion*, Bloomsbury, London 2006, 9-10.

<sup>234</sup> Steiner, “‘Writing Wider Worlds’: The Role of Relation in Abdulrazak Gurnah’s Fiction,” 127.

during the time he was writing *Admiring Silence*. The old man comes to see Gurnah after he reads about his book *Paradise* in a newspaper. The old man possibly wants to have a longer conversation with Gurnah, yet, he is so highly engaged in his own life that he just says “Ok, anyway thanks for calling. Bye.”<sup>235</sup> However, his struggle to visit and talk to Gurnah becomes very valuable for Gurnah years later, especially the point at which the old man has forgotten his mother tongue, Kiswahili. The old man turns out to be an inspiration for Abbas, the protagonist of *The Last Gift*, years later because he was very curious about what happened to the man. The old man’s unhappiness about his immigration to Britain within a ship and the pitiable sorry of forgetting his mother tongue become crucial and immortal in Gurnah’s writing.

As distinct from the silence in *Admiring Silence*, *The Last Gift* throws the reader into a world of silence precipitated by not a cultural shock but by a diabetic shock. Still, the silence of Abbas is not prevented by the advantage of an omniscient narrator. The protagonist of the novel, Abbas, is married to Maryam with two children, Jamal and Hanna. Even if there is an omniscient narrator, the narrative is interrupted by Abbas and his family. The interruption of the narrative outdistances and forges a mosaic of an unlimited idea of the whole; for example, the interruption does not let the reader learn the period of Abbas’s silence, though, the novel opens with his silence: “One day, long before the troubles, he slipped away without saying a word to anyone and never went back. And then another day, forty-three years later, he collapsed just inside the front door of his house in a small English town.”<sup>236</sup> However, we learn that “there was no one to blame but himself”<sup>237</sup> for he tries to hide a secret from his past.

The novel becomes a distinctive one among his eight novels through voicing Abbas and his past partially because of his incapability of speaking for a while. Abbas’s silence intends to withhold information regarding his past and homeland by forestalling the questions that could be directed to him, for example, “when they [his children] asked him about his home country, he said he was ‘a monkey from Africa.’”<sup>238</sup> Abbas’s intentional refusal to withhold the information from his own children destines them for a deluged story of their familial roots, which reminds us of Gurnah’s earlier novel

<sup>235</sup> Steiner, “A Conversation with Abdulrazak Gurnah,” 162.

<sup>236</sup> Gurnah, *The Last Gift*, Bloomsbury, London 2012, 1.

<sup>237</sup> Gurnah, *The Last Gift*, 1.

<sup>238</sup> Gurnah, *The Last Gift*, 44.

*Dottie* in terms of its familial roots. Through the characters' lack of information about their past, Gurnah throws the reader into the complexity of marginalised people, thus "Gurnah manages to caution the reader to neither be sentimentally overwhelmed by immigrant stories simply because they are interestingly told, nor to be overly dismissive of stories simply because it seems likely they 'are not even true.'" <sup>239</sup> Fundamentally, the dexterity of the narrative seizes the divergence in the perception of the complexity of the narrative, as well as the fictional world.

## 2.2. SALMAN RUSHDIE: A CRITICAL APPROACH

### 2.2.1. Early Life and Familial Background

Salman Rushdie, the British Indian novelist and essayist, was born in 1947 in Bombay, the year that India gained its independence from the British Empire. Rushdie was born into a "Muslim family who spoke both English and Urdu at home, and who later moved to Karachi."<sup>240</sup> The family's Islamic background can also be traced from the surname Rushdie, which the author explains in *Joseph Anton: A Memoir* his father was adopted from Ibn Rushd in taking the surname Rushdie; he utters the fact in his memoir: "his father, a true scholar of Islam who was also entirely lacking in religious belief, had chosen it [Rushdie] because he respected Ibn Rushd for being at the front of the rationalist argument against Islamic literalism in his time."<sup>241</sup>

The year that Rushdie was born is not only important to the literary world but also to the history of India as the country which was a British colony for many years and gains its independence from Britain. Quite similar to the characters in *Midnight's Children*, who have special and magical powers according the hour they were born, Rushdie's himself also has a magical talent to write and he has a steady place in the literary world, so he is described as the "angry scourge of British racialism" <sup>242</sup>As a novelist, Rushdie was known for his novel *Grimus* published in 1975, which made Rushdie's desire to be a novelist at a very young age as a child into a real dream and he

<sup>239</sup> Ezekiel Kimani Kaigai, "At the Margins: Silences in Abdulrazak Gurnah's *Admiring Silence* and *The Last Gift*", *English Studies in Africa*, 56:1, 2013, 128-140, 138.

<sup>240</sup> Lisa Appignanesi, Sara Maitland, 1.

<sup>241</sup> Salman Rushdie, *A Memoir Joseph Anton*, Jonathan Cape, London, 2012, 22-23.

<sup>242</sup> Lisa Appignanesi, Sara Maitland, 2.

takes strong steps to achieve his dream to be a novelist: “My parents tell me I knew I wanted to be a writer when I was about five. I was a bookworm when I was a child; it got to the point where people stopped asking me what I wanted for my birthday and gave me books. I certainly had a disembodied desire to be a writer when I was at university; I didn’t ever have an ambition to be anything else”<sup>243</sup> As well as his personal interest in reading and in the books which affected his career directly, another important figure in his life that has always motivated him is his grandfather who was a poet. Despite the fact that his father does not want him to be a novelist, he encourages himself with the poems of his grandfather who he has never met. It will be explanative to mention that Rushdie’s grandfather was a poet who wrote poems in Urdu; therefore, the idea of being a novelist has always dominated his dreams since his childhood.<sup>244</sup>

Rushdie, with the advantage of his familial wealth, had the opportunity to go to Britain to get his high school education; he registered, in 1961, at Rugby School. For the first time, Rushdie left his family at the age of 14 for his education, which, to some extent, can be claimed that his first leaving at such a very young age prepared him for a longer one in the future psychologically. That he had the self-confidence to leave his family allowed him to mature at a very young age. Before he left India for Britain, it seems like he did not feel like he would be alienated because of knowing the language of the country, however, when he arrived, he realised it was not enough only to know language, it was necessary as well to know the culture. In this respect, he talks about his first experience at Rugby School in an interview later: “There was racism from some of the boys, though not from the staff at the school. I had three things against me, as far as the students were concerned: I was foreign, intelligent, and bad at games. It was a triple whammy.”<sup>245</sup> Even if he was from a family who speaks English and from a country which was a former colony of British Empire, it is worthy of noting that he was faced with British racism at Rugby partially; to be accepted in the British society, it is not only enough to know the language, but the culture, too. The racism that Rushdie faced the first time he came to Britain is not institutive or a direct one, however, it contributed to his feeling of being ‘alienated’ or ‘exclusion’ to become familiar.

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<sup>243</sup> Michael R. Reder (Ed.), *Conversations with Salman Rushdie*, University Press of Mississippi, United States of America 2000, 2.

<sup>244</sup> Reder, 33.

<sup>245</sup> Reder, 193.

After graduating from high school in 1965, he started to study at the University of Cambridge, where his father studied, too, at the department of history. In an interview of him on his Cambridge and Rugby experience, he expresses he did not face any racism which he was subjected to at Rugby: at Cambridge “I did not feel any oppression. I didn’t feel any racism aimed toward me. I didn’t feel excluded.”<sup>246</sup> His interview in some way proves his getting used to the situation he felt. In other words, through time, he became inured to be the ‘other’ or he made himself believe the reverse, and the multicultural atmosphere at Cambridge was also helpful to help Rushdie not to feel alienated.

During the period Rushdie was in Britain, the tension between India and Pakistan, which has always existed, triggered his family to move to and migrate to Pakistan in 1964 as the family members were devoted Muslims. The reason for the tension has been undoubtedly the socio-cultural background of India; the multicultural, multi-religious, and multi-ethnic structure of India was an obstacle to keep the country together. As the people living in the country did not accept each other as the parts of a whole, then, the problem identified within Kashmir gradually grew and finally turned into a civil war. Muslims, being the minority during the war, had to move to Pakistan, as a result, all the Muslims, including Rushdie’s family, had to migrate. The migration directly influenced his family and the novelist. He has been influenced so much that he names one of his characters in one of his novels as India- in *Shalimar the Clown*. Rushdie, being defined as an expatriate novelist whose family were also immigrants, also faced racism during his first school years. As he mentioned, he combined his problems at first with racism and then he realised it was not only racism but also cultural difference. He thinks “the central mistake was not being foreign, but being bad at games, which are the heart of the public school ethic... In time he would also discover that he was no longer entirely of the subcontinent from which he had come.”<sup>247</sup>

As a consequence of his British education and acceptance of the cultural values of British society, Rushdie has been alienated from his country, culture, and language. He has not had the feeling of belonging to something- or somewhere. In other words, he has neither become English nor stayed Indian. That his family spoke two languages at

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<sup>246</sup> Reder, 220.

<sup>247</sup> Lisa Appignanesi, Sara Maitland, 5.

home- Urdu and English- and their compulsory migration to Pakistan and that Rushdie has been interested in English Culture and Literature can be counted as the reasons which has positioned Rushdie both ‘inside’ and ‘outside’ or both in the ‘centre’ and ‘periphery’ of both cultures. The adoption and exclusion problems he faced at school also followed him in his return to Pakistan.

In 1968, after finishing his education in Britain, Rushdie turns back to Pakistan to live with his family in Karachi. In Karachi, he first writes an article on his ‘return’ by the request of a magazine; however, his first article in there is censored. He, then, convinces a television station in Karachi to play *Zoo Story* by Edward Albee where he would act, too; however, the play is censored, too as it includes the word ‘pork’: “[T]he word pork may not be spoken on Pakistan television”<sup>248</sup> because the word ‘pig’ is accepted as unfavourable in Islamic doctrine.<sup>249</sup> As a result of the censorships, he decides to go back to Britain and he, after spending 1 year in Karachi, starts to work for an advertisement agency in Britain. Rushdie gets married to Clarissa Luard in 1976 and has a son named Zafar. His first marriage with a Brit can be interpreted as his alienation from his society, as far as the fact that his marriage shows his tie with his culture broken off with his preference for a different culture with his life partner taken into consideration. The idea of bringing two cultures and different life styles together is not only hard for Rushdie and his wife but also for his family and the wife’s family as he explains: “I think there is no doubt that my parents would have rather I had not, but fortunately they both got on well with her very well- very quickly- so there’s never been a difficulty. And, to be fair, there’s never been any difficulty from her family about marrying me.”<sup>250</sup>

His first marriage ends in 1987 and he gets married to the American writer Marianne Wiggins the next year. The two divorce and after 5 years, he marries Elizabeth West and has a child named Milan and they divorce in 2004, and the same year he gets married to Indian-American model Padma Lakshmi and this marriage results in divorce 3 years later. Next year, in 2007, Rushdie is linked to Riya Sen- a Bollywood actress.<sup>251</sup> All his marriages can be regarded as his quest for an identity as an

<sup>248</sup> Salman Rushdie, *Imaginary Homelands*, Granta Books, United States of America 1991, 38.

<sup>249</sup> See: Al- Baqura Surah (The Cow Chapter), Ayat (Verse) 173. N. J. Dawood, 11-42, 26.

<sup>250</sup> Reder, 55-56.

<sup>251</sup> Reder, 56.

expatriate. He marries women from the culture he grew up in and the one he was educated in; however, as he is inside and outside of both cultures, he cannot be happy among either of them.

Rushdie has two children from his four marriages. Although we do not know much about his sons, we know that he took Zafar to India in 1999, which he tells us in his non-fiction work *Step Across This Line*. He writes that it was hard to get a visa for him and that is why he and his son got a special visa to be able to go to India and he mentions the importance of the visit to India: "To have made this trip with Zafar is the real victory. For both of us, India is the prize."<sup>252</sup> He continues telling about their visit to India and shares with us that he took his son to the house which his family had lived in for generations. Seeing the house makes him happy as he imagines the house will belong to his two sons in the future. The visit is very meaningful to Rushdie because he seems very much interested in Urdu and Indian languages, which is significant to Rushdie as he now believes that his son will always be in contact with India some way: "Once India bites you, Zafar, you will never be cured."<sup>253</sup> Rushdie's experiences from very different sources such as different cultures, different marriages, migration-immigration, and expatriating are all the contributors to his novels as he knows many things from both inside and outside the two cultures and religions and he, in regards to Zafar, also tells us about himself as still affiliated with India.

Rushdie, as a novelist, cannot be easily classified as the representative of a literary movement. That is why, in order to understand and interpret the author and his works properly, the life of Rushdie and his immigrant and/or expatriate identity should also be studied. Rushdie, who never regards himself as English or Indian, explains his psychology "You always fell outside in some way."<sup>254</sup> As an intellectual, author, and as a critic, it is Rushdie's own individual choice to be "out of place."<sup>255</sup> Like Edward Said, he thinks that authors and artists should not belong to particular countries, nations or geographies: "In my own case, I have constantly have been asked whether I am British, or Indian. The formulation 'Indian-born British writer' has been invented to explain me.

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<sup>252</sup> Salman Rushdie, *Step Across This Line*, Modern Library Paperbacks, United States of America 2003, 193.

<sup>253</sup> Salman Rushdie, *Step Across This Line*, 195.

<sup>254</sup> Salman Rushdie, *Imaginary Homelands*, Granta Books, United States of America 1991, 172.

<sup>255</sup> Edward Said, *Out of Place*, Vintage Books, New York 2000.

But, as I said last night, my new book deals with Pakistan. So what now? ‘British-resident Indo-Pakistani writer’? You see the folly of trying to contain writers inside passports.”<sup>256</sup>

His immigrant identity cannot be underestimated in his works. His double culture, and his bilingualism are his dominant characteristics that make him an efficient author in the Post-Colonial Period. The immigrant characters and the problems that these characters face or sometimes are obliged to face form the essence of many of his works. For example, the Indian hero of *Fury*, Malik Solanka is a professor of philosophy, and his life and some of his ordinary and extraordinary experiences are the indicators of not becoming integrated with the society as he is an immigrant in Britain and in America. He explains his ability to be able to write very successfully with his knowledge of the two cultures and religions very perfectly:

... in a sense I am both inside and outside both the cultures. There are ways in which I’m no longer Indian. There are ways in which I have never been English. I still speak Indian languages, still feel at home when I go there, and actually I feel quite at home here. It’s curious; it gives you-what shall I say-stereoscopic vision, so that you can simultaneously look at two societies from both the inside and the outside.<sup>257</sup>

Being from a less conservative family, having a Christian nanny, and having both Hindu and Shia friends are the features that give Rushdie all the necessary background and base. These features enrich him ethnically, culturally and religiously, and thus he can form a realistic structure for his works. Despite having an opportunity to know various religions and religious systems, he is an atheist. His attitude towards religious preference changes in time like his attitude towards his national and linguistic roots. The author who tears apart his ties with religious doctrine adopts to different habits to fill the religious gap in his heart, explaining, “Dr Aadam Aziz, the patriarch in my novel *Midnight’s Children*, loses his faith and is left with ‘a hole inside him, a vacancy in a vital inner chamber.’ I, too, possess the same God-shaped hole. Unable to accept unarguable absolutes of religion, I have tried to fill up the hole with literature.”<sup>258</sup>

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<sup>256</sup> Salman Rushdie, *Imaginary Homelands*, 67.

<sup>257</sup> Reder, 5.

<sup>258</sup> Lisa Appignanesi and Sara Maitland, 62.

Although he is an atheist, he uses Muslim characters in his writing which are quite realistic and that is the sign of the Muslim doctrine which is taught him. Moreover, the base for some of his works is a connection with Islam and in some works we observe that the theme is Islam itself. The author who accepts the influence of Islam on his works explains it in this worthy quote: “So, although I don’t identify with the Muslim world, obviously one of the major formative elements in my intellectual make-up has been Muslim culture in the broadest sense.”<sup>259</sup>

Rushdie, on the one hand, is interested in religious, political, historical, and cultural events and/or cases that are related to people while he cares not to mention them directly in his works. In other words, while he benefits from religious, political, historical, and cultural events and creates characters in these respects, he does not do this with a direct and realistic method; instead he uses narrative techniques ornamented with fantastic frames and manages to reflect magical realism effectively in his work. It is clear from his work that the fictional and/or imaginary worlds that he creates are the reflections of the real ones, which is why they are identified with reality and magical realism to some extent.<sup>260</sup> Besides pleasing and satisfying the reader by using magical realist techniques influentially, the author also, as a part of his intellectual responsibility, mirrors the mistakes and injustices related to the terms such as the individual, society, belief, culture, history, and politics based on his observation.

His colourful and rich identity in the literary world makes him a highly praised, on the one hand, and bitterly criticised on the other. The reason for the situation is that he positions himself in one part of the polarisation existing between East and West. In other words, while trying to stand against the Orientalist description of the West or the prejudices of the West against the East, he also criticises prejudicially the cultural, political, traditional, religious, and sexual perceptions of the East. One of the factors which makes Rushdie an influential author in the critic of Eastern perceptions of West and Western perception and prejudices of the East is possibly that he defines himself as a hybrid or mixture as he was born into Bombay, which has more Western-dominated characteristic compared to Delhi or other ones. In other words, he was born in and grew

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<sup>259</sup> Reder, 85.

<sup>260</sup> John Haffenden, “Salman Rushdie”, *Novelists in Interview*, Methuen, London, New York 1985, 231–261, 256.

up into a city where the East meets the West and the two harmonise within each other. His Eastern and Western experiences, in his words, prepare him for mixing the two from the point of literature, too: “Even as a child, things were mixed up— the kind of relationship between them was different but the mixture existed. And it still exists inside me, I suppose. The nature of that mixture, the hybridity of the self, that’s what I wanted to write about.”<sup>261</sup> And the mixture coming from his childhood is a basic milestone of his work.

### 2.2.2. Rushdie’s Fiction: An Introduction

Salman Rushdie is a prolific novelist and essayist who wrote more than ten novels some of which were nominated for Booker Prize for Fiction, Booker of Bookers, and Golden Pen and many others; and also his novel *Midnight’s Children* (1981) was awarded the Booker Prize in 1981. Rushdie’s fiction combines historical fiction with magical realism with references to Indian culture and identity. *Midnight’s Children*, one of his most successful novels, was adapted into a film by the director Deepa Mehta in 2012. In addition to his novel’s adaptation into movie, he had a cameo appearance in Hollywood movies in order to fulfil his desire to become an actor in Hollywood cinema, if not a writer.<sup>262</sup> The cameo appearance of him sticks in the mind of the people with *Bridget Jones’s Diary*, the adaptation of Helen Fielding’s novel which is the reinterpretation of *Pride and Prejudice* by Jane Austen.

For his services to English Literature, Rushdie, in 2007, was knighted by Queen Elizabeth II and has become Sir Salman Rushdie, which precipitated controversies in the Muslim world because his novel *The Satanic Verses* (1988), regarded as blasphemy

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<sup>261</sup> Ameena Meer, “Interview: Salman Rushdie,” *Bomb*. 27 (Spring) 1989; retrieved, 22 March, 2015. <http://bombmagazine.org/article/1199/salman-rushdie>, Date Accessed: 02.04.2017.

<sup>262</sup> In one of his interviews, Rushdie makes emphasis on one of his singular experiences from his actor background specifically related with paraplegics. He shares his memorable moment as an actor in 1960s as follows: “During one sequence each member of the cast had to take a section of the audience, which was arranged in a horseshoe, and abuse them for their complacency about Vietnam. But this night we saw that the first two rows of the audience was composed of a coach party of a paraplegics, and we were panic-stricken. I was in a cold sweat, but the producer said we had to abuse those cripples while being mortified at what we could hear ourselves saying. At the end they came rushing around in their wheelchairs to say that they’d never had such a good evening in the theatre. They felt wonderful to have been sworn at as human beings, because normally everyone treated them with excessive respect or assumed that they are deaf because they are crippled.” For the whole interview see: John Haffenden, 236.

to the Prophet Mohammed of Islam and resulting in the *fatwa*<sup>263</sup> issued by Ayatollah Ruhollah Khomeini, the spiritual leader of Iran, in 1989. It developed some controversy and made the author known to not only the literary world but to the whole world, especially to the Muslim societies.

Rushdie's debut, *Grimus* was published in 1975 and is a science fiction; however, the novel was disparaged by the literary critics, and it was not admired, in fact, even by the writer. Rushdie, in one of his early interviews comments on the novel: "I think *Grimus* is quite clever book. But that's not entirely a compliment. It's too clever for its own good..."<sup>264</sup> Within a few years following, he pegs down his ideas on *Grimus* more openly: "I feel very distant from [it], mainly because I don't like the language it is written. It is a question of hearing your own voice, and don't hear it because I hadn't found it then."<sup>265</sup>

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<sup>263</sup> The release of the book in 1988 resulted in unforeseen process of protests, backlashes and public book burnings by Muslims and Islamic societies, mostly by non-readers, which accused Rushdie of blasphemy against the religion, Islam. On the one hand, West has started to reckon the discourses about freedom of speech and of expression while Eastern reaction was culminated with the *fatwa* of Khomeini on Rushdie which condemns Rushdie to death for deliberately conflicting and contending Islam which was broadcasted to the world ironically on Valentine's day in 1989 as follows: "I inform all zealous Muslims of the world that the author of the book entitled *The Satanic Verses* —which has been compiled, printed, and published in opposition to Islam, the Prophet, and the Qur'an— and all those involved in its publication who were aware of its contents, are sentenced to death." Joel Kuortti, *Place of the Sacred: The Rhetoric of the Satanic Verses Affair*, Peter Lang, Frankfurt am Main 1997.

As a consequence of the *fatwa*, Rushdie was forced to live in hiding under police protection against assassination by taking the name Joseph Anton; and the *fatwa* did involve the people in its publication, too. Thus, it was reported in a newspaper in 1991 that the Japanese scholar and the translator of the novel, Hitoshi Igarashi, assistant professor of Islamic culture, was stabbed to death in the wake of translating the novel. In what may be a related incident, the translator of the book into Italian, Ettore Capriolo, was attacked and stabbed, too. Ruvani Ranasinha, "The fatwa and its aftermath," *Cambridge Companion to Salman Rushdie*, 45-59, 47. Furthermore, *The Guardian* recently announced that the longstanding *fatwa* did not fade out. *The Guardian* writes that the bounty that will be given to the assassin of Rushdie was increased to 600.000 Dollars in March 2, 2016. For *The Guardian* news see: <http://www.theguardian.com/books/2016/mar/02/open-condemns-renewed-fatwa-on-salman-rushdie-satanic-verses>, Date Accessed: 27.03. 2016. The long-lasting conflict and discussion between East and West existing from the very first times of Islam is triggered with the publication of the book and the reactions against it. The Rushdie Affair, consequently, represents an unsolved approach between East and West to religion and Islam. Although Rushdie, during the very first protests and post-*fatwa* period, treated backwards from what he has already said and wrote in the novel by claiming himself as a member of Muslim society, he, then, changes his mind and claims that he is not a Muslim: "To put it as simply as possible: I am not a Muslim. I do not accept the charge of blasphemy, because, as somebody says in *The Satanic Verses*, 'where there is no belief, there is no blasphemy.'" Rushdie, *Imaginary Homelands*, Granta Books, United States of America 1991, 405. Thus Rushdie does not take it as a blasphemy, but there have been ongoing discussions about the notorious book so far.

<sup>264</sup> Jean Pierre Durix, "Interview with Salman Rushdie", *Kunapipi*, 4.2 (1982), 17-26, 25.

<sup>265</sup> Interview with Salman Rushdie, *Scripsi*, 3.2-3 (1985), 125.

*Grimus* is a “ramshackle surreal saga based on a 12<sup>th</sup>-century poem;”<sup>266</sup> the novel combines the mythologies of the West, Native Americans, and Asia. The combination of the different mythologies in *Grimus* reveals Rushdie’s struggle to justify and undermine the fact that no culture is isolated from other cultures. Rushdie, who manages to synthesise diverse cultural strands with different narrative forms in his works, successfully and perfectly writes the plot of *Grimus* as a sort of beginning that provides a test field for the later novels.

*Grimus* echoes the Western coloniser and the colonised by transliterating the Flapping Eagle and Grimus, of which the former are indigenous people and the latter is the European coloniser. Ib Johansen, in his article “Tricksters and the Common Herd in *Grimus*,” discloses the affinity between the characters with their relation to the coloniser and colonised: “These characters are frequently unable to find their own cultural roots, and at the same time are incapable of coming to terms with Western consumerism and the values of the market.”<sup>267</sup> The relation between the coloniser and the colonised depicted in the form of Flapping Eagle and Grimus does not have a happy ending, which will convince the reader that there is always an exit from the colonial domination, and it is an isolated and pure culture that the colonised may have now.

The author who becomes an esteemed one with the publication of *Midnight’s Children* in the literary world but excluded from his own country, once again draws the attention of both the literary world and Muslim world with the publication of *Shame* in 1983. In the novel which he writes about the political events happening in Pakistan, the real characters turn into the fictional ones from Pakistani history. Additionally, as these fictional characters represent the elite<sup>268</sup> of the country, they become significantly important. The most important reason why the novel is forbidden in Pakistan is the language that the author uses in it. In contrast to *Midnight’s Children*, the writer does not include the names of the places in this one. In spite of not mentioning the names of

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<sup>266</sup> Peter Kempt, *Sunday Time Books*.

<http://www.intralinea.org/monographs/zanettin/sr/SundayTimes1999.htm>, Date Accessed 22.03.2016.

<sup>267</sup> Ib Johansen, “Tricksters and the Common Herd in *Grimus*”, in *Cambridge Companion to Salman Rushdie*, Abdulrazak Gurnah (Ed.), Cambridge University Press, United Kingdom 2007, 77- 90, 86.

<sup>268</sup> Rushdie mentions that he was influenced by both modern Italy and old Roman classics. He mentions in his nonfictional book thanks to Suetonius he had background information related to the lives of elite so that he managed to construct the elite in *Shame*. Rushdie, *Step Across This Line Collected Nonfiction 1992–2002*, Vintage, Great Britain, 2003, 69-76.

the places, the novel is forbidden in the country as the plot overlaps with the history of the country.

During the Brixton riot, that Sameen the sister of the author is harassed by three men in the underground is an inspiration for the novel. During the harassment by the three, one slaps her and a black person passing by comes and helps her. In an interview, the author says he is deeply disturbed by the situation, he writes the novel for her.<sup>269</sup> In a different interview about the novel, he mentions that instead of interpreting the characters from a political point of view, he tries to mirror political events and hypothesis morally.<sup>270</sup> In the novel Zia-ul-Haq,<sup>271</sup> the founder of fundamentalism and Zulfikar Ali Bhutto the representative of secularism has fictional identities as Raza Hyder and Iskender Harappa. The point that the author wants to reach with the parody of Zia-ul-Haq is to show the hidden ideas behind the religious discourse and is that people do not question what Raza does out of respect to the religion. The embedded reason why Raza is depicted as a dictator in the novel is to show the fact that behind the eastern dictators are real dictators as in the very case of Zia-ul-Haq who becomes the president with the support of Europe and America.

What makes *Shame* a remarkable work of Rushdie's is not particularly its character mapping with real life, but his capability of capering and contrasting the same concept with its connotation in terms of East and West.<sup>272</sup> Rushdie reads the comparison between these two imaginary geographies and concludes his ideas on the differences in connotation by disclosing "In the West you have guilt; in the East you have shame,"<sup>273</sup> which demonstrates that the Eastern approach to the concept of shame is pretty different from the Western approach. Shame is a concept attributed to Eastern societies. This attribution or even the obsession with this characteristic not only forms the essence of

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<sup>269</sup> John Haffenden, 233.

<sup>270</sup> Interview with Salman Rushdie, *Third World Book Review*, Vol. 1, no.1, 1984, 10–12.

<sup>271</sup> Rushdie, in his work *Imaginary Homelands*, in the chapter titled "Zia Ul-Haq, 17 August 1988" interprets the time he was in government and the world news about his death in an airplane crash. For the chapter see: Salman Rushdie, *Imaginary Homelands*, 53-55.

<sup>272</sup> For a detailed essay on the Western perception of shame and of Eastern see: Şennur Bakırtaş, "Cultural and Sexual Construction of Shame in Rushdie's *Shame*," in *Proceedings of Ege University 14<sup>th</sup> International Cultural Studies Symposium Confinement, Resistance, Freedom*, Ege University Press İzmir, 2015, 213-223.

<sup>273</sup> Rushdie mentions that this determination belongs to Arthur Koestler; however, adds that he has never read it. Salman Rushdie, "Midnight's Children and *Shame*", *Kunapipi* 7.1, 1985, 1–19, 14. (An interview with Rushdie at the University of Aarhus).

social relations but also functions as a controller of male-female relations. Indeed, “shame is represented as an object whose meaning is sealed, independent and exterior to its user; hence it is reified and, ultimately, fetishised as “Eastern.”<sup>274</sup> The difference between Eastern, where it is much closer and more directive, and that in the West is mentioned, ‘they’ live after the death of tragedy, we are told, while we ‘presumably’ live in the grip of it’<sup>275</sup>

*Shame* is followed by Rushdie’s notorious piece *The Satanic Verses* (1988), which leads to a pretty chaotic life for Rushdie as a consequence of the Ayatollah Khomeini’s *fatwa* over Rushdie’s beheading forcing him to live in hiding for many years until the death of the Khomeini. Khomeini’s *fatwa* against him is the direct consequence of the novel’s dealing with very Islamic, Quranic, and even Mohammedan conditions which are considered insult and blasphemy by many Muslims, including almost all the Muslim majority countries, as well as Muslims living in the West.

After years in hiding, Rushdie returns to the literary arena with *The Moor’s Last Sigh*, which was published in 1995 and which was also shortlisted for the Booker Prize the same year. The novel was written in the shadow of the *fatwa* following the publication of *The Satanic Verses* in 1988. In the wake of his national allegoric novel, *Midnight’s Children*, an exilic perspective dominates this one. The novel tells the story of Jewish- Catholic and Da-Gama-Zogoiby family directly borrowing from the history of Islamic background; Boabdil, the Last Moorish king of Granada, is time and again referred to, and also captures the title of the book. Minoli Salgado also stresses the significance of the fiction and novel’s parallels with history: “The Moor’s retrospective narrative ‘re-covers’- simultaneously reclaims and layers- four generations of family history drawing intricate connections between fiction and history by drawing on the trope of the palimpsest.”<sup>276</sup>

Rushdie’s engagement with history and with the multicultural past of the colonies is a characteristic which is consistently and repeatedly echoed in most of his novels and

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<sup>274</sup> Ayetel Ben-Yishai, “The Dialectic of Shame: Representation in the Metanarratives of Salman Rushdie’s *Shame*,” *Bloom’s Modern Critical Views: Salman Rushdie*, Harold Bloom (Ed.), Chelsea House Publishers, Unites States of America 2003, 194-215, 203.

<sup>275</sup> Aijaz Ahmad, “Salman Rushdie’s *Shame*: Postmodern Migracy and the Representation of Women,” *In Theory, Classes, Nations, Literatures*, Verso, London, New York 1992, 123-154, 136.

<sup>276</sup> Minoli Salgado, “The Politics of the Palimpsest in *The Moor’s Last Sigh*,” in *Cambridge Companion to Salman Rushdie*, Abdulrazak Gurnah (Ed.), Cambridge University Press, UK 2007, 153- 167, 153.

*Grimus* and *The Moor's Last Sigh* are continuations of his historic and multicultural chain. Rushdie underlines his combination of history and present with references to multiculturalism and hybridity in an interview: "I have always been on the side of mongrelism. [...] But I was interested to try to suggest [in *The Moor's Last Sigh* that] there is a flip side to pluralism; the down side can be confusion, formlessness, chaos, a lack of vision or singleness of purpose."<sup>277</sup> What makes *The Moor's Last Sigh* a particularly authentic piece is his character Moor and his espousing the facts of history. Compared to Rushdie's national allegoric piece, unlike Saleem Sina in *Midnight's Children*, Moor does not inscribe himself into a national past and does not amend and alter it, but welcomes the metaphors arising from his past: "I have lingered on these old tales of Vasco because the telling of my own story obliges me to face again, and reconquer, my fear. [...] In the fast lane, on the fast track, ahead of my time, a jet-setter right down to my genes, I burned- having no option- the candle at both hands... how to communicate the growing pain in my knees that often made it impossible for me to run?"<sup>278</sup> Thus *The Moor's Last Sigh* is a piece that occupies a tentative historical space of exilic emergence: one that looks back towards the espousing of ancestral history as well as gesturing towards the most recent reflections of the past on its characters.

*The Ground Beneath Her Feet*, the sixth novel by Rushdie published in 1999, is one of Rushdie's novels which intends to forge a collective myth between East and West by including Eastern-born characters in the contemporary interpretation of Orpheus and Eurydice<sup>279</sup> from Greek mythology. The novel, together with Rushdie's next novel *Fury*, published two years later, speaks for a thoroughly ideological and textual shift in Rushdie and his writing. Hitherto, the space and the characters in Rushdie's previous work have appeared in one distinct form: those Eastern characters

<sup>277</sup> Maya Jaggi, "Interview: The Last Laugh", *New Statesman and Society*, 8 September 1995, 20-21, 21.

<sup>278</sup> Salman Rushdie, *The Moor's Last Sigh*, Jonathan Cape, London 1995, 161.

<sup>279</sup> In Greek mythology Orpheus is a musician "whose music moved gods, humans, animals, plants, and even stones... He wed Eurydiké (Latinized form Eurydicé), who perished soon afterward from a snake bite. Wishing to retrieve her, Orpheus descended to Hades's realm to persuade its ruler to release her. Hades promised to do so on the condition that Orpheus not turn around during his return journey until he should reach his own house. But Orpheus disobeyed the injunction. When he looked back he saw his wife, but she thereupon returned to the death realm Orpheus was inconsolable in his grief for having twice lost Eurydiké. He himself eventually died a violent death, being torn apart by maenads celebrating the nocturnal rites of Bacchus." William Hansen, *Classical Mythology A Guide to the Mythical World of the Greeks and Romans*, New York, Oxford University Press 2005, 253-254. See also: Timothy Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources*, John Hopkins University Press, Baltimore 1993, 721-725 and Maria-Xeni Garezou, "Orpheus", *LIMC*, 7:81, 105.

with Eastern foundations formed the constituent units of previous novels along with references to Eastern myths. Rather than Eastern based characters, geographical relocation germane to what we call globalization now gains importance in his writing being reversed with rock music. Rushdie's emphasis, in the novel, on rock music of contemporary time and on globalization beginning from the end of 1980s presents the discourse of capitalism as an imposed force which determines and directs its attendant culture of celebrity. Anshuman A. Mondal builds his ideas on consumerism, capitalism and globalization in *The Ground Beneath her Feet* and in *Fury* in one of his papers and refers to an interview by summing up Rushdie's ideas on the connection between globalization and *The Ground Beneath Her Feet* prior to the publication of it: "Rushdie elaborated on his desire to find an appropriate subject and form through which to examine and interrogate the accelerating social, cultural, economic and political changes that are now signified by the term 'globalisation.'"<sup>280</sup> He adds on to this by saying: "Rock music, he felt was the perfect vehicle for such an ambition because it had 'become only the third globalised phenomenon in history after two World Wars.'"<sup>281</sup>

Rock music<sup>282</sup> is the vehicle in the novel to reflect and mirror globalization, which started in the 1980s and accelerated in 2000s; however, it is not fair to degrade it into the themes of globalization as Rushdie genuinely and equivocally accentuates migration from a perspective that re-echoes the ideas of migration and home in a recent pattern. While, in his previous novels, Rushdie, who established a mutual relation between the concepts of belonging and migration, in the aspect that one does not have a 'home' or one does not belong to a 'home', now remarks the 'unbelonging' or not having 'home' as natural phenomenon in the novel: "in every generation there are a few souls, call them lucky or cursed, who are simply born not belonging...without strong affiliation to

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<sup>280</sup> Salman Rushdie, Interview in *Le Monde* 1 October 1999; quoted in Anshuman A. Mondal, *The Ground Beneath Her Feet and Fury: The Reinvention of Location*, in *Cambridge Companion to Salman Rushdie*, Abdulrazak Gurnah (Ed.), 169-183, 170.

<sup>281</sup> Salman Rushdie, *Step Across This Line*, 300.

<sup>282</sup> U2, the famous rock band, came up with the idea of a song with the same title by using the lyrics of fictional character, Ormus Cama's song. The lyrics of the U2 song are borrowed from the novel and Rushdie is also very fond of the compliment by the band. The very meaningful and summarizing lyrics of the song are as follows: "She was my ground, my favourite sound, my country road, my city street, my sky above, my only love, and the ground beneath my feet." See Rushdie, *Ground Beneath Her Feet*, 523. With this novel, there is a convergence between music and literature because Rushdie appears at Wembley Stadium on the stage with U2. His unexpected appearance on the stage was circulated from very different perspectives from very different people: "For some, he symbolized the most cherished value of Western liberal democracy: freedom of expression, whilst for others he was the very embodiment of western anti-Islamism: a blasphemer and apostate." Mondal, 170-171.

family or location or nation or race...the phenomenon may be as ‘natural’ a manifestation of human nature as its opposite...”<sup>283</sup>

The shift in Rushdie’s narrative with that novel lays the basis for his following novel(s) and characters which and who appraise non-belonging as a valuable tool for whole sight of the things happening. His new concepts of belonging and non-belonging establish an intelligible binary rhetoric which includes the values and cosmopolitanism of American identity, which spells out “an American identity writ large on global scale.”<sup>284</sup> More stunningly, in 2001, Rushdie proves the shift in his writing with the publication of *Fury*, where the Indian subcontinent loses its focal position for Rushdie and America turns into a new focal point for him, which might be concluded as the consequence of America’s being his home during his hiding years.

*Shalimar the Clown*<sup>285</sup> (2005) starts with the two quotes above which capsule the whole narrative that continues for hundreds of pages; in its essence, the novel focuses on the universal themes such as love, hatred and mercy-mercilessness.

“I am being rowed through Paradise on a river of Hell: Exquisite ghost, it is night. / The paddle is a heart; it breaks the porcelain waves . . . /I’m everything you lost. You won’t forgive me. / My memory keeps getting in the way of your history. /There is nothing to forgive. You won’t forgive me./ I hid my pain even from myself; I revealed my pain only to myself./ There is everything to forgive. You can’t forgive me. / If only somehow you could have been mine, / what would not have been possible in the world?”

Agha Shadid Ali, *The Country Without a Post Office*

“A plague on both your houses.”

Mercutio, in *Romeo and Juliet*, Shakespeare<sup>286</sup>

The idea of globalization is thematised in his previous novels, *The Ground Beneath Her Feet* and *Fury*; however, for if there is to be anything definitively said

<sup>283</sup> Salman Rushdie, *Ground Beneath Her Feet*, Jonathan Cape, London 1999, 73.

<sup>284</sup> Mondal, 181.

<sup>285</sup> *Shalimar the Clown* derives its name from Shalimar Gardens, the masterpieces of Mughal civilization, a fusion of Islamic, Hindu and Mongol sources (from whence the name Mughal derives), during the reign of the Emperor Shan Jahan built near the city of Lahore in Pakistan. The Shalimar Gardens are among the list of Unesco’s cultural heritage. For further on the Shalimar Gardens see Unesco World Heritage page: <http://whc.unesco.org/en/list/171>, Date Accesses: 26. 03. 2016.

<sup>286</sup> Rushdie, *Shalimar the Clown*, Random House, New York 2005, 1.

about *Shalimar the Clown*, it is that in addition to globalisation, it is passionately captured by the idea of terror and terrorism. In the timeline of the novel the theme of and reason for terror and terrorism is profoundly investigated in completely different territories: “In *Shalimar the Clown* Rushdie addresses perceptions of the postcolonial in a globalizing world, and investigates the impact of globalization on seemingly unconnected characters who live in different territories.”<sup>287</sup> By debating terror and terrorism and how Rushdie overthrows the terms germane to identity, violence and its individual effects, the novel discusses the postcolonial paradigms by reading transnational and transcontinental terror networks, and their individual, regional, national and international impacts on culture and identity. On the other hand, Rushdie makes a temporal distinction on what we think of terrorism and how the idea of it may change in time: “The resistance, which we think of as heroic, was what we would now call an insurgency in a time of occupation. Now we live in a time where there are other insurgencies that we don’t call heroic – that we call terrorist. [ ... ] I wanted to say: That happened then, this is happening now, this story includes both those things, just look how they sit together.”<sup>288</sup>

Rushdie’s attempt in discussing universal ideas and temporal views on terror and terrorism also combines Western ideas and Eastern myths in examining the roots of terrorism. The novel equivocates and possibly reinterprets the Indian legend Anarkali in contemporary times which tells the story of a quasi-mythical character of a slave girl who is in love with a prince and is finally killed for having an illicit relationship.<sup>289</sup> The

<sup>287</sup> Florian Stadler, “Terror, Globalization, and the Individual in Salman Rushdie’s *Shalimar the Clown*,” *Journal of Postcolonial Writing*, 45:2, 2009, 191-199, 191-192.

<http://www.tandfonline.com/chain.kent.ac.uk/doi/pdf/10.1080/17449850902820035>, Date Accessed: 26.03.2016.

<sup>288</sup> Jack Livings, “Salman Rushdie: The Art of Fiction No. 186” Interview with *The Paris Review*, 174 (Summer 2005): 107-143, 110-101.

<sup>289</sup> “Anarkali is the quasi-mythical character of a slave girl in love with the Mughal imperial heir Salim (afterwards Emperor Jahangir), a love apparently passionately shared by the Prince. However, his father, Emperor Akbar, did not approve of such a debasing liaison and had the poor girl walled up alive in CE 1599 while the Prince was kept away. The romantic drama takes place in Lahore, at the Mughal Court, and legend has it that the new (and still grieving) Emperor Jahangir had a magnificent mausoleum built in her memory sixteen years after her tragic death. The monument is still standing and is very famous, as is Anarkali herself, but modern historians contend that the famous monument is not her tomb. This legend inspired the Urdu writer Imtiaz Ali Taj, a native of Lahore, and his stage drama, as well as the popular Anarkali character, has inspired very successful films from the 1930s almost up to the present day. It is important to note that, with the advent of talking films, Imtiaz Ali Taj modified his 1922 stage version for better adaptation to cinematic drama.” See: Alain Désoulières, “Historical Fiction and Style: The Case of *Anarkali*”, *Annual Urdu Studies*, 2007, Vol. 22, 67-98, 67. <http://www.urduStudies.com/pdf/22/08DesoulieresAnarkali.pdf>, Date Accessed: 27.03.2016.

novel deciphers Rushdie's endeavour to forge a mutual myth between East and West by borrowing from Eastern myths and combining it with universal ideas of the West.

*Enchantress of Florence*, published in 2008, is defined by the author as "Without any question, this is the most researched book I have ever done."<sup>290</sup> The novel consists of elements from very different cultural bases ranging from Mughal and Ottoman Empires and the Renaissance moving between the continents. The Mughal period, when cultural hybridity twisted has a prominent significance for the novel within the city of Fatehpur Sikri. Rushdie's historiographic approach represents the Mughal Emperor Akbar, who ruled between 1556 and 1605 and is known for his eclectic philosophy and "the policy of religious toleration and his invention of a religion."<sup>291</sup> Akbar's reign secured an atmosphere of harmony through cultural synthesis, which made the history of the period so alluring: "Akbar's ambition was to gather the diverse peoples of the subcontinent under his benevolent wings, to enable them, through religious and cultural syncretism, to live in peace and amity. In this vision, and in his intellectual openness and rationalism, this sanguinary medieval autocrat was a thoroughly modern man, ahead of his time, and in some ways ahead even of our time."<sup>292</sup> Thus Rushdie palpably becomes involved with the cultural synthesis of his reign, which he, to some extent, celebrates in the novel.

The novel begins with the arrival of a mystical and mysterious visitor to Fatehpur Sikri into the palace of Akbar. Since then, the stranger tells interweaving stories that remind us of *One Thousand and One Nights* in their ways of intermingling with their central character Qara Koz, who has a power of bewildering and enchanting the people with her charm. Qara Koz as a story teller in the novel is probably Rushdie's defence for freedom of speech as she is allowed to tell whatever story she wants to tell. Additively, the novel deploys a narrative space "whose model of hybridity is meant to enchant."<sup>293</sup> Rushdie, who repetitively ascertains the fruitfulness of hybridity, asserts it culturally from a historical attitude in this one; however, when we reconsider what Rushdie tells about his novel, it can be claimed that the story is sometimes lost within

<sup>290</sup> Rushdie, "Imagining the Self and the World", *The Hindu* (Chennai, India), 13 April, 2008.

<sup>291</sup> Nicole Weickgenannt Thiara, "Enabling Spaces and the Architecture of Hybridity in Salman Rushdie's *Enchantress of Florence*," *Journal of Commonwealth Literature*, Vol. 46 (3), 2011, 415-431, 417.

<sup>292</sup> Abraham Eraly, *Emperors of the Peacock Throne: The Saga of the Great Mughals*, Penguin, New Delhi 2000, 163.

<sup>293</sup> Thiara, 427.

the narrative to some point. Rushdie, in his most researched book forces the reader to have enough knowledge about cultural, religious, and historical facts of transcontinental history.

*Two Years Eight Months and Twenty-Eight Nights* is the latest novel by Rushdie published in September, 2015, Rushdie says “It might be the funniest of my novels”<sup>294</sup> in his interview with Fiona Maddocks for *The Guardian Books* sharply prior to the publication of it. Following a non-fiction, *Joseph Anton: A Memoir*, this one is Rushdie’s quest to escape from non-fiction and write a fiction: “I think what happened is that after I’d finished writing the memoir, I kind of got sick of telling the truth. I thought, it’s time to make something up. I had this real emotional swing towards the other end of the spectrum, towards high fabulism. I had so much enjoyed writing the books for my sons that I thought about that source material again, not for children but for grownups.”<sup>295</sup>

Rushdie, in most of his novels, manages to establish a balance between eastern myths and tales and western interpretations of them; and the title of this one, *Two Years Eight Months and Twenty-Eight Nights*, indirectly and evocatively alludes us to the *One Thousand and One Nights* when it is calculated. The novel, one of Rushdie’s shorter ones, also borrows from the eastern culture, more specifically, Pre-Islamic and Islamic cultures. The novel is set in New York in the near future when it was struck by a storm which grants Geronimo, a gardener, and Dunia, princess of jinn, the Pre-Islamic mythic creatures, with a gravity-resistance or gravity-defying powers. The novel discloses the reader what the jinn is as it may be a bizarre and different term for the reader: “The jinn are not noted for their family lives (But they do have sex. They have it all the time.) There are jinn mothers or fathers, but the generation of the jinn are so long that the ties between the generations often crude. Jinn fathers and daughters are rarely on good terms.”<sup>296</sup> In the timeline of the novel, the references to the eastern myths and stories such as *The Arabian Nights* or Panchatantra are adverted and evoked frequently, brilliantly, and with greater intensity. In his novels, Rushdie’s emphasis on the stories of

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<sup>294</sup> Fiona Maddocks, “An Interview with Rushdie”, *The Guardian*, 6 September 2016, <http://www.theguardian.com/books/2015/sep/06/salman-rushdie-interview-two-years-eight-months-and-28-nights-observer-the-funniest-of-my-novels>, Date Accessed: 27.03.2016.

<sup>295</sup> Maddocks, *The Guardian*.

<sup>296</sup> Salman Rushdie, *Two Years Eight Months and Twenty-Eight Nights*, Jonathan Cape, London 2015, 72-73.

eastern myths and beliefs and on western discourse to combine east and west in a mutual myth presents the discourse of him as a binding force that directs and determines the construction of the east as reinterpretable through mutual myths.

### 2.2.3. Children's Books: An Introduction

Rushdie together with his fiction also wrote children's books: *Haroun and the Sea of Stories* (1990) and *Luka and the Fire of Life* (2010). His first children's book was written the following year of the *fatwa* that made Rushdie less than eager to write but he wrote as he promised to write a gift for his son Zafar<sup>297</sup> and he utters the difficulty in turning back to writing: "I spent awful lot of time thinking I would never write again, not because I could not but because I didn't want to."<sup>298</sup> His second children's book is the sequel of his first *Haroun and the Sea of Stories*, and the second was made with a commitment to his son Milan, which is uttered in *The Guardian*<sup>299</sup> Furthermore, *Haroun and Sea of Stories* was made into an audio book by Rushdie and *Luka and the Fire of Life* was made into an animation by the students of Kingston University.

The style by which Rushdie tells the stories in his children's books overflows with the characteristics of the East and Eastern ways of storytelling, which we learn from the confession of him in *Joseph Anton*. Rushdie lies emphasis on his childhood and on his father's telling and retelling him the Eastern tales: "the stories of Scheherazade from the *Thousand and One Nights*, stories told against death to prove the ability of stories to civilise and overcome even the most murderous of tyrants; and animal fables of the *Panchatantra*; and the marvels that poured like a waterfall from the *Kathasaritsagara*."<sup>300</sup> In *Haroun and the Sea of Stories*, the closeness to *Kathasaritsagara* is openly observed even from the title of the book, which is translated as "ocean of streams of stories."<sup>301</sup>

<sup>297</sup> Martin Amis, "Rendezvous with Rushdie," *Vanity Fair* (December 1990), 160-163, 163; also quoted in Deepika Bahri, "The Shorter Fiction," *Cambridge Companion to Salman Rushdie*, 139- 151, 139.

<sup>298</sup> James Fenton, "Keeping up with Rushdie," *The New York Review of Books*, (28 March 1991), 26-34, 33.

<sup>299</sup> Alex Clark, "Luka and the Fire of Life by Salman Rushdie- Review", *The Guardian*, 16 October 2010.

<sup>300</sup> Salman Rushdie, *Joseph Anton: A Memoir*, 19.

<sup>301</sup> The *Kathasaritsagara*, by Somadeva, is the collection of Indian legends, fairy tales and folk tales in 11<sup>th</sup> century, and its translation into English is also available. See: Somadeva, *Ocean of Streams of Stories*, N. M. Penzer (Ed.), C. H. Tawney (Trans.), Chas. J. Sawyer Ltd, London 1928.

*Haroun and the Sea of Stories* acquires the tradition of story-telling since it includes many already-known elements of that kind; it consists of few features except for traditional narrative techniques and style. The title of the book has even characteristics which commit the reader to clue about what to read; triangulating between the traditional features are a set of familiar themes in his fiction; sequence of supernatural heroes, events and an unhappiness followed by a happiness through the end, and the novel does not surprise the reader. It extends and complicates Rushdie's earlier attitude toward the Eastern myths and evoking and equivocating them from the beginning, it starts "There was once, in the country of Alifbay, a sad city, the saddest of the cities, a city so ruinously sad that it had forgotten its name."<sup>302</sup> The name of the county arouses *alif* and *be*, the first two letters of Arabic and in its way of narration it evokes *One Thousand and One Nights*. It should be that there are various real-like names, through the narration, for places such as Valley of K and Tunnel of I, in accordance with the letters in Arabic alphabet, and Dull Lake, which is stated in the appendix of the novel to be Dal Lake in Kashmir.<sup>303</sup> The resemblance and equivocation of names of places brings about the assumption that the places could be either fictive, or non-fictive. What is now called fictively significant is the attachment of the adjectives which are used to describe people, to refer to places in the novel, for example, 'sad city', 'mournful sea' and 'buildings that looked like broken hearts,' capture the narration via the tempers and the emotions of the people.

All in all, in *Haroun and the Sea of Stories*, Rushdie pushes the limits of the credibility and reliability with the hoopoe, Butt the Hoopoe, which is not traditionally a gigantic real one but a mechanical one. It functions as a response to the disbelief in stories and in the loss of belief that good will always outwit the war between good and bad in our age. Through the narration Haroun's identification of himself with the supernatural in Alifbay parallels the idea that the story already exists in our daily lives. In addition to his attempt to blend the real with unreal and East with West, the novel reflects Rushdie's fear of being silenced and inspires his literary effort because it is his

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<sup>302</sup> Salman Rushdie, *Haroun and the Sea of Stories*, Granta Books, London 1991, 15.

<sup>303</sup> It should be considered that Rushdie pays a considerable attention to Kashmir in his works because of being from Kashmir ancestrally. The conflict between India and Pakistan is details depicted in *Shalimar the Clown*, and also, *Midnight's Children* starts from the city, the short story, "The Prophet's Hair," in *East and West* is set in Kashmir, and fictive space of *Haroun and the Sea of Stories* evokes Kashmir, which is explained as in Appendix, too.

first novel under the threat of the *fatwa*. Even an exploratory acquaintance with his first children's book reveals that tenacious remittance runs throughout it with one of the most conspicuously periodic strains being his personal fear which lies at the formational origins of the novel; literally reflecting it with the speechless character Shah Blah.

The sequel of the *Haroun and the Sea of Stories*, *Luka and the Fire of Life* takes place in Alifbay, too, with references to Arabic, which recalls *One Thousand and One Nights*<sup>304</sup> in its attitude of interweaving storytelling. *The Guardian Books* introduced the book a few weeks prior to its publication to the readers as follows: "But that kind of knowledge [as suggested] in this engrossing and fantastical fable, loses its lustra if you stop believing in the stories you're telling; at which point, an injection of childlike innocence might be exactly what you need."<sup>305</sup> Through the novel, the concern with believing and not-believing can palpably and engrossingly be read, which was uttered by Soraya; "Magic is fading from the universe. We aren't needed any more."<sup>306</sup> Extended concern to the novel is reflected through Luka, who is also fractioned in the relation between Rushdie and possibly his son Milan when the narrator portrays him as "he was not ready to do without a father. He would never be ready for that."<sup>307</sup>

The novel does not only carry the characteristic to be the sequel of *Haroun and Sea of Stories* and the sequel of his children's books for his sons, it also prizes Rushdie's relationship with sons. Lying a strong emphasis on the tradition of storytelling, he carves himself and his sons to the narration with the concerns and fears<sup>308</sup> of a father which are more or less overcome by Luka and Haroun, the representatives of Milan and Zafar. It is a matter of critical concern how particularly personal concerns and fears are transformed and grown to the level of a polished heirloom which, with reference to the certain non-fictive content, moves assuredly to an

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<sup>304</sup> Mudhimata Roy and Anjali Gera Roy examine Rushdie's children's books in their article "Haroun and Luka: A Study of Rushdie's talismanic Stories" in which they interpret the books as the reflections of *destan*, a way of storytelling in Eastern societies with particular references to Islamic ones. For further on it see: Mudhimata Roy and Anjali Gera Roy, "Haroun and Luka: A Study of Rushdie's talismanic Stories", *The Journal of Commonwealth Literature*, Vol 49 (2), 2014, 173-187.

<sup>305</sup> Alex Clarks, *The Guardian*. <https://www.theguardian.com/books/2010/oct/16/luka-fire-life-rushdie-review>, Date Accessed: 03.02.2016.

<sup>306</sup> Rushdie, *Luka and the Fire of Life*, Jonathan Cape, London 2010, 130.

<sup>307</sup> Rushdie, *Luka and the Fire of Life*, 28.

<sup>308</sup> Meenakshi Bharat audits Rushdie's children's books and the significance of fear in the novels in her article. See: Meenakshi Bharat, "Creative Fear in Salman Rushdie's *Haroun* and *Luka*: 'The Safe House' of Children's Literature," *Marvels & Tales: Journal of Fairy-Tale Studies*, Vol. 29, No. 2, 2015, 304-323.

end in the cherished ambit of a happy whole family and, in terms of the broader narration, retrieves a safe and secure home in prolific triumph. Thus, the novel imbues a memorable aura which involves the fecund blurring of the limits of children's and adult literature.

#### 2.2.4. Rushdie's Non-Fiction and Essays: An Introduction

Salman Rushdie, additively his fiction, is also the author of numerous pieces in non-fiction, four of which will be examined here in order to decipher his fiction in extensor. His first non-fiction is *The Jaguar Smile: A Nicaraguan Journey* (1987), excluding his essay-length pamphlet on *Wizard of Oz*, following his visit to Nicaragua, which is also his first full-length non-fiction. In 1992, Rushdie collected his essays and criticism in his non-fictive book *Imaginary Homelands: Essays and Criticisms, 1981-1991*, which covers a variety of subjects. *Step Across This Line: Collected Non-fiction 1992-2002* is in a way the continuation of *Imaginary Homelands*, where he extended his arguments from the previous decade. In 2012, *Joseph Anton: A Memoir* was published, which is his weightiest book with more than 650 pages, as an autobiographical book. The title gets its name from Rushdie, who used the pseudonym Joseph Anton during his hiding after the *fatwa*. Rushdie conflated the name and surname to honour his favourite authors Joseph Conrad and Anton Chekhov. Compared to the other autobiographical books of different authors, what makes Rushdie's different is his use of third person 'he' instead of first person 'I' through the book, which he untangles in his interview with British Broadcasting Corporation in 2012 by revealing that "In a book like this [a memoir] you have to be tougher on yourself than anyone else. Perhaps writing 'him' instead of 'I' provides at least some mental space for critical distance."<sup>309</sup> Briefly, it is not quite conceivable to construe Rushdie and his fiction without his non-fiction, which furnishes the reader with the background of his life, literary career, and the inspiration.

*Jaguar Smile A Nicaraguan Journey* (1987) can be described as travel writing for it was written upon writer's acceptance of the invitation by Sandinista Association of Cultural Workers which is affirmed as "the umbrella organization that brought writers,

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<sup>309</sup> Will Gompertz, *Meeting Salman Rushdie*, BBC, 17 September 2012. The interview is published and a video of it available also. For video see: <http://www.bbc.co.uk/news/entertainment-arts-19621386>, Date Accessed: 02. 04. 2016.

artists, musicians, craftspeople, dancers and so on, together under the same roof.”<sup>310</sup> The book tells us of Rushdie’s three-week journey to Nicaragua in 1986 and is penned to criticise and to condemn American imperialism in Nicaraguan political history. Rushdie was invited during the seventh anniversary of Sandinista leftist rule after the dictatorial regime in the country. The Sandinista was first supported by America; however, the support evaporated with the election of a new president in the U.S. who imposed economic sanctions and a trade embargo, precipitating a catastrophe in the Nicaraguan economy. Rushdie’s visit encounters such a period that Nicaragua suffers from the imperial sanctions of America. Rushdie in his visit observes the long-term consequences of American imperialism and its aftermaths in the country, which resulted in a leftist rule. *Jaguar Smile* ensures us a clear picture of Rushdie’s world view as an anti-imperial leftist critique of imperialism and its basic practitioner, America. However, *Jaguar Smile* does not bear the traces of Rushdie’s imperial ideas which happen to be strikingly shifted in his later non-fictions in the postcolonial period and as a person of a former colony.

*Imaginary Homelands* (1992) is the collection of Rushdie’s essays in the 1980s which broadly articulates left-liberal politics like *Jaguar Smile*. Rushdie objects to Western hegemony and Western representations, celebrates anti-racism and multiculturalism, and revolts to the colonial ideas of periphery and centre in *Imaginary Homelands* including his distinguished essays “Is Nothing Sacred,” “In Good Faith,” “Outside the Whale,” and “Why I have Embraced Islam.”

*Imaginary Homelands*, in addition to his essays on Islam and the defence of his novel *The Satanic Verses*, includes essays on several various topics and a conversation with Edward Said and also separate titles on the authors such as Gabriel Garcia Marquez and Italo Calvino, who influenced Rushdie and his writing. All the essays are favourable in absorbing and interpreting his fiction as well as keeping abreast of Rushdie’s writing with its conversions and shifts.

*Step Across This Line* (2002) is the collection of articles and letters of a period being spent in hiding under the life of *fatwa* as well as description of the personal threat and attacks he faced from people and the right-wing press/media in Britain which

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<sup>310</sup> Salman Rushdie, *Jaguar Smile: A Nicaraguan Journey*, Vintage Books, London 2007, 4.

reinforced him to move to New York in 2000. Endorsement of secularism is alluded through *Step Across This Line* palpably for the readers in the post 9/11 US.

As well as the shift in Rushdie's belief from Islam into a non-believer, the shift in his ideas on American imperialism which he insistently stressed in his previous non-fictions after his move to New York must be paid attention to before going into these works. *Step Across This Line* is his first collection where he started to praise American imperialism as the "best current guarantor of 'freedom' against 'tyranny, bigotry, intolerance, fanaticism.'" <sup>311</sup> In other words, Rushdie's idea on American imperialism sharply and abruptly contrasts with his critique of it more effectively in *Jaguar Smile* and partially in *Imaginary Homelands*. Rushdie is also very supportive of the imperial US invasion and intervention in Afghanistan in the name of regime change by uttering "America did in Afghanistan, what had to be done, and did it well" <sup>312</sup> and in Iraq by uttering "a war of liberation might just be one worth fighting," <sup>313</sup> which Mondal judiciously criticises "By invoking an absolute concept of freedom that can be understood universally, Rushdie deploys a binary rhetoric of freedom versus tyranny and, good versus evil, 'US' and 'Them' that President George W. Bush would happily agree with." <sup>314</sup>

Rushdie's ideas on religion and imperialism can be traced in his non-fiction and in tracing them a grand shift can easily be read. It could be claimed that Islamic fanaticism and right-wing media and press in Britain which forced Rushdie to move to New York changed all his ideas about these concepts, however, it should be noted that Rushdie has a selective idea on imperialism which can be read in *Step Across This Line* palpably: "Apparently Osama bin Laden and Saddam Hussein are terrorists who matter; Hindu fanatics and Kashmiri killers aren't. This double standard makes enemies... And it is in Iraq that George Bush may be about to make his biggest mistake and to unleash a generation-long plague of anti-Americanism." <sup>315</sup> So, in accordance with the duality of his ideas, it can be claimed that, Rushdie's view has been highly affected by living in and being a part of America.

<sup>311</sup> Rushdie, *Step Across This Line*, 297.

<sup>312</sup> Rushdie, "Anti-Americanism Has Taken the World by Storm", *The Guardian*, 6 February 2002.

<sup>313</sup> Rushdie, "A Liberal Argument for Regime Change", *Washington Post*, 1 November 2002, A35.

<sup>314</sup> Mondal, 173.

<sup>315</sup> Salman Rushdie, "Irony if Bush himself Causes Jihad", *Sydney Morning Herald*, 10 September, 2002.

*Joseph Anton: A Memoir* (2012) borrows its title from Joseph Anton, which is composed more likely as a novel with sections, is an autobiographical piece discussing his private life, friendships as well as the ordeal of him under the *fatwa*. There are captivating details about his family in the early pages of it as well as his marriages. In an elegantly accomplished scene, Rushdie speaks of his embracement of Islam forcefully and confusingly after the *fatwa* in front of Muslim scholars in order to convince them that he did not insult Islam. Rushdie, in 2001, writes in *The New York Times* on Islam and warns the leaders that “This isn’t about Islam.” The world’s leaders have been repeating this mantra for weeks; however, “[o]f course this is ‘about Islam.’”<sup>316</sup> Thus *Joseph Anton* becomes an autobiographical piece which is quite effective on religious issues about Islam and Western perceptions.

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<sup>316</sup> Salman Rushdie, “Yes, This is about Islam”, *The New York Times*, 2 November 2001.

### THIRD CHAPTER

#### NON- HOMES IN POSTCOLONIAL CULTURE

##### 3.1. TRACING HOME(LAND) IN *MEMORY OF DEPARTURE*

Disseminated to various publishers and finally published when Gurnah was almost 40, by Jonathan Cape, *Memory of Departure* is Gurnah's debut novel whose title helps us get a preliminary idea which Gurnah accentuates in the novel as well as the coming ones as departure and arrival are acknowledged to be central motives which we ostensibly witness in his various works. Gurnah describes his debut work as "the novel where [he] learnt the difference between writing things down and writing, the process of constructing ideas in fiction."<sup>317</sup> The novel is set in 1961, when Tanzania gains its independence. The setting of the novel does not extend East Africa and Indian Ocean, where the author was born, in terms of external influence on the local people and place. The basic engagement in *Memory of Departure* is the violent political atmosphere and the disillusionment it causes in Tanzania's post-independence, which also forced Gurnah to leave.

*Memory of Departure* compellingly investigates a shifting idea of home through migration to arouse the cultural margins of Tanzania being (trans)formed under British rule. Gurnah's ambivalent treatment of the issues such as home and migration are trapped between the dominant British culture of the pre-independence period and local culture. While the colonial/protectoral past of Tanzania is scrutinised extendedly, it would be luminous to witness that there have always been concerns owing to the culture of a dominant nation and the culture of the domineered one. The relation between the "great" nation to the "small" or "the relation of parent nations to those which have originated as colonies; the relation of the colonist to the native"<sup>318</sup> has been a dramatic and academic concern through decades following the colonised nation's independence with respect to the culture of the colonised. An essential question relating is uttered by Chris Jenks on "whether it [culture] is anything that we can control or deliberately

<sup>317</sup> Susheila Nasta "Abdulrazak Gurnah with Susheila Nasta", *Writing Across Waters*, Nasta Susheila (Ed.) Routledge, London 2004, 352-363, 354.

<sup>318</sup> Jenks, *Culture Critical Concepts in Sociology*, 212.

influence.”<sup>319</sup> In *Memory of Departure*, it is ostensibly observed that the culture of the small nation is not definitively interiorised by the mother nation, therefore, local people waver between the two under the grounds of foregoing the idea of otherness.

The novel takes place in Kenge, Africa, where “the toilers and failures lived, where wizened prostitutes and painted homosexuals traded, where drunks came for cheap *tende*, where anonymous voices howled with pain in the streets at night,”<sup>320</sup> and it tells the story of a Muslim family through the perspective of Hassan Omar, who was born as the second child of a poor Arabian family in Tanzania when “[i]ndependence was just around the corner.”<sup>321</sup> Hassan Omar is the son of Hassan bin Said, who is convinced to marry Hassan Omar’s mother by his grandmother “to cure him [Hassan bin Said] of his interest in anuses.”<sup>322</sup> The father is a brutal and violent man who kills his six-year old son Said through his actions, and who rapes a man, who tells his son while he is drunk, and ends in jail. Hassan Omar as a teenager grows up in such a family and he has no other way except going abroad, to Nairobi, where he has a rich maternal uncle. However, his stay in Nairobi ends when he is accused of wooing his cousin Salma and thrown away from the house, and has to turn back to Kenge, Tanzania because “those of lower status, too, codes for the violent restoration of honour. In our folk moralities, especially where the ‘culture of honor’ is strong, being ‘disrespected’ famously remains a fighting offense.”<sup>323</sup>

In the novel, we witness Hassan Omar’s growth, which may easily be evaluated on the basis of *Bildungsroman*<sup>324</sup> as well. Hassan Omar is a teenaged-boy who is trying to reverse the limitations of his poor life. Born into a Muslim family in Kenge, Hassan Omar has grown up with a religious education through Qoran school which he starts at the age of five. At the age of fifteen in accordance with the religious education he gets,

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<sup>319</sup> Jenks, *Culture Critical Concepts in Sociology*, 212.

<sup>320</sup> Gurnah, *Memory of Departure*, Grove Press, New York 1988, 5. Subsequent references are to this edition.

<sup>321</sup> Gurnah, *Memory of Departure*, 28.

<sup>322</sup> Gurnah, *Memory of Departure*, 20-21.

<sup>323</sup> Kwame Anthony Appiah, *Experiments in Ethics*, Harvard University Press, Cambridge 2008, 136-137; also quoted in Siundu, “Honour and Shame”, *English Studies in Africa*, 56:1 2013, 105-116, 109.

<sup>324</sup> “*Bildungsroman* [is] German term signifying “novel of formation” or “novel of education.” The subject of [this] novel is the development of the protagonist’s mind and character, in the passage from childhood through varied experiences, and often through spiritual crisis, into maturity and the recognition of his or her identity and role in the world.” M. H. Abrams, *A Glossary of Literary Terms*, Harcourt Brace College Publishers, United States of America 1993, 132.

Hassan Omar already knows he “become[s] accountable to God at the age of fifteen. Girls reach this maturity when they are nine. It is to do with secretions. So God has decreed.”<sup>325</sup> Through the narration of the novel, the religious doctrines taught at school and within the family are uttered typically such as Ramadhan, Day of Judgement, Zamzam, *zakat* and so on and so forth. The characters mostly contradict with religious rules however. For example, Omar bin Said, Hassan Omar’s father, advises him about the religious and cultural norms meaning a lot in closed societies even if he is jailed for the act of pederasty. He advises his son that “Every day you must thank Him that you were not born a *kafir* or savage, that you were born of parents who can teach you of His Glory and His Wisdom....Learn to obey Him now or you will burn for ever in the fires of Hell.”<sup>326</sup> Omar bin Said is a character who always contradicts himself since what he does and what he says constantly contradicts with each other. Omar bin Said is a man of contradiction in terms of his perspective on religion, and also with his ideas on the savages.

Omar bin Said’s perspective on religion and savagery evokes the ideas of Sir Arthur Keith’s *Essays on Human Evolution*, where Keith criticises classification of cultures as savaged or civilised. Keith’s aphorism on savagery is the very idea which we may refer to in order to define the paradoxical essence of it: “There are no savages, only people whose cultures differ from ours...In the world of humanity there are only savages, who differ in the degree to which they have masked their original nature in the cloak of civilisation.”<sup>327</sup> Consequently, it might be suggested that savagery cannot be identified from one perspective but multiple perspectives. However, the western perception of ‘civilised’ is pretty attached to the West under the light of the colonial gaze. Ali, the servant of Bwana Ahmed-Hassan Omar’s uncle, is very much familiar with the western prejudices. He says: “I’ve heard that people on the coast are civilised.”<sup>328</sup> Ali is pretty influenced by the ideas of colonialism. It is rather obvious that he goes on with his explanation about civilisation by expressing his feelings in his further speech to Hassan Omar “A friend told me. He said people are civilised. He said

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<sup>325</sup> Gurnah, *Memory of Departure*, 7.

<sup>326</sup> Gurnah, *Memory of Departure*, 7.

<sup>327</sup> Sir Arthur Keith, *Essays on Human Evolution*, Watts & Co, London 1946, 70.

<sup>328</sup> Gurnah, *Memory of Departure*, 101.

they are never rough or rude.”<sup>329</sup> Hassan Omar is aware of the fact that “he simply meant that the people on the coast were foreigners, and he was performing the kindness of telling me how much better foreignness must be.”<sup>330</sup> The superiority of the West and its culture is so explicit that even postcolonial condition cannot wipe it out. As Eagleton puts it “Like all the most effective forms of power, high culture [civilisation] presents itself simply as a form of moral persuasion.”<sup>331</sup> Jenks, in *Culture*, discusses that the 18<sup>th</sup> century was crucial for the definition of the meaning of culture and civilisation pertinent to the West; however, he mentions that the definitions of the terms to the societies with relation to their stage of development do not exist any longer, and “the use of the term ‘civilisation’ appears to be moving in the same direction.”<sup>332</sup> Yet, it is observed in the novel with the example of Ali and his definition of ‘civilised’ that it is still attached to the West, which is to say the concept still includes the definition of colonial inferiority within itself. In other words, Hassan Omar realises that in order to be civilised you need to be more than a local person but a foreigner in the land, which is almost a predetermined cultural conditioning.

From the first pages of the novel onwards, the cultural understanding of the terms such as culture and identity is located through their binary positions which cannot be restricted only to the term like culture and/or civilisation. In addition to the term(s), patriarchal societies are interpreted from a paradoxical perspective. Besides, in a patriarchal society, honour is supposed to be depicted in terms of sexuality; however, Gurnah ironically highlights a pretty different notion by intertwining the honour with violence in different forms “because those characters who are shown to be physically and emotionally violent are the same ones demonstrating a greater desire to be considered honourable.”<sup>333</sup> Through the embodiment of shame and honour dichotomy in the novel, we do come face to face with a rather different meaning of the already mentioned terms. Omar bin Said, as a father and husband, speaks of the significance of honour and how a man should be devoted and honourable; however, the irony in his advice is that he himself is not a man of honour, which he blurts out when he is drunk

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<sup>329</sup> Gurnah, *Memory of Departure*, 102.

<sup>330</sup> Gurnah, *Memory of Departure*, 102.

<sup>331</sup> Eagleton, *The Idea of Culture*, 54.

<sup>332</sup> Jenks, 151.

<sup>333</sup> Siundu, 108.

by whimpering “Once upon a time I was a man of honour.”<sup>334</sup> The understanding of cultural and social values that the reader expects to observe through the narration blurs the narrative most of the time. Omar bin Said through the narrative avows how significant it is to be devoted and honourable; however, his honour does not suffer from beating his children or raping his wife. The sustained position of shame in eastern societies is pretty powerful that they are nourished from prejudices which could easily be shaped and directed through shame. Shame in eastern societies is a sociocultural phenomenon: “[it] is intensely feared among the Arabs, and this fear is so pervasive that Arab society has been labeled a shame-oriented one.”<sup>335</sup> Consequently we may deduce from the cultural, religious, and identical paradox of Omar bin Said that the characters in the novel are the ones who do not comply with the quasi-Islamic social and cultural values for which they speak of without hesitation.

However, a striking point in the intertwining of the notion of honour and shame is the moment that their parents learn that Hassan and Said, his brother, make five-shilling by scavenging the dustbin because their behaviour is not a childish action but a “violation of the family honour that should be protected even in poverty.”<sup>336</sup> Surprisingly Omar bin Said correlates honour and sexuality from an unusual perspective. According to him, if his children look for what they do not have at home outside, which is the dustbin in this particular case, then they will try to find what they cannot get from the dustbin in the beds’ of other people.<sup>337</sup> All of these distort family honour result in a beating, of course; “He beat him [Said] with real anger and hate, the sweat streaming off his arms and down his legs. The cunt. And in the end he stood over him, feet wide apart, and shouted, *Have you had enough?*”<sup>338</sup> Although it was Hassan Omar who finds the money in the dustbin, their father thinks it is Said, not Hassan, so, he beats only him harshly, and Hassan Omar cannot confess to his father that it was not Said, but him, hence he would then beat him to death.

That night when Said is beaten harshly, his mother leaves a candle next to his bed which blazes Said’s clothes and newspapers in his room. Hassan Omar sees his brother

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<sup>334</sup> Gurnah, *Memory of Departure*, 55.

<sup>335</sup> W. Harold Glidden, “The Arab World,” *American Journal of Psychiatry*, 128.8, 1978, 984-988, 985.

<sup>336</sup> Siundu, 108.

<sup>337</sup> Gurnah, *Memory of Departure*, 13.

<sup>338</sup> Gurnah, *Memory of Departure*, 13.

on fire; however, he is not able to help him, he only burns his hands while trying to help. The fire in the room results in the death of his brother for which he will be blamed for the rest of his life; even during the praying and wailing time at home, his mother, while crying perilously in the arms of somebody, “returned round and pointed at me, screaming hysterically”<sup>339</sup> as the cause of the terrible event. Hassan Omar voices his pity on himself “they made me live years of guilt for a wrong I had not done.”<sup>340</sup> Though he is regarded guilty because of his brother’s death, it should be noted that he is only five years old at that time. Even if he is the first one to see the blazing of him, the family does not care about his psychological state, but blames him also in front of other people by pointing to him as the guilty party. The burden of his brother’s death marginalises him within the society he lives in because people expect much from him even if he is a child. Tine Steiner in her “A Conversation with Abdulrazak Gurnah” makes an emphasis on the social and familial situation Hassan Omar is faced with which Gurnah sums up as “...he [Hassan Omar] would not be a typical figure in that system or culture. And it’s precisely because he is so marginalized that he is so violent.”<sup>341</sup>

The physical and psychological violence in the novel is followed by the sexual violence on the mother figure by the father, which Hassan Omar also witnesses. When Hassan Omar is sick following his brother’s death, his mother shows the compassion him and spreads a bed to her son next to herself. Though the son sleeps with her, the drunken father comes home and in front of his eyes, he rapes the mother. It should be noted rape has been a colonial idea through the colonial history which can be probed from pretty different perspectives in a paradoxical way with its double standards upon the coloniser and the colonised. One of the very first examples of the colonial gaze on the issues regarding the woman and her body is undoubtedly E. M. Forster’s *A Passage to India*,<sup>342</sup> which is set in India during the Indian independence movement against British colonial rule. Dr. Aziz, an Indian physician, visits the Marabar Caves to accompany Mrs. Moore and Adela, and he is accused of sexually assaulting Adela. As he is an Indian, he is accused of such an insulting behaviour without enough proof even

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<sup>339</sup> Gurnah, *Memory of Departure*, 14.

<sup>340</sup> Gurnah, *Memory of Departure*, 26.

<sup>341</sup> Steiner, “A Conversation with Abdulrazak Gurnah,” 165.

<sup>342</sup> E. M. Forster, *A Passage to India*, Rosetta Books, New York 2002.

if his innocence is finally proved. Throughout the narration, it is witnessed in the novel that there is a prejudicial narrative against coloured people in terms of sexuality in addition to religious, racial and other sorts of ‘othering’ behaviour.

In addition to the fictional example on the double standardised body politics on coloured people, a rape occurrence can be read from archival records to embody its real-life facts. On April 2, 1850, in a British colony in Africa, Anna Simpson reports that she has been raped by Damon Booyesen, an eighteen-year old worker boy. From the full name of the victim it might be supposed that she is not coloured; however, even if no reference is made to the racial origin of the boy, from the information he gives, such as his friends’ names, familial names and surname, it is interpreted that that he is coloured. Booyesen, in front of the judge, accepts all the accusations, and he is sentenced to death. During the following months, it is confessed by the justice that there is an atrocious mistake in sentencing him to death because “The victim, a woman Menzies [Justice] had thought was white, had turned out to be of a different racial identity.”<sup>343</sup> The prominent inhabitants of the colony (prominent should be read as white) talk to the justice a few months later and agree upon the fact that the woman is an infamous one having affairs with the boy before. As a consequence of such a development, the boy’s death sentence turns into an imprisonment with labour. It is significant to note that, the respectability of a woman in a colony is closely connected with the racial issues within colonial discourse.<sup>344</sup>

Rape as a colonial fact and event is interpreted from a familial perspective through domestic violence. Even if rape may not be regarded as a spousal/marital issue, the violence that Omar bin Said practised upon his wife should be seen as a tool of such a fact. Omar bin Said is pretty aware of the unwillingness of his wife, which he utters “You are trying to keep me out. Because of him! What good is he anyway? Oh my mother, why do you want to annoy me?”<sup>345</sup> It is obvious from his speech that his own mother is pretty close to hear his sexual violence against his wife. Hassan Omar,

<sup>343</sup> Pamela Scully, “Rape, Race, and Colonial Culture: The Sexual Politics of Identity in the Nineteenth-Century Cape Colony, South Africa,” *The American Historical Review*, Vol. 100, No 2, April 1995, 335-359, 336.

<sup>344</sup> For further on the archival reference can be found on Cape Achieves or the African Studies Library, University of Cape Town, Cape Achieves, Volonial Office 599, Preliminary Examination held at Schoonberg Lange Kloof, George Division, April 2, 1850, enclosure in letter from Justice William Menzies to Governor Harry Smith, September 27, 1850. See also: Scully, 335-337.

<sup>345</sup> Gurnah, *Memory of Departure*, 17.

inappropriately, is exposed to his father's assaulting and at the moment that his father realises him to be in the room "Why do you have to bring him here? You are trying to keep out...for that dirty little murderer: What do you take me for, you snivelling bitch?"<sup>346</sup> Hassan Omar witnesses that his father tears her *kanga*, cloth, and his movements on the top of her, and then he cannot stand seeing the rest and closes his eyes. While moving on her top, Omar bin Said calls his mother and says "come and see, my old woman, come and watch me killing her."<sup>347</sup> So, everybody in the house somehow witnesses the violent sexual intercourse.

The sexual violence of the novel, via the reflections of whores and also the rape of Hassan Omar's mother by his father, is ushered in by the violence of the political atmosphere of Tanzania. The novel is set just before the independence of the country. The hatred and violence of people are undoubtedly triggered and blown up by the struggle for independence. As Foucault reveals "where there is power, there is resistance [...] this resistance is never in a position of exteriority in relation to power."<sup>348</sup> the language used by the people to get their independence teaches more about hatred and violence. The connection between hatred/violence and independence is uttered as follows: "Independence taught us enough of the violent hatred that the rest of the country felt for the history that we had been part of...It had been different during the struggle to rid ourselves of the British. We had then revelled in our oneness, speaking words of tolerance for past wrongs, forgiving ourselves for the horrors of our history and fooling only ourselves."<sup>349</sup>

What is comprehended from that depiction related to violence, hatred, and independence contradicts with the ideas of Frantz Fanon who claims that "The past is revered. The culture which has been retrieved from the past to be displayed in its entire splendor is not his national culture."<sup>350</sup> What Fanon has said and what we observe in the narration direct us, the reader, to interrogate what happens to the local culture of the colonised after the struggle for independence. However, it is clearly stated in the narration that independence, although it seemed as offering a hope inspiring future to

<sup>346</sup> Gurnah, *Memory of Departure*, 17.

<sup>347</sup> Gurnah, *Memory of Departure*, 17.

<sup>348</sup> Michel Foucault, *The History of Sexuality Vol. 1 An Introduction*, Robert Hurley (Trans.), Vintage Books, New York, 1990, 95.

<sup>349</sup> Gurnah, *Memory of Departure*, 42

<sup>350</sup> Fanon, "On National Culture," 150.

everyone, “[a]fter three years of independence, it was clear that the future had to be sought elsewhere.”<sup>351</sup> Self contradicted characters in the novel put forth the idea that a colonised nation cannot be as it was in the past neither culturally nor socially. Being an immoral character, even Omar bin Said is once a man of honour who was the grandson of a well-known family: “In his youth he had terrorised the streets and the colonial authorities had turned a blind eye to him, not wishing to damage their relations with his powerful family.”<sup>352</sup> The change in Omar bin Said is very symbolic and essential to analyse the metamorphosis of a formerly colonised nation where the values and interpretation of concepts have become vague.

Omar bin Said does not know much about why and how he has turned into a man of immorality; however, it might be consistently apprehended that he does not miss any chance to beat and demotivate his son. Hassan Omar who is trying to flee from the limitations of his life and his father, sees his only chance in escaping to England by being able to get a scholarship; however, he first goes to Nairobi, where his maternal uncle who disinherited his mother lives together with his daughter, Salma. The travel from Kenge to Nairobi is rather adventurous for Hassan Omar in terms of his first experience with his accompanying friend, Moses Mwinyi. Moses makes a good impression on Hassan Omar as he is also a student at university in Nairobi, which Hassan Omar greatly appreciates. Moses colours their travel with his stories and memories, though he is most of the time indifferent and unenthusiastic to answer the questions of curious Hassan Omar, who does not know what he is to meet there in Nairobi.

Hassan Omar as a boy from the country does not feel self-confident when he arrives at Nairobi because Salma’s gaze at him makes him feel like a “beggar.”<sup>353</sup> The poverty of Hassan Omar and his family is sometimes estimated and sometimes uttered; however, when he arrives at his uncle’s house, it turns into an embarrassing emotion. Hassan Omar feels embarrassed because of his poverty and being a country boy in a big city and even his alienation from his own relatives can be connected with the colonial history undoubtedly to some extent. From cultural perspective, even if Hassan Omar is

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<sup>351</sup> Gurnah, *Memory of Departure*, 28.

<sup>352</sup> Gurnah, *Memory of Departure*, 38.

<sup>353</sup> Gurnah, *Memory of Departure*, 84.

from a small village where people suffer from the struggle for independence on the aspect of violent hatred, he is bewildered by the distortion of language at his uncle's home. One of the outstanding reasons for Hassan Omar's bewilderment is assuredly that language spoken at home, which has always been a universal and non-problematic term, has a quite significant role on cultural sense. It should also be noted that even if the novel is written in English, Hassan Omar mentions the words which are used in English as if the whole novel is in Swahili; for example, when he talks to his cousin Salma she says that "Daddy told me you would be coming..."<sup>354</sup> What surprises Hassan Omar with Selma's speech is that "'Daddy!'" She had used the English word. I knew it. And I felt sure that they would eat with knives and forks and have afternoon tea."<sup>355</sup> Hassan Omar instantly links the English word with the afternoon tea as he knows very well that it is an English tradition. Even worse for him is the moment when he greets one of the servants in Swahili and is replied back in English: "Good morning, sir."<sup>356</sup> Ngugi wa Thiong'o in his book *Decolonizing the Mind* analyses the use of language and its sense of the definition of one's own self: "hence language has always been at the heart of the two contending social forces [imperialism and the struggle for liberation from imperialism] in the Africa of the twentieth century."<sup>357</sup> To see that Salma speaks in English is rather confusing for Hassan Omar because of the fact that the struggle for independence loses all its cultural meaning in the sense of language partially.

Belonging, as an indicator of choosing which language to belong, is formed through social locations, collective culture, and attachments as well as the determination of the terms from collective conscious, hence similar social locations and cultural attachments are the representatives of identifying oneself with the same community or nation; that is why, language becomes an inseparable component of culture. In other words, "the rhetoric of nation includes [...] culture including some combination of language."<sup>358</sup> Language grows an identification of belonging which is incredibly close to the definition of home. Although, from a first impression, 'home' seems to be a comparably smooth and trouble-free concept, and even a non-political and global value

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<sup>354</sup> Gurnah, *Memory of Departure*, 87.

<sup>355</sup> Gurnah, *Memory of Departure*, 87.

<sup>356</sup> Gurnah, *Memory of Departure*, 87.

<sup>357</sup> Ngũgĩ wa Thiong'o, *Decolonizing the Mind: The Politics of Language in African Literature*, Zimbabwe Publishing House, Zimbabwe 1994, 4.

<sup>358</sup> Yuval-Davis, 83.

one which we all, regardless of nations and borders with its cultural evocation, accomplice with warmth and familiarity. In the postcolonial context 'home' becomes an ambivalent concept which waits there to be deconstructed by the postcolonial critics and authors. In other words, the universality of home is at stake in the hands of the postcolonial as "home has come to be associated with the exclusionary machinery of nationalism."<sup>359</sup>

The concept of home with its definition together with location and locating has been greatly changed through the last century; it "has been re-rooted and re-routed in fiction written in English by colonisers."<sup>360</sup> The struggle for independence and independence itself have been crucial for the colonised as they have now become the ones who reflect themselves in English in order to mirror the drawback and disadvantages of colonialism, that is why, "home" develops into a term which is almost impossible to define as it loses its basic sense of location by being torn between the colonised and coloniser in terms of culture; therefore "At times home is nowhere. At times one only knows extreme estrangement and alienation. Then home is no longer just one place. It is locations."<sup>361</sup> Although home loses its universal and unproblematic meaning by referring to more than one place, it should also be figured out that there are still places which people find more 'homy' in terms of its evocations as with Hassan Omar. Hassan, despite feeling alienated at his own home, still identifies himself within it: "I knew I would have to go home because I belonged to them. If I did not return, they would come to seek me. Then they would beat me and love me and remind me of God's words. In and out of the rooms and into the yard they would chase me, beating my flesh."<sup>362</sup>

It should also be noted that the underlying reason why and how the concept of home has changed its historic and sociocultural meaning is the change in the policy of language in the old colonies. For example, to clarify, in Kenya, as in many other

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<sup>359</sup> Lucinda Newns, "Homelessness and the refugee: De-Valorizing displacement in Abdulrazak Gurnah's *By the Sea*", *Journal of Postcolonial Writing*, Vol. 51, No. 5, 2015, 506-518, 506.

<sup>360</sup> Rosemarry Marangoly George, *The Politics of Home Postcolonial Relocations and Twentieth-Century Fiction*, Cambridge University Press, London 1996, 1.

<sup>361</sup> Bell Hooks, "Choosing the Margin as Space of Radical Openness", *Yearnings: Race, Gender and Cultural Politics*, Routledge, New York 2014, 203-209, 205, 1989.

<https://sachafrey.files.wordpress.com/2009/11/choosing-the-margin-as-a-space-of-radical-openness-ss-3301.pdf>, Date Accessed: 10.10.2016.

<sup>362</sup> Gurnah, *Memory of Departure*, 10.

African countries, Western cultural dominance has been subsidised through the postcolonial political and cultural systems. As Musa W. Dube has proposed in his paper “Postcoloniality, Feminist Spaces and Religion” the Western reflections in the colonies cannot be demolished at ease for the reason that city planning and architecture still reflect the Western dominance with hospitals, schools and so on and so forth.<sup>363</sup> In addition to the construction of cities in Western style, language of education policy has been shaped in accordance with the colonial dominance; even if African languages had been taught at schools before independence, after the independence, English has been taught from nursery to university. As a consequence of such a language policy, there occurred a thorough break between “the language they were actually using in their own homes and the languages they were using in schools to conceptualise the world.”<sup>364</sup> Taking Kenya as an instance for language policy in a former colony, it might be suggested that African people have come face to face with an oppositional educational language system which they cannot adopt in their lives conveniently because of the fact that they are backed into a corner of two cultures and two languages, which makes it impossible to make a distinction between two cultures and languages as it is no longer possible to answer clearly the question “[w]here does one culture begin and another end when they are housed in the same person?”<sup>365</sup>

Despite being inside and outside both cultures, the culture of the coloniser and of the colonised, is extraordinary from many aspects, another perspective that makes the novel unique is its way of uttering homosexuality in closed societies in Africa as a cultural phenomenon. *Memory of Departure* “disrupt[s] the association of Africa with sexual conservatism and purity ... and ... argue[s] that homosexuality is not as rare in African societies as might be suggested by the West/African dichotomy, which claims the West as the site of sexual experimentation and decadence and Africa as a space of Edenic heterosexual purity.”<sup>366</sup> From the beginning of the novel, a particular interest in

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<sup>363</sup> Musa W. Dube, “Postcoloniality, Feminist Spaces, and Religion” in *Postcolonialism, Feminism, and Religious Discourse*, Laura E. Donaldson and Kwok Pui-lan (Eds.), Routledge, New York, London 2002, 100-122, 108-109.

<sup>364</sup> Ngugi Wa Thiongo, *Moving the Centre The Struggle for Cultural Freedoms*, James Curry, London 1992, 108.

<sup>365</sup> Susheila Nasta, *Home Truths: Fictions of the South Asian Diaspora in Britain*, Palgrave Macmillan, New York, Hong Kong 2002, 15.

<sup>366</sup> Evan Mwangi, *Africa Writers Back to Self: Metafiction, Gender and Sexuality*, SUNY Press, Albany 2009, 189.

homosexuality is pretty obvious enough not to go unnoticed; however, the writer's use of homosexuality in the novel deludes the reader as the concept refers to various sexual intercourses ranging from pederasty to consensual sexual intercourse which are equivocal among religious people, activists, writers, and also, the government.<sup>367</sup>

Interestingly, though homosexuality is presented as a common occurrence, it is also a taboo which people cannot talk about frankly within the public, especially at Bwana Ahmad's house where Ali, the cook, and Hassan Omar have a little speech below their breath. While talking about civilisation, Ali, to show his revulsion and surprise, suddenly launches forth on his speech with homosexuality by saying "men and men have sex."<sup>368</sup> Hassan Omar bewilderedly gets suspicious about Ali thinking that he might have been instructed to talk about this very particular topic to give him the tension about his father's past. While Ali continues his speech about the punishment of such a crime which must surely be imprisonment, Hassan Omar remembers his shame out of his father's sexual intercourse. His shame because of his father's guilt is so high-pressure that the only thing he might think of at this very particular moment is to leave the house and go back home which he hates also because he now believes in that "...we deserved no better. The whole world holds us in contempt."<sup>369</sup> In *Black Skin White Masks*, Fanon refers to Western canon and the way of life to eliminate homosexuality from the East and its way of life which leaves no ground for homosexuality in Eastern societies. To clarify in his theory he uses Martinique as an example where he claims there is not a thing like homosexuality which can be explained, according to him, with the absence of the Oedipus complex in specifically Antilles but generally within the colonies. He goes on with his argument by saying that "Jung consistently identifies the foreign with the obscure, with the tendency to evil,"<sup>370</sup> which shows that the accordance with evil in this particular situation should be inferred as homosexuality. Though Fanon uses such a theory to expel the term in Eastern societies, Gurnah uses such a term to show the degeneration within the society after the independence gained from the coloniser.

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<sup>367</sup> For a detailed study on the sexuality see: Ezekiel Kimani Kaigai, "Sexuality in Memory of Departure" in *Encountering Strange Lands: Migrant Texture in Abdulrazak Gurnah's Fiction* PhD Dissertation, Faculty of Arts and Social Sciences at Stellenbosch University 2014, 38-58.

<sup>368</sup> Gurnah, *Memory of Departure*, 102.

<sup>369</sup> Gurnah, *Memory of Departure*, 103.

<sup>370</sup> Fanon, *Black Skin White Masks*, 147.

*Memory of Departure* presents the reader an overture to interpret homosexuality in closed and conservative societies through multiple paradoxes in the narrative with homophobic characters. The arguable point in the narrative is that Omar bin Said is a homosexual who is also surprisingly a homophobic. Using such a paradox, the ironic conjunction of Omar bin Said, the novel discloses the incoherence of its characters and underlines the gendered violence of male dominance in a patriarchal society used to demand obedience to an incomprehensible morality which is notional, at best. However, homophobia entails the characters into violence even from childhood. Abbas, a classmate of Hassan, for example, is from a rich family and knowing that Hassan is from a poor family, he gives a penny every single school day to Hassan to have homosexual intercourse with him, which all the school knows but overlooks because of his familial wealth. Abbas is an irritating character who peeps him most of the time and if Hassan “looked his direction, he would slowly wet his lips with his tongue. I knew that one day he would try to touch me, he would try to shame me in front of all the other boys.”<sup>371</sup> Being aware of how terrible results such an attempt will cause, he finds himself prone to violence: “I thought that if he did I would bring a knife to school and kill him.”<sup>372</sup> To state it differently, since his childhood homosexuality and violence have been coextensive and concentric, one always includes the other inherently as a consequence of those social and cultural norms.

Through the novel it is observed that homosexuality is not reflected as an identity indicator but a way of moral degeneration at its simplest way. Besides homosexuality, it should also be noted that there is hypocrisy between man and woman and their sexual choice on the way that male prostitution is defined as homosexual while female’s is a moral decay. “Yet, in neither case are these activities shown to be sources of sexual pleasure: they are markers of deviance from a culturally, religiously and politically enforced morality and from heteronormativity.”<sup>373</sup> From the very beginning of the narrative, the point to prostitution is acknowledged with pejorative words like “wizened prostitution” and “painted homosexuals,”<sup>374</sup> which forces the reader to think that these are the statuses in that society of marginalisation and failure as mentioned at the very

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<sup>371</sup> Gurnah, *Memory of Departure*, 25.

<sup>372</sup> Gurnah, *Memory of Departure*, 25.

<sup>373</sup> Kaigai, *Encountering Strange Lands*, 45.

<sup>374</sup> Gurnah, *Memory of Departure*, 5.

beginning. The understanding of marginalising them is not only restricted to the narrator and people of Kenge but to the others, Moses says that Kenge is a dead place only with its brothels and homosexuals.<sup>375</sup> Though Moses seems like a guy who has intellectual accumulation on a lot of things through his educational background by what Bwana Ahmed speaks about him Hassan Omar is demoralised because he is not the man that he speaks of but a “flunkey boy, a nobody. ... He is a pimp, he gets women for these tourists.”<sup>376</sup> To both readers’ and Hassan Omar’s surprise, he tries not to show who he is by criticising Kenge and the people living there.

Hassan Omar, during his stay with Bwana Ahmed in Nairobi wants to know about Salma’s mother; however he learns nothing though he asks. The relation between Hassan Omar and Salma is in fact very vulnerable as it is probable that Bwana Ahmed might learn about it. Through the time that Hassan Omar stays with his uncle, he realises that he treats him just like one of his possessions, which disturbs Hassan Omar very much, therefore, he decides to leave Nairobi without deciding his next step. The night that he speaks to Salma about his wish to leave, Salma talks about her mother and her suicide which surprises him; however, Salma stunningly does not know why her mother committed suicide and she confesses that it is impossible to ask about this terrible event to her father. Their relation is sealed with the promises they give at the end of the night. Bwana Ahmed, who realises what is happening around him, kicks Hassan Omar out of the house by saying all the insulting things to hurt him such as “You’re an animal.” and “What kind of a disgusting animal are you?”<sup>377</sup> Bwana Ahmed until the very last minute manages to hide that he already knows about his father’s shame which he brought the family by bugging to a little boy, but the very last minute he says “The son of such a man could not be expected to behave too differently.”<sup>378</sup> It can be suggested that the shame that his father brought to the family is like a curse over his head that follows Hassan Omar wherever he goes. Until the very last minute, it is supposed that his father’s shame is away from Hassan Omar, but Bwana Ahmed makes it pretty clear that he is also embarrassed through the shame of his father. As soon as Hassan Omar leaves his uncle’s house, he goes to Mariam’s house, a friend of Salma,

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<sup>375</sup> Gurnah, *Memory of Departure*, 69.

<sup>376</sup> Gurnah, *Memory of Departure*, 122.

<sup>377</sup> Gurnah, *Memory of Departure*, 133.

<sup>378</sup> Gurnah, *Memory of Departure*, 132.

where he grasps the fact about Salma's mother that she was locked into a room because Bwana Ahmed thought she had an affair with a friend of him who had been staying in their house for a while. Salma's mother as locked in her house reminds us of the very concept of 'madwoman in the attic' in *Jane Eyre* by Charlotte Bronte, which is coined by feminist critics Sandra Gilbert and Susan Gubar. Salma's mother is also described like a mad woman: "She looked like a mad woman filthy hair and rags."<sup>379</sup> Entrapment in the room [attic] very closely evokes Bertha Mason, both of who prefer to commit suicide instead of staying imprisoned. The violence over or upon woman is pretty obvious and not to go unnoticed, it might be suggested that male-dominated violence leaves no chance other than suicide.

With an ironic and iconic reading of honour, homosexuality, male violence and dominance through patriarchy, *Memory of Departure* ends with Hassan standing on the boat looking back to the land while longing for a firmer ground. In an interview, Gurnah is asked whether the longing for a firmer ground is a metaphor which blurs the boundaries between arrival and noticing where to stand, and he answers by referring to the position of weakness and also a subjective position: "A position where, if you're making an argument that says things are more complicated than they seem, it seems to me that you're already positioning yourself as somebody who cannot speak authoritatively. That too is a position of weakness.... But it's not really a true wish, because if you do have firmer ground then you lose the capacity for complexity."<sup>380</sup> It is also rather symbolic that the novel starts next to the sea and ends there which "acts as both the marker and means of departure."<sup>381</sup> Sea throughout history has stood for various symbols ranging from danger and isolation to adventure and unification. From Homer's *Iliad* and *Odyssey* to very contemporary times, the sea has been a central symbol and figure which has been used by various authors, poets, travellers, directors and more. In *Memory of Departure*, it represents departure for new beginnings to some extent and the dreams of Hassan Omar to change his life.

The last chapter of the novel is formed as a letter from Hassan, who finds a job on a ship to be able to pay the university fee to his cousin Selma. His job on the ship keeps

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<sup>379</sup> Gurnah, *Memory of Departure*, 138.

<sup>380</sup> Steiner, 161.

<sup>381</sup> Charné Lavery, "White-Washed Minarets and Slimy Gutters: Abdulrazak Gurnah, Narrative Form and Indian Ocean Space", *English Studies in Africa*, 56:1, 2013, 117-127, 119.

him away from home. Although it might be tough to be away from home, it makes Hassan Omar somehow contended; he strikingly shares with Salma that he misses home “I think a great deal about home and about my people, and about the way things were with them. I feel such pain about leaving that place. Who would have thought of it? I never thought I would miss that land. Now I am afraid that might forget it all. I am homesick.”<sup>382</sup> And he feels an exilic “I am in exile, I tell myself. It makes it easier to bear this feeling because I can give it a name that does not shame me.”<sup>383</sup> It might be inferred from cultural background which Hassan Omar grows up that as a man he had better feel exilic rather than homesick. What Hassan Omar feels about home and being away from home evokes what Edward Said once wrote about exile: “Exile is not, after all, a matter of choice: you are born into it, or it happens to you. But, provided that the exile refuses to sit on the sidelines nursing a wound, there are things to be learned: he or she must cultivate a scrupulous (not indulgent or sulky) subjectivity.”<sup>384</sup> In other words, Hassan Omar’s exile, despite not being a choice, matures him. He is also aware of it in his letter where he writes his dream about turning back to Salma, which represents metaphorically belonging to someone, or somewhere looking for a home(land).

From the very beginning of the novel, there is a tie between Hassan Omar and the sea which he also utters: “The sea air was good for the pain in my chest.”<sup>385</sup> The positive atmosphere that the sea gives to Hassan Omar turns out to be a kind of addiction through the end of novel, which Hassan Omar confesses in his letter to Selma “Perhaps it’s something to do with the sea. It is so indescribably desolate and hostile. When the sea is rough, our little craft bobs on billions of cubic miles of creation as if it were not even a fragment of existence. At the other times the sea is so calm, so beautifully bright and glistening, so solid-seeming, and treacherous. I hanker for the feel of good, solid earth under my feet.”<sup>386</sup> In other words, it might be suggested that Hassan’s escape from the limitations of his poor life ends up in the sea which has always been an inseparable part of his life from his childhood to offer him new beginnings. His letter to Salma from the ship leaves the reader in nothingness related to

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<sup>382</sup> Gurnah, *Memory of Departure*, 158.

<sup>383</sup> Gurnah, *Memory of Departure*, 159.

<sup>384</sup> Edward Said, *Reflections on Exile and Other Essays*, Harvard University Press, Cambridge Massachusetts 2000, 184.

<sup>385</sup> Gurnah, *Memory of Departure*, 9.

<sup>386</sup> Gurnah, *Memory of Departure*, 159.

the future of their affair; however, the promising atmosphere of the sea leaves a hope-inspiring expectation for the future. It seems the cultural, social, religious, and economic limitations of Hassan's poor life might be overcome through the life that the sea proposes to him where actually he looks for a home(land). Although Hassan Omar, as with the other characters of Gurnah, does not have traditional and primeval ties of belonging, he is peculiarly "homeless in the culture [he] belongs to."<sup>387</sup> Rather significantly, in his entire struggle against life, he agonises unambiguously to uncover a home(land) which he fails to find with his maternal family but manages to find with Salma. Hence, home(land) grows into a place precisely connected and correlated with a person rather than a geography. As a consequence, Hassan Omar turns upside down what is expected and grasped from the traditional understanding of home(land) by connecting it with Salma.

### 3.2. HOME(ING) DESIRE IN *FURY*

*Fury*, published in 2001 "only weeks before the notorious events of 9/11,"<sup>388</sup> has a very similar approach to the rhetoric of belonging and non-belonging of *Ground beneath her Feet*, and these two novels of his are pretty significant in the sense that they have been written after the *fatwa* was issued. Instead of evaluating Rushdie's most recent pieces from their mutual attitudes to similar concerns, a thoroughly ideological shifting idea in his writing is inspected, though the first clues of such a shifting is hinted in his non-fiction, *Step Across This Line*. Rushdie in his previous writing hardly ever attributes or locates his imaginative geography to Europe or America but he focuses on the Indian subcontinent where he locates western-educated Indian characters who experience a kind of 'unfitting' in the sense of culture and/or religion, as a consequence of their western education. In *Fury* and *The Ground beneath her Feet*, it is witnessed that the previous assumptions based upon the Indian subcontinent are consolidated unlike his previous writing. Notwithstanding the fact that the latter one locates the

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<sup>387</sup> Erik Falk, *Subject and History in Selected Works by Abdulrazak Gurnah, Yvonne Vera, and David Dabydeen*, Universitetsstryckeriet Karlstad, 2007, 33 (Dissertation) <http://www.diva-portal.org/smash/get/diva2:6399/fulltext01>, Date Accessed: 12. 08.2016.

<sup>388</sup> Ines Detmers "Global Minds and Local Mentalities 'Topographies of Terror' in Salman Rushdie's *Fury* and *Shalimar the Clown*", *Local Natures, Global Responsibilities Ecocritical Perspectives on the New English Literature*, Laurenz Volkmann, Nancy Grimm, Ines Detmers, and Katrin Thomson (Eds.), Rodopi, Amsterdam, New York 2010, 351-364, 356.

Indian subcontinent in substantial proportion by using Bombay as a part of his narrative, *Fury* centralises almost totally on the Western world except for few ambiguous references to the childhood of Malik Solanka, its protagonist. In short, Rushdie's use of postcolonial space converts into a hegemonic space after the *fatwa*, where he embraces the superpower of the global world. In addition to geographical relocation in Rushdie's writing, "globalisation, driven by the irresistible energies of consumer capitalism"<sup>389</sup> is unmitigated.

The shift in Rushdie's writing is not only something which shall be traced in his non-fiction or the post-*fatwa* period. In one of his interviews a few years prior to the publication of *Fury*, he remarks that he is eager to write about 'globalisation' as a consequence of accelerating cultural changes all of which are implicit and traceable within the concept.<sup>390</sup> Therefore, *Fury* celebrates the problematic attributes of the multicultural modern society having experienced a postcolonial disintegration and integration which are also problematic of the global world. Rushdie's endeavour to loom the global space as an alternative to the postcolonial space is inevitably followed in *Fury*, though, it shall be demanded that the *fatwa*, dislocating Rushdie both physically and imaginatively in the sense of his literary world, is the one of the immense motivators of such a novel dealing with global issues rather than postcolonial spaces where religion is still regarded as untouchable and dogmatic, especially from a western or westernised eye.

The novel is Rushdie's American axes novel and it also consists of autobiographical characteristics. The novel depicts the struggle of a professor of philosophy whose only intent is to escape from himself and his demons, the furies. Solanka is an Indian-British, Cambridge-educated professor who left Bombay for the reason that it does not create in him a sense of belonging, and he settles in England where his life behaves quite generous to him by giving him a son and a wife, in other words, he is a self-exiled character; however, his home in there ends when he finds himself next to his son's bed with a knife. The novel, in addition to its belonging and home(ing) themes, makes use of the Islamic story of Abraham (Ibrahim) by twisting and

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<sup>389</sup> Mondal, 169.

<sup>390</sup> Salman Rushdie, "Interview with Bruno Lesprit", *Le Monde*, Christopher Rollanson, "Rushdie's Un-Indian Music: *The Ground Beneath Her Feet*," *Studies in Indian Writing in English*, Rajeshwar Mittapalli Pier Paolo Piciucco (Eds.), 122-157.

reversing it with its protagonist Solanka related to sacrificing. According to Erik Borgman: "Solanka is not only a retired professional historian of ideas, but he embodies the ideas of our historic episode by being a travesty of Abraham-Ibrahim- in the Koran."<sup>391</sup> In other words, belonging, home(ing) and Quranic stories are a set of familiar themes in *Fury*.

Additively, under the dominant inspiration of the Quranic Abraham story, Rushdie refers to the multicultural ideas of globalisation in the novel through New York, where cultural margins including all sets of difference can exist together by blurring boundaries. If examined critically, the globalisation and cosmopolitanism in New York, which ostensibly espouses a world without boundaries and frontiers can frequently be recognised to be complicit with the very belonging and home(ing) it fundamentally opposes. As if to underscore the point in *Fury*, Rushdie recycles myths of the American dream which are a set of ideas for everyone regardless of circumstances of birth such as geography, ethnicity, religion, culture and so forth.

The non-belonging in the novel firstly seems precipitated by immigration as what we understand by 'belonging' supposedly refers to belong to 'home' in terms of locality, to a culture, and to a religion. Nadia Lovell palpably discloses her ideas concerned with belonging: "belonging and locality as markers of identity often extend beyond individual experiences and nostalgic longing for a particular place,"<sup>392</sup> however, she also places emphasis on the way the understanding of belonging and non-belonging of people is clearly affected by multiculturalism and globalisation whereas between these two there appears to be a global conflict, which means the more globalised you are or a culture is, the more one, or culture, becomes 'non-belonged:' "...the interface between localized understandings of belonging, locality and identity often seem to conflict with wider national and international political, economic and social interests."<sup>393</sup> In short, *Fury* uses globalisation and multiculturalism as a means of forgetting one's hybrid self to establish a new non-belonging one.

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<sup>391</sup> Erik Borgman, "Responsibly Performing Vulnerability: Salman Rushdie's *Fury* and Edgar Laurence Doctorow's *City of God*," in *Theology and Literature Rethinking Reader Responsibility*, Gaye Williams Ortiz and Clara A. B. Joseph (Eds.), Palgrave Macmillan, New York 2006, 147-172, 150.

<sup>392</sup> Nadia Lovell "Introduction", *Locality and Belonging*, Nadia Lovell (Ed.), Routledge, London and New York 1998, 1-24, 15.

<sup>393</sup> Lovell, 15.

Through Malik Solanka, Rushdie engages in a world of individuality and community in the postcolonial period which the very notions of culture and identity are shaken as an underlying consequence of (ex)colonised hybrid conception of culture. The essential point ostensibly crafted in the novel is to force the reader into interrogating the roots of one related also with a globalised world. Along with the intermingled conceptions, the focal point turns into the visionary point of the novel by the reviewers and critics who mostly underline Rushdie's prophetic and forecasting but uncanny vision just before the events of 9/11 in America.

The novel was published in 2001, just weeks before the 9/11 events which becomes an outset that western civilisation challenges the idea of hybridity having been a shield in multicultural and multinational communities of the western world. At the very beginning of chapter six of the novel we witness a Muslim taxi-driver, Ali Manju, in the streets of New York who releases cuss words with his Urdu accent: "Islam will cleanse this street of godless motherfucker bad drivers."<sup>394</sup> Thus the novel uncannily presents a prophetic vision of the events of 9/11 which the perception of hybridity entirely changed. Mita Banerjee analyses, in one of her essays, post-9/11 events and refers to the German newspaper, *Die Zeit*, a liberal one, which queries whether such an event may occur in Germany as it consists of multicultural and multinational elements within itself.<sup>395</sup> Banerjee's argument on multinationalism and multiculturalism in the postcolonial context is utterly based on the relation between culture and colour: "a brown face is said to index cultural difference, even incompatibility."<sup>396</sup> Akin to, but an inversion of, Banerjee's perspective, Rushdie possesses Ali Manju as a cultural difference in New York who pins the very idea of incompatibility in the sense of "non-homes."<sup>397</sup> Rushdie, through Ali Manju, besides, implements an unfamiliar effect on the reader providing a deeply critical perspective related with nonwestern characters

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<sup>394</sup> Rushdie, *Fury*, Vintage, London, 2002, 65. Subsequent references are to this edition.

<sup>395</sup> See: Mita Banerjee, "Postethnicity and Postcommunism in Hanif Kureishi's *Gabriel's Gift* and Salman Rushdie's *Fury*," *Reconstructing Hybridity Post-Colonial Studies in Transition*, Joel Kuortti and Jopi Nyman (Eds.), Rodopi, Amsterdam, New York 2007, 309-324, 309-10.

<sup>396</sup> Banerjee, 310.

<sup>397</sup> Lucinda Newns uses the term non-homes in her essay "Homelessness and the Refugee: Devalorizing Displacement in Abdulrazak Gurnah's *By the Sea*" to refer to not holding a particular and determined condition and feeling of home in its traditional understanding. She states that she uses 'non-homes' "to stand for places that carry the formal qualities of a home but does not provide the kind of psychic support that Young deems necessary for a sense of *homeliness*." Newns, 513. Whenever the term non-homes is used in the body of this text, the reference, meaning, and evocations would be that of Newns's.

portraying western perceptions and lifestyles. In other words, Rushdie manipulates a “defamiliarizing effect on the reader, and parallels the displacement Western readers might feel when forced to look at the West through the eyes of Eastern characters.”<sup>398</sup>

*Fury* is pretty rich in the sense that it possesses a huge debt to cultural prosperousness regarding the accents it shelters within itself. Minor characters within the narration are provided with an eternal magnet by the city of New York, which stands for a melting pot for almost all migrants. The entire minor characters, also including the major ones to be frank, speak in different accents which also reflect their cultural inheritance coming from their roots; there is a Panjabi construction worker, a German-Jewish plumber, and a Polish cleaner and so forth all representing different social statuses within the society while also carrying their own cultural backgrounds through their accents in New York where cultural creation functions as a sort of reconstruction of cultural colonial encounters. When the fact that colonialism forced the people to speak the language of the coloniser is revisited, it is espied that post colonialism, rather than forcing one to speak its dominant language, swirls people to the culturally hybrid centres where they can and cannot be themselves. On that basis “New York’s slippery arenas of cultural geography provide a veritable ground for a ‘war of ideas.’”<sup>399</sup> Hence it is not unanticipated to recognise that New York proposes and ‘melts’ the cultural and intellectual differences with its unique status of being an immigrant city.

Malik Solanka, in this regard, proposes a culturally lost appearance who looks for a denial of memory. Trying to escape from his furies, Malik Solanka finds himself in New York as a consequence of finding himself next to his son’s bed holding a knife. The knife in Malik Solanka’s life is incredibly momentous, so much so that it inherently forces him to leave his family behind. He correlates his guilt, attempt to kill his wife and son, with Shakespeare’s famous tragedy *Macbeth*,<sup>400</sup> where Lady Macbeth persuades her husband to murder King Duncan in order to consolidate the opportunity for her husband Macbeth to take over the position of king with a knife and leaves the bloody knife to the two chamberlains’ bed who were drunken so that they would remember

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<sup>398</sup> Judith Leggatt, “Other Worlds, Other Selves: Science Fiction in Salman Rushdie’s *The Ground beneath Her Feet*”, *ARIEL: A Review of International English Literatures* 33.1, 2002, 105-125, 116.

<sup>399</sup> Detmers, 358.

<sup>400</sup> William Shakespeare, *Macbeth*, A. R. Braunmuller (Ed.), Cambridge University Press, Cambridge 1999.

nothing concerning their actions. Malik Solanka, “like guilty Macbeth,”<sup>401</sup> feels the burden of his guilt which inevitably requires him to leave. Pretty similar to Macbeth where the bloody knife is used as an essential component of the whole story, for the very condition of Malik Solanka there is a different perspective to complete the story. In the novel it is stated that “We were our stories.”<sup>402</sup> In the very specific condition of him, “[t]he knife was his story now, and he had come to America to write it.”<sup>403</sup> By the way of explanation, Malik’s story totally bases on his escape from his furies which might lead a path for him even to murder his family, so the very story is in its essence related to the knife and his struggle between being a murderer or a father in farther lands.

The generosity of life proposed to Malik in London is all left behind to escape from himself and find a new self in a new home or non-home, and he finds himself in New York, which stands for melting pot: “Give me a name, America [...] Bathe me in amnesia and clothe me in your powerful unknowing [...] No longer a historian but a man without histories let me be. I’ll rip my lying mother tongue out of my throat and speak your broken English instead. [...] If the past is the sick old Earth, then, America, be my flying saucer.”<sup>404</sup> Malik Solanka is observed to be in a paradox at first sight depending on a willing amnesiac condition which deserts him into a blank space awaiting to be filled up with the story of him. Besides Malik’s endeavour to add a personal story to the multiculturalist attitude of New York, it is pretty evident to declare that he uses a notable accent which encloses the cultural roots of himself. New York, in *Fury*, is the response of the global world where multiculturalism and multinationalism are experienced in its full capacity and are unmitigated.

The blank space awaiting to be filled with the stories of the immigrants harmonise a vociferous narrative, which is also proposed by the very title of the novel *Fury*. The broken English used by Malik and some other minor characters illustrates language as a kind of living archive where people may manifest bits and pieces from their own selves.

If Homi Bhabha’s very notion of colonial mimicry is exemplified regarding the language and its cultural manifestation by migrants, the idea that “[o]ther, *as a subject*

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<sup>401</sup> Rushdie, *Fury*, 79.

<sup>402</sup> Rushdie, *Fury*, 51.

<sup>403</sup> Rushdie, *Fury*, 79.

<sup>404</sup> Rushdie, *Fury*, 51.

*of a difference that is almost the same, but not quite*<sup>405</sup> is reinforced via the use of broken English by the immigrants looking for a voice to write their own stories with the traces and manifestations of their left-behind stories in terms of imitation. Thus coexistence of cultures in a global world is characterised in the vociferous streets of New York where Ali Manju spreads cuss words to New Yorkers while an educated German plumber, Joseph Schlink, laments for the impossibility of escaping “from intrusion, from noise.”<sup>406</sup>

It is not of course a coincidence that Malik chooses New York in order to depict the whole characters in a unique place. Madelena Gonzalez, in *Fiction After the Fatwa : Salman Rushdie and Charm of Catastrophe*, speaks of New York as a “corrupt location that feasts on the living, swallowing up originality and identity and appropriating it to itself to swell its already full stomach, a vulture devouring culture for profit within the triumphant logic of late-capitalism.”<sup>407</sup> Gonzalez’s depiction of New York as an incarnational location of late-capitalism not only evokes Fredric Jameson’s *Postmodernism, or, The Cultural Logic of Late Capitalism*<sup>408</sup>, but also reconsolidates Rüdiger Kunow’s overture that “*Fury* has two protagonists, Solanka and New York City.”<sup>409</sup> Such a conception of New York and Malik play a critical role in the entire novel which has so profoundly reshaped the discussions of the contemporary world from a globalised perspective and also a late-capitalist one regarding the fact it also commoditises culture.

As if to underscore the significance of cultural commodification in the postcolonial world where the relation between the colonised and coloniser is turned upside down, a new dimension of immigration occurs regarding the attitudes as it was from coloniser to the colonised at first but now it is totally opposite. It shall be declared that localisation of culture might be rewritten as a consequence of being able to speak from a multiply determined perspective for the same culture and its reflections. What Stuart Hall previously suggested on culture, which is as follows: “[w]e all write and

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<sup>405</sup> Bhabha, 86.

<sup>406</sup> Rushdie, *Fury*, 47.

<sup>407</sup> Madelena Gonzalez, *Fiction After the Fatwa: Salman Rushdie and the Charm of Catastrophe*, Rodopi, Amsterdam, New York 2005, 179.

<sup>408</sup> Fredric Jameson, *Postmodernism, Or the Cultural Logic of Late Capitalism*, Duke University Press, Durham, NC 1991.

<sup>409</sup> Rüdiger Kunow, “Architect of the Cosmopolitan Dream: Salman Rushdie,” *American Studies* 51.3, 2006, 369-385, 379.

speak from a particular place and time, from a history and a culture which is specific. What we say is always 'in context,' positioned."<sup>410</sup> is revolted against in terms of those multiply determined positions of a particular culture and position. In the postcolonial period, through globalisation with respect to immigration, the pre-determined conditions of a particular culture and position and also a particular time are distorted and replaced with multiply-determined culture and that culture represents not only an 'in context' position but also a multiply-determined position. In other words, when the on-going process is not discussed and mirrored, regardless of colonial background of centre and periphery, it is going to be concluded that globalisation owes a huge debt to post colonialism, putting the movement of people into transnational perspective. This is explored in terms of its cultural abundance, which turns into a celebrated and acclaimed topic within the global scope of globalisation. It is beyond any doubt of course that globalisation has been a consequence of, in addition to some technological developments as well as information systems, imperialism for which colonialism was invariably an apparatus. In the contemporary world, the capitalist powers of today which are largely the colonial powers of the past, or "of a single integrated economic and colonial system"<sup>411</sup> are obtained at the expense of the dislocation of people and their culture. Robert Young claims in this respect that: "This latter characteristic became visible to Europeans in two ways: in the disruption of domestic culture, and in the increasing anxiety about racial difference and the racial amalgamation that was apparent as an effect of colonialism and enforced migration."<sup>412</sup>

At that point, Rushdie's contribution to postcolonial literature, from the aspect that globalisation should also be taken into consideration as a component, shall be looked at with the attitude towards culture and its commodification in the postcolonial condition. It might be claimed that Rushdie, with respect to his previous endeavour with culture, now with *Fury*, has a multinational and also popular cultural dimension as a prominent consequence of the shift in his ideas on the use of political culture. Unlike *The Jaguar Smile* where he has improved a leftist adherence to resistant movements against America, it is distinguished that Rushdie turns into a figure of consumer culture and the media commercialising it. In *Fury*, when the autobiographical characteristics of

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<sup>410</sup> Stuart Hall, "Cultural Identity and Diaspora" 222.

<sup>411</sup> Young, *Colonial Desire*, 4.

<sup>412</sup> Young, *Colonial Desire*, 4.

the novel are credited from a comparative eye, it would be effortlessly detected that Malik has the very approach against American way of life just like Rushdie. Malik exacerbates and reconsolidates the language of globalisation by eulogising it: “In all of India, China, Africa, and much of southern American continent, those who had the leisure and wallet for fashion —or more simply, in the poorer latitudes, for the mere acquisition of things— would have killed for the street merchandise of Manhattan, as also for the cast-off clothing and soft furnishings to be found in the opulent thrift stores.”<sup>413</sup>

Malik, from the very first moments of his academic career at Cambridge, was commissioned by the BBC to start a history-of-philosophy program for which he would have to disfigure the academic interest for the sake of television and finally the internet. In accordance with the wishes of BBC, Malik starts a programme, *The Adventures of Little Brain*, in which a puppet called Little Brain<sup>414</sup> receives popular European philosophers such as Machiavelli, Spinoza, and Galileo as the author of cultural texts in order to offer them to mass consumption. The series under the presentation of Little Brain represents a kind of industry of culture since the 1970s up to the very moment which is portrayed in the narration: “first a doll, later a puppet, then an animated cartoon, and afterwards an actress, or at various other times, a talk-show host, gymnast, ballerina, or supermodel, in a Little Brain outfit.”<sup>415</sup> Little Brain as a doll or puppet is an exceptional reflection of Malik Solanka’s past memories in the sense that he in a way denies his memories regarding his childhood. Little Brain means more than any other puppet to him, and he ostensibly defines her “the only one of his creations with whom Solanka fell in love”<sup>416</sup> among all the puppets he made before. As readers, we do not hold much information germane to his childhood memories; for example, we are within the narration, only a few times we are reminded about India which has been one of the

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<sup>413</sup> Rushdie, *Fury*, 6.

<sup>414</sup> Little Brain, so *Fury*, is evaluated within Gothic Literature in terms of its references to vampires, Frankenstein and Dr Jekyll and Mr Hyde. Andrew Hock Soon Ng in his book *Interrogating Interstices Gothic Aesthetics in Postcolonial Asian American Literature* owes a title to *Fury*, “The Sublime Dilemma: Salman Rushdie’s *Fury*”, where he analyses the connections between *Fury* and Gothic Literature. He interprets Little Brain as a postcolonial interpretation of *Frankenstein* and *Dr Jekyll and Mr Hyde* and vampires also as the reflections of it. For further on such a reading of *Fury* see. Andrew Hock Soon Ng, “The Sublime Dilemma: Salman Rushdie’s *Fury*”, *Interrogating Interstices Gothic Aesthetics in Postcolonial Asian American Literature*, Peter Lang Bern 2007, 203-220.

<sup>415</sup> Rushdie, *Fury*, 96.

<sup>416</sup> Rushdie, *Fury*, 96.

focal locations of Rushdie's previous novels; that is, India does not extend beyond a location which is rarely talked about. From Malik's rare visits to his past memories it is ascertained that as a child he was interested in dolls in order to escape from his life by creating an imaginary world to himself with them. He as a child was abused by his stepfather who dressed him as a girl when there was nobody around. Consequently, he regarded creating a world with his dolls as inevitable to escape from the unbearable conditions he had to live in. Thus he alienated himself from the real world with the dolls. During his childhood, he regards his wooden dolls just like alive human beings and believes that they are capable of being free exactly as Little Brain.<sup>417</sup> His halfway farsighted vision regarding his dolls ends up with Little Brain's estrangement from him and being a completely separate 'figure' for the public.

Malik, after visiting the Rijks Museum in Amsterdam becomes more involved with dolls and feels a growing interest in them. He turns eager to create a doll which is free from all the absences and drawbacks of the other dolls, which concludes with the creation of Little Brain. Little Brain, a free figure, and even an alive person, unbounds herself from the ties existing between herself and her creator, Malik Solanka. The relationship between Malik and Little Brain to some extent shall be read as the representation of the questing for relation between God/human being between which the latter unbounds his ties from a God-shaped world into a secularism-shaped world as in the very case of Rushdie and Malik Solanka. Despite the fact that Malik regarded his wooden dolls as free individuals, Little Brain's position as a totally free individual recognised by anybody destructs Malik mentally. Now he feels he is deprived of the right to tell his own ideas<sup>418</sup> and finds himself in a whirlpool. Malik, who is identified with God in terms of his relation with Little Brain, speaks of God and creation as follows: "Nowadays they started out as clay figurines. Clay, of which God, who didn't

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<sup>417</sup> Little Brain's estrangement from his creator and becoming a free person-like figure in the world might be interpreted as the reinterpretation of the ancient classical Pygmalion and Galatea myth from Greek Mythology and Ovid where a famous sculptor Pygmalion from Cyprus carves his ideal woman out of ivory and then he falls in love with the statue which becomes a free woman then. Pygmalion and Galatea myth one and again is interpreted through the literary history as in the very works of famous literary figures among which some examples might be William Shakespeare's *The Winter's Tale* and George Bernard Shaw's *Pygmalion*. For further on the ancient myth see: Arthur Cotterell, *The Encyclopaedia of Mythology*, Anness Publishing, Hong Kong 2001, 78.

<sup>418</sup> Said in "Reflections on Exile" writes in detail the exilic characters he met in real life who are in one way or another are deprived of the right to express themselves, and as a result they become exilic. For further see: Edward Said, "Reflections on Exile", 137-149. <http://www.dobrasvisuais.com.br/wp-content/uploads/2011/11/Reflections-on-Exile.pdf>, Date Accessed: 10. 01.2016.

exist, made man, who did. Such was the paradox of human life: its creator was fictional, but life itself was a fact.”<sup>419</sup> Little Brain, eventually, very similar to the existential relation between God and human being, outgrows her creator.

In spite of Malik Solanka’s blood and flesh existence, the acceptance of Little Brain as a living creature stimulates not only the relationship between God and human being but also the very concept of a hyper reality, of which one of the prominent theorists is Jean Baudrillard. Baudrillard highlights the idea that in the contemporary world all the conventional perceptions are turned upside down; following modernism, nothing is able to be spoken of with its essence but rather with a ‘copy’ or a copy of that copy establishing a world of simulacrum where we live in. The world that we live in is a copy of the real one or a simulation which replaces reality. Not aiming to shed light but rather to determine the state of the modern world and its inhabitants, Baudrillard underscores the two already mentioned concepts: simulation and simulacrum. Simulation, in Baudrillardian definition, is a blend of reality and representation which is characterised with the impossibility of indicating where the former stops and begins and the latter begins and stops. In the past, abstraction was identified with maps which located territory into a position of reality; however, now, the map exceeds beyond territory; that is why it is impossible to speak of exact territories with exact maps. Eventually, “[I]t is the generation by models of a real without origin or reality: a hyperreal.”<sup>420</sup> Baudrillard proposes that, the previously determined condition for simulation was to accept it in a physical realm, but, these days, it is determined with non-physical limits which might be exemplified with technology or ourselves as simulations. A key concept that contributes to Baudrillard’s discussion on hyperreality, in terms of the contemporary world, is beyond any doubt simulacrum. Simulacrum is firstly defined by French philosopher Gilles Deleuze as follows: “the simulacrum is an image without resemblance.”<sup>421</sup> Borrowing from Deleuze, Baudrillard uses it not as a copy of the real, rather a unique truth in its own sense: the hyperreal. According to Baudrillard the explicit characteristic of the postmodern period is that it is out of all the approaches till its time. In the postmodern condition, there is no such thing as reality; all

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<sup>419</sup> Rushdie, *Fury*, 96.

<sup>420</sup> Jean Baudrillard, *Simulations*, 1-45, 3.

[http://www.kareneliot.de/downloads/JeanBaudrillard\\_Simulations\\_and\\_Simulacra.pdf](http://www.kareneliot.de/downloads/JeanBaudrillard_Simulations_and_Simulacra.pdf), Date Accessed: 15. 01.2016.

<sup>421</sup> Gill Deleuze, Rosalind Krauss, “Plato and the Simulacrum”, *October*, Vol. 27, Winter 1983, 45-56, 48.

is composed of references with no referents, a hyperreality. Baudrillard distinguishes between simulacra and simulation. According to him, representation tries to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation, as itself, a simulacrum. There are phases of an image which are as follows: "It is the reflection of a basic reality; it masks and perverts a basic reality, it masks the absence of a basic reality; it bears no relation to any reality whatever: it is its own pure simulacrum."<sup>422</sup>

In the first case, the image is a good appearance: the representation is of the order of a sacrament. In the second, it is an evil appearance: of the order of malefic. In the third, it plays at being an appearance: it is of the order of sorcery. In the fourth, it is no longer in the order of an appearance at all, but of a simulation. The transition from signs marks the decisive turning point. The first implies a theology of truth and secrecy (to which the notion of ideology still belongs). The second inaugurates an age of simulacra and simulation, in which there is no longer any God to recognise his own, nor any last judgement to separate truth from false, the real from its art fictional resurrection, since everything is already dead and risen in advance.<sup>423</sup>

The blurring between reality and fiction with the very postmodern Baudrillardian concept hyperreal, leads us to liken the puppets to Disneyland. Baudrillard uses Disneyland as an exemplar to show the connection between simulacra and simulation in a more tangible way which he thinks is the entanglement of simulation, where one might see illusions and phantasms including pirates and the future. All the attractions in Disneyland are designed to catch people's attention; "But, what draws the crowds is undoubtedly much more the social microcosm, the miniaturized and religious revelling in real America, in its delights and drawbacks."<sup>424</sup> Disneyland, hence, represents a miniature land where everybody is expected to go inside and forget about their lives outside. *Fury* misinterprets Disneyland as a unique place in which people might only have fun with their favourite characters. Malik Solanka sardonically grasps that three women in the streets of New York have been murdered by "[p]eople in fancy-dress Disney costumes,"<sup>425</sup> which is interpreted as the trespassing of fictional and real, or in

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<sup>422</sup> Baudrillard, 5.

<sup>423</sup> Baudrillard, 5-6.

<sup>424</sup> Baudrillard, 8.

<sup>425</sup> Rushdie, *Fury*, 130.

other words, “Asmaan’s [Malik’s son] world- Disney World- was trespassing in New York and murdering the city’s young women.”<sup>426</sup> *Fury*, consequently, borrows postmodern terms and uses and abuses them in the direction of postcolonialism to celebrate non-belonging within physical boundaries and locations of hybrid cities where the fictional and the nonfictional blur and produce new ways of understanding.

Recalling Deleuze and more significantly Baudrillard, Little Brain within the narration represents a more powerful figure than Malik Solanka as the creator of her. The rising popularity of Little Brain dissatisfies Malik Solanka so much and ignites his demons. He is forced to leave London because of his attempt to murder his wife and son with a knife. To farther escape, he exiles himself to New York, where he thinks he will have a new chance to be someone else. In other words, the lifeless doll is given an identity as well as a distinct subjectivity through many incarnations; she becomes a simulacrum in the real world who outgrows her creator when it is noted that she hosts many philosophers in her programme regardless of time and space thanks to her time machine to “goad the great minds of the ages into surprising revelations.”<sup>427</sup>

Though written from a postcolonial perspective, *Fury* is enriched with imbuing the postmodern philosophers as already mentioned such as Baudrillard and Deleuze as well as Michel Foucault who is referred to latently. The power knowledge dichotomy theorised and reinforced by Foucault is revisited within the narration. The former emperors of the world were undeniably the colonisers who colonised all the other cultures different from theirs; however, after the former colonies got their independences—which is technically called postcolonialism—the world turns into a peculiar way of empires which is also realised and unmitigated by Malik Solanka: “[...] the faceless ones doomed to break their bodies on society’s wheels while knowledge exercised power over them from on high. The new age had new emperors and he would be their slave.”<sup>428</sup> In the new age, therefore, the knowledge exercising power on the less powerful has just transformed and disguised into new forms and shapes. In the Foucauldian sense, there has always been, and might always be, a relation and connection between power and knowledge as long as the constitutional authorities exist.

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<sup>426</sup> Rushdie, *Fury*, 130.

<sup>427</sup> Rushdie, *Fury*, 17.

<sup>428</sup> Rushdie, *Fury*, 45.

Hence it might be contemplated that *Fury* shall be evaluated both from a postcolonial and postmodern perspective regarding its dealing with globalisation which could be assessed as both the cause and effect relation of colonialism when colonialism is re-evaluated as the imposition of a dominant culture with all its evocations and equivocations to the less impotent one. Nonetheless, the clear relationship existing between colonialism and globalisation, in the sense that globalisation in the postcolonial period has been “woefully neglected.”<sup>429</sup>

Through the literary and colonial history, the representations of centre have been inevitable to disregard the significance of the city. In other words, a city has proved its existence and significance thanks to being represented in literary pieces; hence, “there has also developed a particular interest in literary representation, with the city being, ‘written’ into existence.”<sup>430</sup> The city space clinches its existence when it and its culture are illustrated in a fictitious piece. On the one hand, we have postmodernism as once and again dealt with in the narration by referring to the concepts of theoreticians such as Baudrillard and Foucault which deconstruct the understanding of city. On the other hand we have post colonialism which celebrates the multicultural and multinational or multi-ethnic nature of it. Postmodernism, which revolts against the understanding of centre and periphery of the old, is regarded as “[t]he city was a race,”<sup>431</sup> and is also revolted by the postcolonialism by its very nature of celebrating multiple centres of “[...] hybrid city’s collective ‘we.’”<sup>432</sup>

Cecile Sandten contends that cities are established as foundational myths of contemporary times and they “are historically multi-layered: there is a constant exchange of past and present which can be found in the reality of the metropolis.”<sup>433</sup> Hence in the narration circling in New York and its magnetic influence on people with non-homes, it is commemorated that cities in the postcolonial narratives are not

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<sup>429</sup> Antony D. King, “World Cities: Global? Postcolonial? Postimperial? Or Just the Result of Happenstance? Some Cultural Comments,” *Global Cities Reader*, Neil Brenner and Roger Keil (Eds.), London and New York, Routledge 2006, 319-324, 320.

<sup>430</sup> Cecile Sandten, “Phantasmagorical Representations of Postcolonial Cityspaces in Salman Rushdie’s *Fury* (2002) and Suketu Mehta’s *Maximum City: Bombay Lost and Found* (2004),” *Commodifying (Post) Colonialism Othering, Reification, Commodification and the New Literatures and Cultures in English*, Rainer Emig and Oliver Linder (Eds.), Rodopi, Amsterdam and New York January 2010, 125-144, 129.

<sup>431</sup> Rushdie, *Fury*, 213.

<sup>432</sup> Rishona Zimring, “The Passionate Cosmopolitan in Salman Rushdie’s *Fury*,” *Journal of Postcolonial Writing*, 46:1, 2010, 5-16, 8.

<sup>433</sup> Sandten, 130.

declared mere locations where people shall find their non-existing homes but also final points of migration where they acquire their diasporic dislocations and life forms. Bhabha, again in *The Location of Culture*, crafts a distinctively located understanding of cities connected with migration: “it is the city that the migrants, the minorities, the diasporic come to [...] it is the city which provides the space in which emergent identifications and new social movements of the people are played out.”<sup>434</sup> *Fury*, with its relevance to the city, which is of course New York rather than London, is introduced as a novel where both culture and city are commoditised especially in the context of New York, where the whole novel turns into “a love story and portrait of [it].”<sup>435</sup>

The point that Malik Solanka finds himself in New York, to erase himself, is revisited and it is perceived that New York, so America, turns into a God-like figure regarding his non-belonging diasporic identity and displacement. The personal characteristics of Malik Solanka convert into one which is to be consumed: “For a greater deity was all around him: America in the highest hour of its hybrid, omnivorous power. America, to which he had come to erase himself. To be free of attachment and so also of anger, fear and pain. Eat me, Professor Solanka silently prayed. Eat me, America, and give me peace.”<sup>436</sup> By the way of explanation, Malik Solanka serves as a postcolonial character who tries to fit somewhere by crossing over the cultural and national boundaries of the traditional system which is unsatisfying and inadequate to meet the expectations of the postcolonial condition. Into the bargain, there shall be doubt that the novel reflects a double dealing with city spaces compounding them with virtual and real as well as fictionalised, non-fictionalised, and cyberspaces.

Accompanying New York, it is made cognizant of that Swiftian fictional space turns into a South Pacific nation as Lilliput-Blefuscu within the narration as the nation of Neela Mahendra.<sup>437</sup> Neela is who a television producer active in the national and political struggle of her nation for the constitutional rights. Malik Solanka feels emotional attachment to her —it should be noted that the Lilliput-Blefuscu struggle also

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<sup>434</sup> Bhabha, 169-170.

<sup>435</sup> Sandten, 133.

<sup>436</sup> Rushdie, *Fury*, 44.

<sup>437</sup> The figure Neela Mahendra as a life vest of Malik Solanka is actually a dedication to Padma Lakshmi who Rushdie got married a few years after the publication of the book, which is also made notable by Sarah Brouillette. See: Sarah Brouillette, “Authorship as Crisis in Salman Rushdie’s *Fury*”, *The Journal of Commonwealth Literature*, Sage Publications, London, Thousand Oaks and New Delhi, Vol. 40 (1): 135-156, p 141.

stands for Fiji. Neela is an exceptional character compared to Malik Solanka who is, on the one hand, almost totally torn apart from his past life; on the other hand, Neela “embodies an ideal cosmopolitan, a citizen of the world who never forgets her roots”<sup>438</sup> and manages to find “a home away from home.”<sup>439</sup> Not tearing herself apart from her roots, Neela is very conscious and supportive of the fight that her people are giving against other people and she believes a fight can be won only through the destruction of other people. Neela, in order to join the coup, turns back to her fatherland where she is captivated by Babur, who is the embodiment of Puppet Kings which Malik created in the cyberneticist space, Galileo-1, after Little Brain declares her independence as a real-life figure and living creature against the reality of Malik Solanka. Mila Milo, whom Malik had affection towards before Neela, is a young woman who encourages him to create a new set of characters on internet companies, “guaranteeing him creative control while her company markets his cultural product in cyberspace.”<sup>440</sup> Consequently, Malik Solanka ends up with Puppet Kings as his new creation.

Puppet Kings are alternative cyberneticist puppets against Little Brain who might also be claimed to declare their own independence after being marketed on the internet and other sorts of online marketing sites. The coup in Lilliput-Blefuscu is pretty interesting to read about because of the fact that Babur, the tyrannical leader, wears the mask of Akasz Kronos, and thus, circularly, Rushdie’s crafted fictional and cybernetic characters turn into real figures in real life. It is not only Babur who wears the mask of a Puppet King but also forces all the Indo-Lillian to wear the masks from the characters of Malik Solanka. To exemplify it, Neela, when she is allowed to visit Malik Solanka within the cell he is kept in, wears the mask of Zameen, a female puppet from Puppet Kings. It should be kept in mind that Malik Solanka is the very embodiment of Rushdie in the narration and Little Brain and then Akasz Kronos are crafted by Malik Solanka as the embodiment of himself; consequently, it is adorned that the writer is also circularly replicated and reproduced within the narration in postmodern circumstances.

Malik Solanka as the creator of fictional and cybernetic characters is an expert in crafting them, yet, they all outgrow him after they are created. Malik, however, is rather

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<sup>438</sup> Soo Yeon Kim, “Ethical Treason: Radical Cosmopolitanism in Salman Rushdie’s *Fury* (2001),” *ARIEL: A Review of International English Literature*, Vol. 42. No. 1, 2011, 63-84, 77.

<sup>439</sup> Rushdie, *Fury*, 157.

<sup>440</sup> Brouillette, 142.

aware of his incapability that he confesses he discovers “a personal Hell”<sup>441</sup> wherever he goes. The cyber and puppet characters of Malik Solanka introduce him into a moment of questioning the perception of conventional morality, what is referred to in the narration as a Galileo moment by asking “Neela, here is your Galileo moment [...] Can right be wrong? Is the wrong thing right for you?”<sup>442</sup> Neela, after her Galileo moment with Malik Solanka, regards herself as a sort of traitor, who is against all the oppressive political ideologies and kills both herself and Babur, thus, “[a]n ethical principle in a globalized world ruled by American Empire, radical cosmopolitanism endorses non-allegiance, even treason and betrayal, as an ethical strategy that continually problematises imperialist, moral law within empire.”<sup>443</sup> In the final chapter of the novel, following Neela’s ethical treason, the reader is left to an end which is pretty similar to *Hamlet* as Rishona Zimring concludes. She writes that, “Like the end of *Hamlet Fury*’s final stage is lettered with the dead bodies, including that of its most cosmopolitan character, Neela.”<sup>444</sup> The probability of finding a home, thus, turns almost inconceivably into a global community such as America.

The two examples, Malik and Neela, portray rather peculiar perspectives to the understanding of home instead of fixing it to one singular character. On the one hand, Neela, the most cosmopolitan character, is dead at the end of the novel, where it erases the probability and achievability of belonging even for such a character. On the other hand, Malik who finds himself in New York in order to erase himself finds himself, in a worse situation than the one he began with; that is, he cannot erase himself, instead he finds himself more ‘exilic’ than before as an expected consequence of unachievable expectations.

Malik Solanka, following Neela’s death, throws himself to London where “[o]nce again he had withdrawn from the world.”<sup>445</sup> and where his son Asmaan lives with her mother and he settles into a hotel room. In his endeavour to see his son, Malik Solanka goes to a playground in Hampstead Heath and in order to capture the attention of his son he climbs up a children’s bouncy castle and starts to bounce up although it is forbidden

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<sup>441</sup> Rushdie, *Fury*, 246.

<sup>442</sup> Rushdie, *Fury*, 249.

<sup>443</sup> Soo Yeon Kim, 78.

<sup>444</sup> Zimring, 12.

<sup>445</sup> Rushdie, *Fury*, 257.

for adults shrieking “Look at me, Asmaan! I am bouncing very well! I am bouncing higher and higher!”<sup>446</sup> The ridiculous ending of the novel, the bouncing of Malik Solanka in a bouncy castle for children, shall be decoded in two untangling ways. Firstly, Asmaan means “*the sky*”<sup>447</sup> in Urdu and his intention is to reach his son both physically and metaphorically. Secondly, we see a satire of the glorious British Empire according to Rishona Zimring. Zimring deciphers the final sentences of the novel as a criticism and satire against the British: “His final place is also a satire of British Empire: he bounces around regressively in a fake, blown-up symbol of the English aristocracy, a castle.”<sup>448</sup> Though it might be regarded as a satire it also celebrates the power of yesterday’s empires’ prideful nature, which is reflected as follows by Malik Solanka: “Such plundering and jumbling of the storehouse of yesterday’s empires, this melting pot or métissage of past power, was the true indicator of present might.”<sup>449</sup> Regarded from two perspectives, it shall be indicated that Malik Solanka’s whole struggle is against life to find a shelter where he might feel he belongs; however, he is cognizant of that “[s]omething was amiss in the world”<sup>450</sup> and he cannot fix or fill it wherever he goes. That is why he ends up where he starts, through a vicious cycle.

Malik Solanka in his struggle against life tries hard to mingle all the cultural and traditional constructions such as family and kinship in order to get rid of “[a]ll the institutions of family and marriage and kinship have a religious background and have been maintained and are still maintained by formidable religious sanctions.”<sup>451</sup> Malik Solanka, hence, challenges all these institutions in order to establish a new home for himself by considering “home has become an ‘anywhere’ that resembles the United States.”<sup>452</sup> However, he falls short in his endeavour because of the fact that he still has ties with the most intrinsic understanding of family, his son. Though he has experienced a process of denial of his memory for a time, he ends up with the starting point of his journey taking him to New York to escape from himself. The traditional idea of home

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<sup>446</sup> Rushdie, *Fury*, 259.

<sup>447</sup> Rushdie, *Fury*, 259.

<sup>448</sup> Zimring, 12.

<sup>449</sup> Rushdie, *Fury*, 43.

<sup>450</sup> Rushdie, *Fury*, 7.

<sup>451</sup> Christopher Dawson, *Religion and Culture Gifford Lectures delivered in the University of Edinburgh in the year 1947*, Sheed & Ward, London 1949, 50.

<sup>452</sup> Cécile Leonard, “Mapping Global Contexts in Salman Rushdie’s *The Ground beneath her Feet* and *Fury*,” *Commonwealth: Essays and Studies*: Autumn 28.1, 2005, 101-108, 107.

and belonging has been as follows: “‘Home’ is where the ‘self’ is located.”<sup>453</sup> However, the problematic thing is that for Malik Solanka, so for the postcolonial exilic or self-exilic characters, there is no such place where the self is located; therefore, Malik Solanka constructs an unfitting and unallocated position of the self. The (ex)colonised hybrid self, consequently, might be claimed to belong nowhere and seeks for a home(ing) desire which is portrayed as almost impossible to acquire.

Malik Solanka in *Fury* feels homeless anywhere and everywhere he goes, unmitigated and unconditionally with no “ground beneath his feet” where we see him at the end of the novel, the bouncy castle; Hassan Omar, on the other hand, in *Memory of Departure* stands on a boat wishing for a “solid earth under [his] feet.”<sup>454</sup> Thereupon, it might be suggested that in the postcolonial condition of the (ex)colonised hybrid self the essential and existential question is the inevitable search for a ‘ground beneath their feet’ which could be characterised by home and a desire for home(ing). Pretty different from Gurnah, who searches for a firmer ground beneath his feet, Rushdie is more enthusiastic to focus on a third space of cosmopolitanism and globalisation rather than “postcolonial society’s reliance upon ideals of authenticity and the immigrant’s upon nostalgia.”<sup>455</sup> He portrays previously colonised hybrid characters who do search for a home in a world where “the old was dying, and yet the new could not be born”<sup>456</sup> or where people are promised nothing while what they are already attached is also fading out.

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<sup>453</sup> Mondal, 179.

<sup>454</sup> Gurnah, *Memory of Departure*, 159.

<sup>455</sup> Zimring, 13.

<sup>456</sup> Rushdie, “Introduction,” *Imaginary Homelands*, 1-6, 1.

## FOURTH CHAPTER

### (UN)BELONGING POSTCOLONIAL IDENTITY

#### 4.1. DIS/RELOCATING THE SELF: *BY THE SEA*

Abdulrazak Gurnah's *By the Sea* can be described as a historical and memorial novel, accompanied by *Admiring Silence*. In addition to the similar thematic and historical perspective in *Admiring Silence*, what makes the novel singular in terms of its narrative is that it has two narrators: Saleh Omar, who takes the name Rajab Shabaan in his asylum-seeking as a security caution, and Latif Mahmud. The novel takes place during the period of Karume's misrule, which also forced the author to flee his country and which is described by a character in the novel as follows: "Those were the years after independence and soon after that the time of austerity, years of cruelty and uncertainty, hardly a time for bringing a baby into a blighted world."<sup>457</sup> The novel places asylum-seeking Zanzibari characters "as they look back to conspiracies of history that have led them to England."<sup>458</sup> Such concepts as diaspora, memory, departure, asylum-seeking, and cosmopolitanism are the basic problems explored within the novel.

The asylum-seeking character, Saleh Omar arrives at Gatwick Airport where immigrant officers disdain him, which evokes Gurnah's and his brother's arrival at the same airport. Saleh Omar decides not to speak English the moment he arrives at Gatwick Airport, which precipitates the immigrant officers to call an interpreter, Latif Mahmud, who happens to be his countryman. In their subsequent meetings, the narrative depicts their families' antipathy against each other back in Zanzibar: they are connected with each other because of a past filled with betrayal, compassion, love, seduction, and dispossession. The two men try to spring a new relationship by getting rid of the bitter wounds of the past. Through bridging the gaps with their past, they manage to dissolve the shifts of the past and realise they are on the same side. It should be noted that Gurnah depicts the gloomy ambiance of exile and of displacement as he did in his previous novels through Saleh Omar and Latif Mahmud, who are expected to

<sup>457</sup> Gurnah, *By the Sea*, Bloomsbury, London, 2002, 150. Subsequent references are to this edition.

<sup>458</sup> Peter Simatei, "Abdulrazak Gurnah (1948-)," *Routledge Encyclopaedia of Post-colonial Literatures in English*, Eugene Benson, L. W. Conolly (Eds.), Routledge, London 2005, 613.

show their families' hostility against each other but palpably reflect the feelings of displacement and exile while using their understanding and interpretation of the past.

*By the Sea* probes the deviating approaches possible to migrants to mediate diasporic identities through its co-narration with Saleh Omar and Latif Mahmud in Britain where they try to discover themselves. Both Saleh and Latif capture the ambivalent subject position trapped between the post-independence confusion of their home and the radically contrasting situation surrounding them in England, their new home. The two narrators are exilic characters settled in England for different reasons. Saleh Omar escapes from the post-independence period of Zanzibar, where he is imprisoned for more than a decade and is dispossessed of his furniture shop and his dead family members who prefer to be silent from the moment that he enters England for protection, while Latif Mahmud is a professor of literature who prefers to live in England as a refugee by tearing apart his connection with his previous home for almost thirty years. Latif Mahmud is not even concerned with knowing or unknowing about his family, which can be interpreted as the indicator of his way of being rootless and without a past. He is so completely torn apart from his past that he does not know whether his mother is alive or not or where his brother Hassan is. He learns from Saleh Omar that his mother died. In this respect, Latif Mahmud displays a rootless identity which disregards all the familial belonging leaving it behind, while Saleh Omar has a wider perspective even about Latif's family.

On the one hand, the perspectives of the narrators, with their cultural background taken into consideration, are quite different; the narrative is not constructed chronologically as both of them tell different parts of it with cross-cultural stories. Their tones are also disparate from each other on the level that Saleh Omar's approach and perspective in telling what really has happened in the past is more meditative and abstract, while Latif Mahmud is more enraged. Though Latif Mahmud is relatively expected to have a more philosophical and abstract way of telling the past, it is Saleh Omar who actually brightens the shades of them or their familial, mutual past. Their perspectives stand singular in this respect: "While Omar is concerned with difficulty of speaking when out of place meaning in the middle of nowhere, Latif is concerned with

the problem of speaking out of time.”<sup>459</sup> All in all, it can be suggested that the narrators enrich the novel through their different cultural backgrounds and experiences.

At the very beginning of the novel, it is witnessed that Saleh Omar tries to introduce himself to a UK border officer, Kevin Edelman, at Gatwick Airport by saying “I am a refugee, an asylum seeker.”<sup>460</sup> He as an asylum seeker is pretty much aware of the fact that it is too hard to use these words to define himself though the officer is familiar with such words. Saleh Omar’s saying that “I am a refugee, an asylum seeker” shows a kind of displaced identity, which is also uttered by Lucinda Newns in “Homelessness and the Refugee: De-Valorizing displacement in Abdulrazak Gurnah’s *By the Sea*,” where she clarifies that “Saleh declares a particular kind of displaced identity, one which appears to subsume any other identities that may have existed prior to his migration.”<sup>461</sup> Saleh Omar’s recognition as an asylum seeker also shows the conditions he has left behind because of the fact that it is clearly stated in the novel that one has to have necessary excuses from his former life to be accepted as a refugee in the United Kingdom. “[I]f they [asylum seekers] claimed that their lives were in danger”<sup>462</sup> in their homelands, they will have better chances to be accepted in the country. Specifically on Saleh Omar’s position, it should be indicated that Saleh Omar’s asylum seeking identity comprises a more preeminent one on his identity that he left behind in the place where he migrated from. In *Passport Photos*, Amitava Kumar seems to analyse the very condition of Saleh Omar, who does not feel confident in explaining

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<sup>459</sup> Anne Minayo Mudanya, *The Narrative Voice in Abdulrazak Gurnah’s Desertion*, Master of Arts in Literature, University of Nairobi, 2013, 14 [http://erepository.uonbi.ac.ke/bitstream/handle/11295/58425/Mudanya\\_The%20Narrative%20Voice%20in%20Abdulrazak%20Gurnah%E2%80%99s%20Desertion.pdf?sequence=3&isAllowed=y](http://erepository.uonbi.ac.ke/bitstream/handle/11295/58425/Mudanya_The%20Narrative%20Voice%20in%20Abdulrazak%20Gurnah%E2%80%99s%20Desertion.pdf?sequence=3&isAllowed=y), Date Accessed: 10.10.2016.

<sup>460</sup> Gurnah, *By the Sea*, 4.

It should be noted that although Saleh Omar, so Gurnah, uses asylum seeker and refugee interchangeably, the concepts have deep nuanced difference which is also embraced in *The Guardian*. These concepts have been very up-to-date ones with the particular involvement and situation in the Middle Eastern geography which made it necessary to re-examine these concepts. According to *The Guardian* “a refugee is a person who has fled armed conflict or persecution and who is recognised as needing of international protection because it is too dangerous for them to return home”, while “States are under international obligation to consider claims for asylum and not to immediately return asylum seekers to the countries they have fled from. The refugee convention states that they must be given access to fair and efficient asylum procedures and measures to ensure they live in dignity and safety while their claims are processed.” For more on refugee and asylum seeker see: <https://www.theguardian.com/world/2015/aug/28/migrants-refugees-and-asylum-seekers-whats-the-difference>, Date Accessed: 20. 10. 2016.

<sup>461</sup> Newns, 508.

<sup>462</sup> Gurnah, *By the Sea*, 10.

himself, which is the very significant consequence of being a foreigner in a new land and departing his homeland. Besides, one clear point is that he is a refugee and he is not welcomed in the United Kingdom. Kumar, about the refugees going to the lands they do not belong to, writes that: "The officer reads the name of the new arrival's place of birth. He has never heard of it. The immigrant has spent all of the thirty-one years of his life in that village. This difference in itself is quite ordinary. But for some reason that he does not understand, the immigrant is filled with shame."<sup>463</sup> Saleh Omar's struggle to introduce himself and explain the reason for his arrival is beyond any doubt the portrayal of his shame.

Lyotard suggests an immigrant should learn some proper and basic names before entering a new culture just like a child who grows up into a culture<sup>464</sup> in accordance with the expectations of the authority. Yet there is a contradicting approach by Saleh Omar on his asylum seeking journey. As well as Saleh Omar's attempt to introduce himself, a remarkable point is the moment when he refuses to speak English which he explains as follows: "I had been told not to say anything, to pretend I could not speak any English. I was not sure why, but I knew I would do as I was told because the advice had a crafty ring to it, the kind of resourceful ruse the powerless would know. They will ask you your name and your father's name, and what good you had done in your life: say nothing."<sup>465</sup> However, Saleh Omar prefers to achieve what he is advised rather than what he expects as an asylum seeker. Saleh Omar's refusal of speaking English might be interpreted as a multifunctional vehicle for an asylum seeker. On the one hand, when he mentions that he is an asylum seeker, he enters into the world of English where he might look for a new identity to cover his displaced identity; on the other hand, his refusal of speaking English might be interpreted as a dispossession and depersonalisation through forming a homeless character who cannot even leave what he is behind and cannot adapt into the new environment, which includes also speaking English.

In addition to all these assumptions, Lisa Malkki presents a partially wider perspective on Saleh Omar's refusal to speak English in her essay "Speechless

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<sup>463</sup> Amitava Kumar, *Passport Photos*, University of California Press, Berkeley 2000, 4.

<sup>464</sup> Lyotard, 319.

<sup>465</sup> Gurnah, *By the Sea*, 5.

Emissaries: Refugees, Humanitarianism, and Dehistoricization,” where it is stated that the refusal of speaking is also another way of communicating as it should be regarded in the sense of refugee discourse. According to her “‘the refugee’ is commonly constituted as a figure who is thought to ‘speak’ to us in a particular way: wordlessly”<sup>466</sup> because of the fact that the physical presence of someone in a foreign land as a refugee already tells much about the violence he/she is exposed to. Saleh Omar’s refusal of speaking English, or his way of ‘wordless’ communication is also the reflection of how dominant English is if you are an asylum seeker as Latif Mahmud points out frankly: “Without English you are even more a stranger, a refugee, I suppose, more convincing. You’re just a condition, without even a story.”<sup>467</sup> The significance of speaking English is so obvious that Saleh Omar finally decides to ignore what he is advised and speaks English. It is witnessed that speaking English makes one more capable of approaching or being acquired as a refugee, is the very first condition of being able to tell one’s own story; otherwise, the story is going to be told by someone else. Thus being able to tell a story determines one’s position as a subject or an object.

While Saleh Omar tries to find a shelter to relocate himself is revisited, it is finely noted that there occur multiple problems based on cultural and identical differences. Saleh Omar’s refusal to speak English reminds the postcolonial reader of Fadia Faqir’s *My Name is Salma*, where Salma is an immigrant character in Britain who is trying to hide her inferiority by speaking English fluently and “open[ing] conversations with remarks about the weather.”<sup>468</sup> She is pretty conscious of her immigrant identity and she imagines her mother’s criticism on her by telling “Illiterate: you are not any more. In trouble: you are. Speaking different tongues does not lessen the burden of the heart.”<sup>469</sup> Salma’s identity crisis or dispatched identity can be associated with Saleh Omar’s refusal of speaking English in that he has already realised that he will not be able to reflect the burden and sorrow for the life he left behind in any other language.

Language as the indicator of culture and identity has been a problematic issue in postcolonial debates as it has been almost impossible to make a clear-cut distinction

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<sup>466</sup> Liisa H. Malkki, “Speechless Emissaries: Refugees, Humanitarianism, and Dehistoricization,” *Critical Anthropology*, 11, 3 1996, 377-404, 390.

<sup>467</sup> Gurnah, *By the Sea*, 143.

<sup>468</sup> Claire Chambers, “‘The Reality and the Record’: Muslim Asylum Accounts”, *Moving Worlds: Asylum Accounts*, Volume 12, Number 21, 2012, 143-154, 147.

<sup>469</sup> Fadia Faqir, *My Name is Salma*, Doubleday, London 2007, 77.

between where one language begins and where the coloniser domineers the ‘other’ one. It might be proposed that “English is, almost exclusively, the language of this critical industry, reinforcing the view that postcolonialism is a discourse of translation, rerouting cultural products regarded as emanating from the periphery toward audiences who see themselves as coming from the centre.”<sup>470</sup> However, it is noteworthy to mention that Saleh Omar has practically given up being a cultural product partly because of his refusal of speaking English. The point which should be emphasised is undoubtedly his displaced identity caused by belonging to neither his mother tongue nor the one he enters into. Another thing that reminds us of Saleh Omar’s former life is undoubtedly related to the moment when his bag is unpacked by Kevin Edelman, the gatekeeper, to investigate what is inside his bag: “two shirts, one blue, one yellow, both faded, three white T-shirts, one pair of brown socks, one kanzu, two sarunis, a towel and a small wooden casket,”<sup>471</sup> which indicates how small the amount of stuff that he has to bring for a new life truly is. It is realised from Saleh’s possessions within his bag that he does have a few from his former life, especially, a wooden casket which is the most precious one among them as noted “wooden casket with *ud-al-qamari* of the best quality.”<sup>472</sup> The *ud-al-qamari* is so precious to Saleh that he “could not bear to give up when set out on this journey into a new life.”<sup>473</sup> Though it is pretty significant for Saleh, the gatekeeper does not take into consideration the value attached to the item, which might be interpreted as the only connection and possession that reminds Saleh of his departed life and/or identity. Edelman, without knowing how it feels to be a refugee or an asylum seeker and regardless of how Saleh feels about his departed life and the only item belonging to that life, plunders the *ud-al-qamari* from him. Saleh Omar’s mahogany box,<sup>474</sup> which is stolen in the airport, metaphorically stands for the memories he left in Zanzibar of which he is deprived of while alone in Britain.

The plundering of the *ud-al-qamari* can be interpreted as the indicator of Saleh Omar’s stolen life through war and violence. It should be noted that Saleh’s home

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<sup>470</sup> Graham Huggan, *The Post-colonial Exotic Marketing the Margins*, Routledge, London 2001, 4.

<sup>471</sup> Gurnah, *By the Sea*, 8.

<sup>472</sup> Gurnah, *By the Sea*, 13.

<sup>473</sup> Gurnah, *By the Sea*, 14.

<sup>474</sup> Dan Odhiambo Ojwang interprets Gurnah’s use of mahogany box in the novel as a faint echo of Moyo Vassanji’s *The Gunny Sack* where Salim Juma is an exilic character from Tanzania. See: Dan Odhiambo Ojwang, “Abdulrazak Gurnah”, *Encyclopaedia of African Literature*, Simon Gikandi, Routledge, London 2005, 295-296, 295.

government which has been introduced internationally by the British as “dangerous to its own citizens.”<sup>475</sup> However, it is pretty clear from Edelman’s unfriendly approach to and plundering from Saleh that he is not welcomed in Britain. Saleh, who is very well aware of the fact that he is plundered and is not welcomed, is still very eager to start a new life when the circumstances he left behind are taken into account as “[his] fear reached the proportions of crisis”<sup>476</sup> just before he leaves; that is why, the only thing he might imagine is to settle in “a small town by the sea”<sup>477</sup> peacefully. Saleh’s wish to settle into a small town by the sea reminds the reader of the general connotations of ‘sea’ as a middle ground in almost all of Gurnah’s novels. As in *Memory of Departure*, sea, in *By the Sea*, as in the title, is very promising for new beginnings as well as departure.

Saleh Omar’s arrival at the airport and the treatment he faces put him into a tight spot which substantiates a “betrayed hospitality and trust”<sup>478</sup> in addition to disruption of communication among people, especially with those from other countries, foreigners. Derrida in *Of Hospitality* discusses what hospitality is and on what conditions and terms it is offered to people, especially to foreigners, and he makes a distinction between ‘conditional’ and ‘unconditional’ hospitality of which the former becomes a term which is guaranteed in one way or another while the latter offers an absolute hospitality without any questions. To make it with Derridean terms: “absolute hospitality... requires that I open up my home and that I give not only to the foreigner, but to the absolute, unknown, anonymous other, and that I give place to them, that I let them come, that I let them arrive, and take place in the place I offer them, without asking of them either reciprocity or even their names.”<sup>479</sup> On the other hand, conditional hospitality is offered to someone “to whom you put a question and address a demand, the first demand, and the minimal demand being: ‘What is your name?’<sup>480</sup> or then “in telling me what your name is, in responding to this request, you are responding on your

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<sup>475</sup> Gurnah, *By the Sea*, 10.

<sup>476</sup> Gurnah, *By the Sea*, 10.

<sup>477</sup> Gurnah, *By the Sea*, 48.

<sup>478</sup> Kaigai, 181.

<sup>479</sup> Jacques Derrida, “Foreigner Question,” Anne Dufourmantelle invites Jacques Derrida to Respond, *Of Hospitality*, Rachel Bowlby (Trans.), Stanford University Press, Stanford California 2000, 3-74, 25.

<sup>480</sup> Derrida, 27.

own behalf, you are responsible before the law and before your hosts, you are a subject in law.”<sup>481</sup>

In accordance with what Derrida proposes on conditional and unconditional hospitality, it is traced within the narration of the novel that, it is not only Saleh Omar who faces such a conditional hospitality for his asylum seeking but also Latif Mahmud who is also an asylum seeker. Latif arrives at Plymouth where he happens to miss the ship and is questioned by the ‘gatekeeper.’ When he says to the gate keeper that he is a refugee the gatekeeper surprisingly replies back “Well, sir, those are big words.”<sup>482</sup> It is noticed from the treatment to Latif and Saleh that the hospitality in Britain is identified through conditional hospitality rather than unconditional hospitality in which the essential questions are asked to people to welcome them to their new ‘homeland.’ It is noteworthy to mention there is a distance which should be kept in all circumstances and terms between unknowable ‘Other’ and ‘Self’ through the colonial period, which shows up in postcolonial asylum seeking process as “the Foreigner is recognised as human by the juridical apparatus of the nation-state.”<sup>483</sup> As a member of another nation (state) one always must be prepared to be withdrawn “if the host society decides that interests of its cohesion and survival trump the obligations of justice entailed by the shared humanity.”<sup>484</sup>

As a consequence, it might be suggested Derridean concept of unconditional hospitality is distorted in the postcolonial period. In other words, in the very situation for the asylum seeking characters it is observed that “Hospitality is located within a discourse of national identity where provision of security remains in the gift of Britain as a (former) colonial power.”<sup>485</sup> The multidimensional perspective on the refugee crisis in Britain helps the reader captivate the narrative gaps caused by the hostility of the host. *By the Sea*, through Saleh Omar and Latif Mahmud, is built upon the illustration of how the perception of refugees by the host is negotiated; co-narration of the two

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<sup>481</sup> Derrida, 27.

<sup>482</sup> Gurnah, *By the Sea*, 138.

<sup>483</sup> Dave Gunning, “Anti-Racism, the Nation-State and Contemporary Black British Literature,” *Journal of Commonwealth Literature*, 39, 2, 2004, 29-43, 34.

<sup>484</sup> Gunning, 34-35.

<sup>485</sup> David Farrier, “Terms of Hospitality: Abdulrazak Gurnah’s *By the Sea*,” *The Journal of Commonwealth Literature*, Sage Publications, Vol 43 (3), September 2008, 121–139, 131. Doi: [10.1177/0021989408095242](https://doi.org/10.1177/0021989408095242) (Date Accessed: 15.10.2016)

characters also enhances the narrative to solve the lack of communication between the ‘Self’ and ‘Other’.

In addition to hospitality as connotative of national identity, the novel stands singular in that it ingeniously locates a kind of displaced identity from the very beginning, at Gatwick airport. Saleh Omar’s first encounter with the gatekeeper at the airport is manifested through seeking a new identity in a new land through not speaking English to assume a new identity. As Stuart Hall puts it, identity is a kind of story which the person narrates to the others; in this respect, refugees mobilise their stories, identities, to new homelands.<sup>486</sup> Ben Okri in *A Way of Being Free* deeply investigates what story is and what its strength is as follows: “Stories can destroy civilisations, can win wars, can lose them, can conquer hearts by the millions, can transform enemies into friends, [...], can sow the seeds of the creation of empires, can undo them.”<sup>487</sup> The stories of Saleh Omar and Latif Mahmud are so powerful that their perspective on the land that they are very eager to start a new life in can undo their story/identity and form a new story/identity.

When stories are interpreted as the indicator of identities, it might be suggested that Eastern identities bear the traces of Eastern stories even if they are regarded as a part of the West and Western ways of storytelling in time. It is witnessed in *By the Sea*, as in other Gurnah novels that it is not only the stories that connect people together but also the geography and the trading routes of the Indian Ocean “as though the ocean creates islands of culture along a broader archipelago.”<sup>488</sup> As a consequence, the people of that geography, in spite of belonging to different home(lands), share a common culture through comings and goings between those places, which forms a sort of unique identity exceeding the national borders and reaching a broader sense. It is undoubtedly thanks to the stories that those people regard themselves not only a part of their own land but of the ‘other world’ as well. When the Indian Ocean and its trading places and routes are viewed as a unitary element, it should also be distinguished that mutual stories help those people to form a mutual identity through the sea and ocean which link

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<sup>486</sup> Hall, “Cultural Identity and Diaspora,” 392-403.

<sup>487</sup> Ben Okri, *A Way of Being Free*, Phoenix, London, 1997, 119–20; also quoted in Christina Steiner, *Translated People, Translated Texts: Language and Migration in Some Contemporary African Fiction*, St. Jerome Publishing Manchester, New York 2009, 112.

<sup>488</sup> Chambers, *British Muslim Fictions*, 129.

them together. Gurnah himself utters the significance of the unitary function of the sea and ocean which he also artistically uses in his novels particularly in *By the Sea*: “You also share the stories of the Ocean: for example, I was surprised to read tales in a book of *The Arabian Nights*, because these stories were told by my mother and grandmother, and so on, and it felt as though they were our stories.”<sup>489</sup>

*The Arabian Nights* has been compellingly referred to in *By the Sea* once and again through interrupting the narration to establish a bridge between the story which is told by the two narrators and their middle ground formed with their mutual stories from their departed lives in Zanzibar. Saleh Omar and Latif Mahmud who meet at the airport unusually happen to have a familial acquaintance back in Zanzibar, which they learn about through their subsequent meetings. As they talk about their past they learn that their families have been hostile and nasty to each other upon the arrival of Hussein, a Persian guest and trader, from Bahrain. In one of their subsequent meetings, to embody the compelling contribution of *The Arabian Nights* within the narration, Saleh Omar, while having an argument about the house that Latif Mahmud claims he has stolen from them, refers to one of the stories within *The Arabian Nights* in order to explain the burden of his past openheartedly: “I needed to be shriven of the burden of events and stories which I have never been able to tell, and which by telling would fulfil the craving I feel to be listened to with understanding. ...Then after telling him, I would have found a good place to stop and tell him that even Shahrazad managed to get some rest every sunrise.”<sup>490</sup>

Saleh, to confess the burden of his past, is very eager to talk about all the misunderstandings, yet he also knows that Latif already has prejudices against him, and

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<sup>489</sup> Chambers, *British Muslim Fictions*, 129.

It should be noted that as a device of postcolonial literature magical realism is used as a powerful device. Magical realism can be regarded as a genre from the Third World where the stories are told with an oral narration tradition. One of the masterpieces of magical realism is undoubtedly Gabriel Garcia Marquez's *One Hundred Years of Solitude* where the whole narration is told with a technique that all the unnatural things are told from a daily and natural perspective such as a woman who was folding laundry ascend to heaven as a consequence of her supernatural beauty. In an interview Marquez is asked questions about his style within the narration of his masterpiece where he talks about the style of the novel: “It was based on the way my grandmother used to tell her stories. She told things that sounded supernatural and fantastic, but she told them with complete naturalness. When I finally discovered the tone I had to use, I sat down for eighteen months and worked every day.” For further on Marquez interview see: Peter H. Stone (Interviewer), “Gabriel Garcia Marquez, *The Art of Fiction*”, No. 69, in *The Paris Review* No. 82, Winter 1981. Available at: <http://www.theparisreview.org/interviews/3196/the-art-of-fiction-no-69-gabriel-garcia-marquez>, Date Accessed: 20.10. 2016.

<sup>490</sup> Gurnah, *By the Sea*, 171.

that he will not listen to him objectively. In order to emphasise that he knows Latif's prejudicial approach, he links himself to Qamar Zaman's story where mistakenly thinks there is a jinn "with a horn in the middle of his forehead. My favourite jinn, an utter grotesque, which is how you imagined me."<sup>491</sup> Saleh Omar wrongfully refers to Qamar Zaman's story within *The Arabian Nights*, which tells the story of a young prince who does not want to marry. However, Latif Mahmud warns him that he does not refer to the right story even if he does not remember in which story there is that jinn. Latif, who has been a refugee in Britain for a long time, and Saleh, who is new to Britain, palpably share mutual stories and identities. Nevertheless, they cannot properly remember what story they refer to, which can be interpreted as the defacing of their identities within a new identity. It might be proposed that Western hegemony (read British hegemony here) presents itself as a "cultural machine; it is as if Western hegemony manufactures the stuff of local sociality, even the contentious stuff, as its own invention. Be it a struggle vital for identity or agency or subjectivity, it all collapses into the reactive response to Western imperialism."<sup>492</sup> All in all, Latif and Saleh take a wide path to contribute to their dispatched identities.

Gurnah considers stories as "important carriers of cultural meaning,"<sup>493</sup> that is why, *The Arabian Nights* stands for a cultural element to discuss the hostilities of the past; it presents a middle ground for both Saleh and Latif. From their subsequent meetings, it is attained that there is a conflict between their families about a house which has not been solved through the years and Latif still blames Saleh's family for stealing it from his family. The conflict about the house turns into an integral part of the narration. Hussein, a Persian trader, comes to the place where Saleh Omar, Latif's father, lives and they become friends. Hussein captivates a crucial place within the narration both with his talent to direct the people and events as well as his similarity to Sinbad the Sailor, one of the significant figures of *The Arabian Nights*. Meg Samuelson also makes references to the possible connections between Sinbad and Hussein by writing "Hussein is partly patterned on the figure of Sindbad the Sailor, the famous merchant of the

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<sup>491</sup> Gurnah, *By the Sea*, 170.

<sup>492</sup> Richard Werbner, "Multiple Identities", *Postcolonial Identities in Africa*, Richard Werbner & Terence Ranger, Zed Books Ltd., London & New Jersey 1996, 1-25, 5.

<sup>493</sup> Newns, 509.

*Nights*.”<sup>494</sup> Once again the narrative references to Sinbad are uttered, including the aspect that Hussein is also a trader and he always and repeatedly turns back to the sea after experiencing mishaps and unexpected results. When he first introduces himself to Saleh Omar, he observes that “When he came into the store my head filled with words: Persia, Bahrain, Basra, Harun al-Rashid, Sinbad and more.”<sup>495</sup> Hussein’s sea trade and sailing stories are convincing for people; that is why Latif’s father is convinced to undertake a partnership on a business basis.

After Hussein convinces Latif’s father, his father’s house is put in pledge with a loan arrangement between Latif’s father and Hussein. Then Hussein flees. So Saleh is coerced to dispossess of Latif’s childhood house. The dispossession of the house directs the narrative although almost a half-century has passed. The hostility of the families against each other following the dispossession of the house is revealed “in a different country, in yet another house.”<sup>496</sup> There is a partial connection between Shahrazad, from *The Arabian Nights*, and Saleh and Mahmud in that they tell the stories. The stories of the co-narrators are changed years later and familial misunderstandings are solved finally because stories are so powerful that “the power of [them] forge destinies has never been so memorably and sharply put as it is in this cycle, in which the blade of the executioner’s sword lies on the storyteller’s neck; *The Arabian Nights* present the supreme case for storytelling because Shahrazad wins her life through her art.”<sup>497</sup>

The co-narration as an aesthetic device definitely polishes the narrative and is the very tool to eliminate the tension and conflict between the families caused by lack of communication for linking the provisional interval because an extended period of time has passed since the events first took place. From their memories and perspective, though there are two narrators, it is recognised that Saleh Omar has a wider spectrum in telling what really happened while Latif has a more limited perspective which Latif also utters in their second meeting: “You must know the feeling. I was thinking about this last week, how worn out I am after all these years of knowing and not knowing, of doing nothing about it and how it can’t be helped. So I was looking forward to coming

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<sup>494</sup> Samuelson, 80.

<sup>495</sup> Gurnah, *By the Sea*, 21.

<sup>496</sup> Newns, 510.

<sup>497</sup> Marina Warner, *Stranger Magic: Charmed States and the Arabian Nights*, Chatto & Windus, London 2011, 5.

here, to hear you talk, for both of us to find relief.”<sup>498</sup> For example, Latif mistakenly remembers that it was Saleh who came to their house to pick the valuable pieces out; however, through Saleh’s correction it is grasped that it is not Saleh but Nuhu, Saleh’s servant, who removes everything left behind by Latif’s family and the family does not want to get money, it is given away. Thanks to Saleh’s narration, Latif admits that he is mistaken; “now that you force me to remember, now that you make me think back to it.”<sup>499</sup>

The conflict causing Latif Mahmud to have prejudices against Omar is not only restricted to the house issue but to further troubles also. Bi Maryam, Latif Mahmud’s aunt, is a widow of a rich *nahodha*, ship captain, and gets married to Omar’s father. Bi Maryam’s inheritance from her husband is seized from her because “the house which Bi Maryam inherited from her first husband should have been left to Mahmud, her closest male relative.”<sup>500</sup> However, Mahmud persuades Bi Maryam to set her house into his business with Omar, but he loses again. His second loss to Omar causes Mahmud to play “the defeated and humiliated man of God.”<sup>501</sup> Hussein, in addition to putting Latif’s father into a business loan, also seduces his brother Hassan and mother Asha. The mother and Hussein to take revenge upon Omar use his play to enact on Omar and manage to imprison him in detention in the post-independence period of Zanzibar when the cruelty of post-independence is depicted mercilessly. It should be considered that Hussein is a character who is pretty close to Uncle Aziz in *Paradise* but rather than the trading of Hussein, the consequences of his risky business are debated in detail regardless of years and losses. Kearney analyses the “participation in evil”<sup>502</sup> through the characters who help the destruction of families and their lives some decades later. She says that according to reviewer Maya Jaggi, Omar is guilty because of his greed and meanness, while an anonymous reviewer thinks Omar is cruel. However, Kearney herself does not agree with both of the reviewers and suggests that “both have [Omar and Latif’s father] to some extent been misled by the calumnies against him spread by

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<sup>498</sup> Gurnah, *By the Sea*, 207.

<sup>499</sup> Gurnah, *By the Sea*, 194.

<sup>500</sup> J. A. Kearney, “Abdulrazak Gurnah and the ‘Disabling Complexities of Parochial Realities,’” *English Studies in Africa*, Vol. 33 No. 1, May, 2006, 47-58, 54.

<sup>501</sup> Gurnah, *By the Sea*, 210.

<sup>502</sup> Kearney, 55.

Latif's parents and the quasi-uncle, Hussein, they have correctly detected the need to consider the way his own actions have exacerbated Hussein's treachery."<sup>503</sup>

In addition to inheritance and marriage rules reflected through especially Bi Maryam, religious identity is also referred to repeatedly as a force which almost controls the whole life of the characters. The discourse of religion is in the centre of the characters' departed life as well as the memories they exchange. To make it clear, there are references not only to the religious law of property but to specific conditions such as drinking alcohol or eating pork. The situation with the alcohol drinkers is pretty clearly criticised by voicing "to go drinking alcohol in that place was like giving up the right to respect."<sup>504</sup> To go further, going to a mosque every now and again is referred to as a respected idea and also praying five times a day is discussed in detail to emphasise the importance of Muslim identity and culture.<sup>505</sup>

One turning point of the novel is definitely the discussion of Saleh Omar and Latif Mahmud about an ebony table which has a major significance as a consequence of its possession and dispossession. An ebony table is given to Latif's family as a gift by Hussein. The gift to the family which to some extent represents a way of thankfulness has different connotations actually; it represents both a positive reception at the house and a gratitude for his sexual appetite for Hassan, the son of the host family. The table is taken from Saleh Omar since he needs cash. He also brings the ud-al-qamari he bought from Hussein to Britain because it is the last example of its kind. However, when Saleh Omar owns the house of Latif Mahmud's family as a consequence of the business agreement, he also gets all the possessions within the house including an ebony table. At the moment that Hassan disappears, the ebony table gains prominence for Asha; that is why she demands it back. The underlying reason for Asha's hatred toward Saleh Omar is the ebony table which he refuses to give her back. That is why Asha nurtures her resentment against him and finally avenges it by imprisoning Saleh Omar thanks to her affair with a minister during the post-revolutionary period of Zanzibar, where injustice might be read as a random phenomenon. In this sense, "*By the Sea* extends the exploration of culture to suggest that the fluid and complex Zanzibari society prevents

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<sup>503</sup> Kearney, 55.

<sup>504</sup> Gurnah, *By the Sea*, 163.

<sup>505</sup> Gurnah, *By the Sea*, 232.

notions of cultural belonging”<sup>506</sup> as a consequence of individual relation since the slippery ground of the country does not present its citizens the sense of belonging. The position of Asha as an individual in the society leads to the imprisonment of a person and this is nothing but revenge in its essence. And the fate of two families goes beyond the time and space in terms of its reflections and solution waiting in Britain.

Coincidentally Latif meets Omar’s name in a phone call with an airport officer where Omar pretends, as he is advised, not to be able to speak English. Latif is invited to the airport as a translator to help a refugee named Rajab Shaaban Mahmud, the full name of Latif’s father. The airport officer explains to Latif that the refugee knows him and his name is “Mr Shaaban. Mr Rajab Shaaban”<sup>507</sup> and asks whether he knows him. He replies back just saying “no.” Latif’s reaction to what he hears on the phone is actually the hopelessness of a man who knows that his father is dead and “someone had picked up his name and brought him back to life. Or perhaps it was someone who had as much right the name as my father did. The name of my father is not sacred.”<sup>508</sup> After he is informed that his service is not required any longer he does not go to the airport but visits Saleh Omar, and he finds out that Saleh Omar abuses his father’s name as an acquaintance from the past. Astonishingly, he realises Saleh Omar, following Latif’s father’s death, gets his passport and has his false identity to demand a refugee status claim from Britain as he has been rejected with his own identity. Saleh Omar thinks it is not unjustified to get his identity for such a demand as he is slandered by Latif’s family, and that this false identity will help him to find a new beginning in Britain.

In addition to the surprise about Saleh Omar’s false identity, in farther pages it turns out that Latif Mahmud also uses a kind of false identity in Britain. Latif Mahmud’s full name is Ismail Rajab Shaaban Mahmud consisting of his father’s name, his grandfather’s name, his great-grandfather’s name. In Zanzibar, people are given four generational names together and the person’s and father’s names are used to call the person; therefore, Latif Mahmud is called Ismail Rajab indeed. However, when he begins a journey with his friends, he decides to use the name Latif “for its gentleness and softness of its modulations, God’s name, which I would take with respect, meaning

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<sup>506</sup> Falk, 47.

<sup>507</sup> Gurnah, *By the Sea*, 76.

<sup>508</sup> Gurnah, *By the Sea*, 76.

no outrage or blasphemy....I thought I would call myself Latif from then on, in yearning for a quality of gentleness.”<sup>509</sup> It is not only Latif that evokes God’s name but also the name Rajab Shaaban Mahmud, which should be read in the Islamic context because the first two names together are actually the names of the holy months in Islam and also he consciously chooses that name with their religious evocations: “Shaaban is also the name of the eighth month of the year, and Rajab is the month which precedes both, the seventh month, the revered month.”<sup>510</sup>

It is grasped from the very perspective of the narrators that, in order to begin a new life in a new country each of them chooses false identities which might be interpreted from pretty contrasting perspectives; for example, within the narration it is mentioned that using God’s name/s might be offensive from a religious perspective: “I hoped I would not offend the form by saying it for myself.”<sup>511</sup> Also, it is stated in *What is Identity* that “There is a paradox of identity which closely parallels the paradox of existence.”<sup>512</sup> In the very specific situations of Latif Mahmud and Saleh Omar, it is witnessed that their existence is problematic in the sense that their names include somehow a sort of identity crisis (or dispatched identity) within themselves. That is why both of them begin their new lives by choosing new names, identities which offer them a fresh start. A postcolonial narrative identity, which has been a problematic term to categorise because of its relation to former colonies and colonisers on condition that “the postcolonial 'subject' mobilizes not just a single 'identity', but several fluid identities which, by their very nature, must be constantly 'revised' in order to achieve maximum instrumentality and efficacy as and when required.”<sup>513</sup> When the postcolonial condition of post-independence Zanzibar is taken into consideration, it would be clearly discovered that Saleh Omar and Latif Mahmud are carriers of their fluid identities with which they can easily find new templates through choosing new names to get rid of the bad memories of their former names and lives. However, at this point, it is extremely outrageous for them to meet in Britain, a foreign country, under false identities to talk about lives which they try to leave behind because they already tried to violate against their ‘selves.’

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<sup>509</sup> Gurnah, *By the Sea*, 133.

<sup>510</sup> Gurnah, *By the Sea*, 41.

<sup>511</sup> Gurnah, *By the Sea*, 59.

<sup>512</sup> Christopher John Fards Williams, *What is Identity*, Clarendon Press, Oxford 1992, 1.

<sup>513</sup> Werbner, 1.

It should be taken into consideration that in order to make, or rather to remake, false identities, new geographies and home(lands) must be found; and in order to make the world an achievable land, maps are to make, or rather to remake, which “involves overlapping memories, narratives, and physical structures.”<sup>514</sup> Therefore, mapping turns into a term and a toll which is used to define and redefine, and also to shape-reshape the world which “was limitless”<sup>515</sup> prior to the making/drawing of the maps. It is reminded to the postcolonial reader that maps reflect a form of power as mirror the controlling capacity of the powerful ones overseas and transcontinental lands. Thus it has been the colonial powers that map the unmapped lands of the uncivilised/colonised people appropriately with their expediency and requisition. In other words, “to achieve their imperialist objectives, colonial administrators relied on a number of technologies, including mapping and the rule of law, in their efforts to reterritorialise local communities.”<sup>516</sup> It should be recognised that the coloniser has more developed technological devices compared to the colonised. Thanks to its technology, the coloniser might be regarded and respected as one of the tools of civilisation and its ambition to rule in a broader sense. The connection between colonialism and being European is unmitigated and articulated within the narration by voicing: “We were European. We could go anywhere in the world we wanted.”<sup>517</sup> The western expansion in the colonial sense, through technology as well as other tools of colonialism, justifies the right to go to the lands of uncivilised people and call their prosper as their own prosper which is also proved through maps, in their understanding. In other words, mapping is the justifier of the coloniser over the colonised lands. It is arguable why coloniser chooses the prosper of other people and then calls it his own prosper on duplicity and force, but, it is also clear from the expansion that “We [the colonisers] lived at a time when it seemed we had a right to do all that. That was the meaning of colonialism, and everything was done to persuade us not to notice the methods that made it possible for us to go where we wanted.”<sup>518</sup> However, mapping was the basic tool in addition to the

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<sup>514</sup> Edward Said, “Invention, Memory, and Place”, *Critical Inquiry*, Vol. 26, No. 2, Winter 2000, 175-192, 182.

<sup>515</sup> Gurnah, *By the Sea*, 35.

<sup>516</sup> Renisa Mawani, “Imperial Legacies (Post) Colonial Identities: Law, Space and the Making of the Stanley Park, 1859–2001,” *Text, Culture Making Visible: Past and Present Histories and Postcolonial Theory*, Nan Seuffert and Catherina Coleborne (Eds.), *Law Text Culture* Vol. 7, 2003, 98-141, 100.

<sup>517</sup> Gurnah, *By the Sea*, 131.

<sup>518</sup> Gurnah, *By the Sea*, 131.

discourses to justify colonialism as it reflected a dominant condition in knowing and unearthing unknown lands and people.

Mapping is reflected as a colonial idea through the narration of Saleh Omar also who also shares that he is introduced to maps at a very early age as a consequence of being a member of the British Empire. Saleh Omar indicates that though he does not exactly know when he started school in accordance with the requirements of the British Empire he must have started school at the age of six and he was shown the map in his second year as “I have the integrity of the British Empire to bear me out as the rules required.”<sup>519</sup> The first time that Saleh Omar sees a map is the time when he is a schoolboy, and he uses one of the rules of dominant discourse to embody what it is like to prove the world is round. The teacher brings to the class an egg to parade around as it is almost impossible to prove such a fact. As Saleh Omar puts it, he is educated under the British Empire which tries to establish itself as a powerful entity through its technology including mapping as one of its tools. European colonialism, as revealed by geographers as well as cultural theorists, has availed from maps both substantially and discursively to conceptualise, legitimise, and administrate the world which was limitless once. The moment Saleh Omar sees the first map of his life he falls in love with it and says “maps began to speak to me.”<sup>520</sup>

When the maps are interpreted from a colonial perspective, as with stories, it might be argued that Saleh Omar’s love of maps will be his guide for not having or belonging to a location as he, since his childhood, has been in the mainstream of a colonial discourse. It should be observed that within the colonial discourse mapping is used as a tool to limit the world together with stories which were told to standardise the colonised. Within the discourse, “It was as if they [the coloniser] had remade us, and in ways that we no longer had any recourse but to accept, so complete well-fitting was the story they told about us.”<sup>521</sup> Under the influence of what Saleh Omar asserts on stories and maps, it could be affirmed that colonial discourse has left not many spaces unattended in the sense of mapping and telling the stories of others; however, “in time gaping holes began to appear in the story.”<sup>522</sup> As a consequence, tangled stories within

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<sup>519</sup> Gurnah, *By the Sea*, 37.

<sup>520</sup> Gurnah, *By the Sea*, 38.

<sup>521</sup> Gurnah, *By the Sea*, 18.

<sup>522</sup> Gurnah, *By the Sea*, 18.

the colonial narration have been untangled when the colonised appears on the stage of history to ask for the right to tell its own story with a first person narration, rather than a third person narration. The postcolonial condition of the novel, just like the contemporary world, aims to tell a story in the first person regardless of the gender and race issues; however, we observe in *By the Sea* that both Saleh Omar and Latif Mahmud use false identities to introduce themselves at first glance, which might be interpreted as the reflections of their tangled identities, which, through the end, turns into untangling their false identities.

Their tangled identities are definitely the very consequence of their memories or experiences; however, experiences are personal perceptions, thus they might reflect false feelings, too. In other words, Saleh Omar and Latif Mahmud base on their personal experiences which intertwine and interfere memory and history by commencing the difference of their perspectives. The intertwining and interfering memories of the characters also enforce an identity crisis for Saleh Omar and Latif Mahmud as an essential consequence of their false memories/identities. Saleh Omar and Latif Mahmud's identity crisis, in the sense that they reflect false identities, is the very essence of the postcolonial discourse and they finally acquire who they actually are. From the way that they tell about themselves and each other it is observed that they are actually the victims of the society they live(d) in; and it is witnessed from their confessions and outpourings that, "Saleh is victimised by the changing political circumstances, and Latif eventually tells Saleh that he escaped because he was unable to stand his parents' hatred of each other."<sup>523</sup> When all the misunderstandings and prejudicial ignorance are unearthed, the contemplation of the characters results in seeing them as victims of post-revolutionary or post-independence Zanzibar and its cultural and religious dilemma which violate their very individual rights at some point. Gurnah, in his interview with Susheila Nasta, speaks of the post-revolutionary period of Zanzibar as a society which exists "at full stretch."<sup>524</sup> Within the the years of that particular period are described as "years of cruelty and uncertainty."<sup>525</sup>

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<sup>523</sup> Falk, 49.

<sup>524</sup> Nasta, 361.

<sup>525</sup> Gurnah, *By the Sea*, 150.

Saleh Omar's and Latif Mahmud's exchange of familial memories from a conflicting perspective effaces the blur in the narration as it is obvious in the narration that sometimes what the character knows about the past, especially what Latif Mahmud knows, does not exceed beyond gossip. Now and again the narration of Latif Mahmud is interrupted by Saleh Omar, who claims that it is gossip or rumours, which direct the reader to think that Saleh Omar has a wider perspective and knowledge about what actually happened in the past. Expressions such as "rumours"<sup>526</sup> and "gossip"<sup>527</sup> are repeated while phrases such as "I'll tell it in this way,"<sup>528</sup> or "I will tell the story in this way"<sup>529</sup> are occasionally encountered within the narration. Such expressions and phrases actually help both the characters and the readers to make a distinction between what really happened and what the rumours told, and through the very end of the novel both Saleh Omar and Latif Mahmud accept the presence and companionship of the other and the prejudicial ignorance evaporates because of the fact that "you never stop wishing to live, or wishing for companionship and purpose."<sup>530</sup> Finally Saleh Omar and Latif Mahmud, decades later, manage to unearth the unclear parts of their memories by exchanging their stories from their own perspectives to establish a more strong identity within their new home(lands).

#### 4.2. MAPPING THE SELF: *MIDNIGHT'S CHILDREN*

The year that Rushdie was born, 1947, is significant both for the literary world and for Indian history, as India gained its independence from the British Empire after centuries. Just as his characters in *Midnight's Children* who have magical gifts since they were born into the night when India got its independence, Rushdie has a fairly magical talent in writing by having been born that year. Though the novel is praised almost all over the world and it put Rushdie on the map in the literary world, it is not read by the author's son Zafar, for who the book has a commitment; and it could be suggested that Zafar is more interested in the works of other authors rather than his father's. Rushdie speaks of the situation between his son and his literary career in *Step Across This Line*: "Zafar has never read more than the first three chapters of *Midnight's*

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<sup>526</sup> Gurnah, *By the Sea*, 95.

<sup>527</sup> Gurnah, *By the Sea*, 178.

<sup>528</sup> Gurnah, *By the Sea*, 16.

<sup>529</sup> Gurnah, *By the Sea*, 30.

<sup>530</sup> Gurnah, *By the Sea*, 177.

*Children* in spite of its dedication. In fact, apart from *Haroun and the Sea of Stories* and *East and West*, he hasn't finished any of my books. The children of writers are often this way. They need their parents to be parents, not novelists."<sup>531</sup>

Even if his son does not seem very interested in the novel, it is shown among the 100 best novels in the world. The novel won the Booker Prize and James Tait Black Memorial Prize in 1981, and also it was chosen as the best book among all the prize-winners; furthermore, it is among the most widely read novel in a BBC survey.<sup>532</sup> It is described also as "One of the most important novels to come out of the English-speaking world in this generation."<sup>533</sup> What makes the novel so much singular, popular and successful in the literary world is undoubtedly its way of using cultural, social and economic values, and successful explanation of identity issues, all of which help to portray the process that takes India to its independence. The novel is undeniably inspired and influenced by Günter Grass's *The Tin Drum* according to some critics as well as to Rushdie himself.<sup>534</sup> In one of his essays where he speaks of Günter Grass and himself; he mentions that he has read *The Tin Drum* at the age of twenty, and it has become an inspirational piece for him. Rushdie defines that novel as one which "open[s]

<sup>531</sup> Salman Rushdie, *Step Across This Line*, Modern Library Paperbacks, United States of America, 2003, s.189 The dedication to his son is as follows: "For Zafar Rushdie who, on the contrary to all expectations, was born in the afternoon."

<sup>532</sup> The winners of the Booker Prize can be found on the following website: <http://themanbookerprize.com/news/release/1100>, Date Accessed: 18.03.2016.

<sup>533</sup> Keith Wilson, "Midnight's Children and Reader Responsibility," *Reading Rushdie Perspectives on the Fiction of Salman Rushdie*, D. M. Fletcher (Ed.), 55-69, 55.

<sup>534</sup> It should also be mentioned and added at this point that *Midnight's Children*, according to Abdulrazak Gurnah, was influenced by Laurence Sterne's *Tristram Shandy* as well as Günter Grass's *The Tin Drum*. Both novels have narrators who are obsessed with the decay of their bodies and are afraid of their approaching deaths. Also, the narratives starts pretty early than the narrators were born that is why the actual beginning of the novels are postponed and delayed. Besides then that, there is also a problematic situation of the narrators with their parentage as well as their physical ugliness; both of them have extraordinary noses which in each novel represents a signification of ancestry. For further see: Abdulrazak Gurnah "The Themes and Structures in *Midnight's Children*", *Cambridge Companion to Salman Rushdie*, 91-108. See also: Patricia Merivale, "Saleem Fathered by Oskar Intertextual Strategies in *Midnight's Children* and *The Tin Drum*" *Reading Rushdie Perspectives on the Fiction of Salman Rushdie*, 83-96 In addition to all these inspiration and influence on Rushdie claimed by him and Gurnah, Richard Cronin in "The Indian English Novel: *Kim* and *Midnight's Children*" claims that "*Midnight's Children* is better seen as a postindependence version of *Kim*" 202. Cronin in criticising Rushdie, borrows from the life on Rudyard Kipling who had lived in India for years and of Rushdie who had spent years in England for education and concludes that both are trespassers of whom we may talk about parentage mysterious. Also he defines both of them as outsiders who only writes about India from a distance. For further on the connections, similarities, and influences on both of these novels see: Richard Cronin, "The Indian English Novel: *Kim* and *Midnight's Children*", *Modern Fiction Studies*, Volume 33, Number 2, Summer 1987, 201-213.

doors for their readers.”<sup>535</sup> He also goes on explaining how the novel encouraged him to dream about being a writer just like some people who want to be writers after reading a good novel. Timothy Brennan<sup>536</sup>, on the possible inspirations and influences on Salman Rushdie and particularly on *Midnight's Children*, speaks of Gabriel Garcia Marquez's masterpiece *One Hundred Years of Solitude* which has been a holy scripture for its successors when it comes to speak about magical realism. It might be claimed that *One Hundred Years of Solitude* furnishes Rushdie's novel from the aspect of “a theory of fantasy”<sup>537</sup> with relation to colonialism, while on the other hand, Grass's work “provides a model in the figure of a physically deformed and morally reprehensible hero with magical powers.”<sup>538</sup> The novel is enhanced by both of these pieces which are unshakably significant for the literary world. The former's significance lies in representing the third world and *One Hundred Years of Solitude* is also significant as being the representative of magical realism in the western world.

The novel combines the stories of 1001 children with the history of India in three parts: the first one covers 1915-1947 in eight chapters, the second between 1947-1965 including the year that the narrator was born as well as Indian nation in fifteen chapters, and the third part covers 1970-1978 in seven chapters. The children are important to Indian history as they were born into the night when India gained its independence, and all these children have different magical gifts in accordance with the hours they were born at. Among these children 580 live. The children are given gifts and “the greatest gifts belong to those born the closest to midnight, and Saleem's gift is therefore the grandest of them all, that of telepathy.”<sup>539</sup> The magical gifts of the children are classified to the hour they were born; the closer the birth hour is to midnight, the more powerful s/he is; that is why, the main character of the novel, Saleem Sinai is the most gifted one. Rushdie uses Saleem Sinai as the narrator of Indian history, so Saleem's

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<sup>535</sup> Rushdie, “Salman Rushdie on Günter Grass”, *Granta* 15 Spring 1985, 179-185, 180.

<sup>536</sup> Timothy Brennan is a rather significant critic of Rushdie and his work on since he is the first one to write a doctoral dissertation on Rushdie and his work which is utterly devoted to him. Keith Booker describes Brennan's dissertation as the most extensive one carried out in America and she mentions that thanks to this dissertation Brennan has become “the leading authority on Rushdie” in America. M. Keith Booker, “*Midnight's Children*, History, and Complexity, Reading Rushdie after the Cold War”, 283-313, 258.

<sup>537</sup> Abdulrazak Gurnah, “Themes and Structures in *Midnight's Children*,” *Cambridge Companion to Salman Rushdie*, 100.

<sup>538</sup> Timothy Brennan, *Salman Rushdie and the Third World*, Macmillan, London 1989, 66.

<sup>539</sup> Michael Gorra, “The Novel in an Age of Ideology: On the Form of *Midnight's Children*”, *After Empire: Scott, Naipaul, Rushdie*, The University of Chicago Press, Chicago, London 1997, 111-148, 112.

narration changes in parallel with history, in other words, the narration is sometimes hopeless, sometimes fast, and sometimes hopeful. As a result, history is reshaped in the hands of and from the narration of Saleem. However, Saleem's narration is most of the time unreliable. Sean P. O'Brien criticises Saleem as he goes on his narrative despite knowing that he knows that his narration is not very reliable and perfect: "Saleem insists in *Midnight's Children* that narratives are doomed to imperfection but nevertheless necessary to the development of individual and national identities capable of driving effective and responsible action in the world."<sup>540</sup> Saleem tells the whole story to Padma, and sometimes exaggerates so much that even Padma hardly ever believes in what he says. The unreliable narration of Saleem has the characteristic of historiographic metafiction<sup>541</sup> as Saleem combines the history with metafictional characteristics and Keith Wilson also privileges the novel as a successful example of metafiction.<sup>542</sup> Saleem within the narration is also aware of the unreliability of his own narration, that is why he suspects whether what he says is a consequence of his fallible memory and fragmented vision. The preconditioning regarding unreliability as a natural human condition, however, is reflected through memory; that is why, unreliability seems as a fallout of memory which is always open to making mistakes: "I told you the truth. Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies, and vilifies also; but in the end it creates its own reality."<sup>543</sup> It should also be counted that consistently unreliable narrators, as with Saleem, are repeatedly "a little stupid"<sup>544</sup> in not being able to understand what is happening around them. Unlike, however, most of those unreliable narrators who are somehow a little stupid, Saleem is not at all stupid, nor unclear and negligent about what is happening around him. His unreliability is his connection with history as he

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<sup>540</sup> Sean O'Brien, "'Both Masters and Victims of their Times': Engaging Aporetic time in *Midnight's Children*," *The Journal of Commonwealth Literature*, 2015, vol. 50 (2), 164-178, 165 <http://jcl.sagepub.com.chain.kent.ac.uk/content/50/2/164.full.pdf+html>, Date Accessed: 18. 03.2016.

<sup>541</sup> Linda Hutcheon is the one who has coined the term historiographic metafiction which is used to define the works of fiction including metafiction and historical fiction within the same work. Depending on the discourse of history, historiographic metafiction uses references to history such as intertextuality and heteroglossia. Hutcheon refers to *Midnight's Children* as one of her central examples of that kind having strong ties with the actual history. For further see: Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, Routledge, New York 1988, 162-163.

<sup>542</sup> See: Wilson, "*Midnight's Children* and Reader Responsibility" for a detailed study and analysis.

<sup>543</sup> Salman Rushdie, *Midnight's Children*, Penguin Books, England, 1991, 253. Subsequent references are to this edition.

<sup>544</sup> Salman Rushdie, "'Errata': Or, Unreliable Narration in *Midnight's Children*" *Imaginary Homelands* 22-25, 23.

“cut[s] up history to suit himself.”<sup>545</sup> Saleem is a person who shapes the past in the direction of what he wants to have now. In other words, in order to shed light on the past, he makes use of his own and parental experiences; thus, his endeavour turns to reflect the experience of the colonial past and its reflections are tied to the civilising and emancipatory mission.

Leela Gandhi, in *Postcolonial Theory*, borrowing Hegelian terms sheds further light on the coextensive connection between ‘history’ and ‘civilisation’ implicitly stating that both of them are directly connected with Western Europe. Gandhi, in order to identify and classify identity issues based on the West, claims that “human beings acquire identity or self-consciousness only through the recognition of others.”<sup>546</sup> In other words, it might be demanded that through the existence of the Other, each Self constructs and secures its own identity. Thus Hegel comes to the point where he examines and explains the master-slave relation which turns into and proceeds to “a compulsive struggle-unto-death.”<sup>547</sup> Hegel’s analysis on the relation between master and slave is a pessimistic one, which proposes the other as a dependent on the self. However, within the historic frame, the postcolonial period turns upside-down the vision and predictions of Hegel as it becomes a period where the postcolonial-self awakens and asks for his/her own identity. Sartre, unlike Hegel, speaks from a position where he praises the position of the other as s/he “holds a secret- the secret of what I am.”<sup>548</sup> Consequently, what Sartre proposes on the secret of the other turns into the essential motivation for the other to know and discover about his/her identity. Although the western discourse has interpreted history from its own perspective, its relation with civilisation has always been the quasi-holy mission of the West. The other appears on the stage of history free from western impositions. At that point Rushdie’s *Midnight’s Children* turns into a significant piece which nominates a distant and alternative approach to the dominant historical perceptions. Hence *Midnight Children* might be interpreted as the alternative history of the identity of the other, which distorts all the expectation from a narrative through its language and sequence of the events as well as

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<sup>545</sup> Rushdie, “Errata,” 24.

<sup>546</sup> Leela Ghandi, *Postcolonial Theory A Critical Introduction*, Allen & Unwin, Sydney 1998, 16; also Georg Wilhelm Friedrich Hegel, *The Phenomenology of Mind*, 3 Vols., J. B. Baille (Trans.), Macmillan Co. London 1910, Vol. 1, 175-188.

<sup>547</sup> Ghandi, 17.

<sup>548</sup> Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, Hazel E. Bames (Trans.), Methuen, London 2003, 364.

telling them with and from a new perspective and insight onto the forgotten histories of the 'other' which was previously suppressed.

Though many Indians have widely read it as a history book, Rushdie in "'Errata': Or, Unreliable Narration in *Midnight's Children*" clarifies that "[the novel] is far from being an authoritative guide to the history of postindependence India."<sup>549</sup> When the hypothesis that history is a subtotal of fiction is revisited, it might be extrapolated that, maybe from Rushdie's perspective partially, fiction might imbue history and historical fact. Yet, Soren Frank in his essay "The Aesthetic of Elephantiasis" questions to some extent whether the novel might be explained and understood via India and Indian history from a postindependence angle by asking a vital question: "can *Midnight's Children* be considered a coextensive map of India?"<sup>550</sup> Soren Frank's attempt to the novel to read it as a coextensive map is unquestionably the consequence of western readers' approach to it who see the novel as a factual contraction of Indian history between 1915-1978 given with the three generations of Saleem Sinai's family: Aadam Aziz, a talented medical doctor educated in Germany, who has been invited to Naseem's house by her father to examine her illness; Amina Sinai, daughter of Aadam Aziz and Naseem; and Jamila Sinai, known also as The Brass Monkey, the younger sister of Saleem. These three generations and their reflections in the narration do not provide a whole and/or complete, but rather a fragmented narration that appears to be known by the characters. The fragmentation starts with Aadam Aziz when he is invited to Naseem's house where he cannot examine her as a patient in whole but her 'fragments,' that is, he is not allowed to see her as a whole but instead he sees her fragments through a perforated eye of a sheet. Consequently, Aadam knows his wife-to-be Naseem from her fragments. In addition, Amina, called Mumtaz before her marriage, is wedded to Ahmed Sinai. She forces herself to love her husband with his fragmented body, that is, she focuses on one 'fragment' of his body at each time. Finally Jamila wears a sheet-like cloth herself as she almost covers even her whole face so that she cannot be seen as a whole but in 'fragments.' The fragmented bodies of the characters contribute to the narrative from the aspect that they depict the liminal understanding of

<sup>549</sup> Rushdie, "'Errata': Or, Unreliable Narration in *Midnight's Children*", 22-23.

<sup>550</sup> Soren Frank, "The Aesthetic of Elephantiasis: Rushdie's *Midnight's Children* as an Encyclopaedic Novel", *Journal of Postcolonial Writing*, Vol. 46, No. 2, May 2010, 187-198, 187.

human nature, or in other words, “the existential condition of man who is destined to perceive and know the world in fragments”<sup>551</sup> rather than a whole.

As it is suggested that the novel, to some extent, can be (or might be) interpreted as an alternative to the colonial history which has always been told from the perspective of the dominant discourse. Accordingly, Saleem Sinai through the whole narration is rather conscious about his narration and its direct connection with history which he utters “I had been mysteriously handcuffed to history.”<sup>552</sup> It should be marked that Saleem’s narration is also precisely connected with his memory, which attaches the postcolonial subject, or the dominant discourse, to his own disrupted history in order to demystify and create his narrative as a memory as an alternative to history. At the end of Book Two, to shed further light, Saleem suffers from a state of amnesia which at the beginning seems like his liberation; however, it is engendered that Saleem’s loss of his memory does not merely mean losing his memory but his identity likewise because memory is a tool which is used by people to remake their pasts in accordance with their present expectations and purposes.

Thanks to his narration, Saleem situates himself in the middle of a social and historical context in contemplation of his individuality, thus, during the period when he suffers from amnesia he also happens to lose his identity. A familiar idea of changing identity or construction of a new identity is granted through taking a new name just as Saleh Omar and Latif Mahmud did in *By the Sea*, where the characters change their names in order to leave behind their dispatched identities and construct new identities in their new homes. In the very specific condition of the characters in *Midnight’s Children*, the characters do not look for new identities in new lands but they look for new names in their newly-established countries after long years of colonisation considering that “Our names contain our fates.”<sup>553</sup> Within the narration it is observed that Nadir Khan turns out to be Qasim who is an opponent to the government, that is why he is hidden in the basement of Aadam Aziz where he falls in love with Mumtaz; Parvati turns out to be Laylah who is one of the midnight’s children becoming the wife of Saleem, and Mumtaz turns to Amina who is the middle daughter of Aadam Aziz and Naseem. When

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<sup>551</sup> Frank, 196.

<sup>552</sup> Rushdie, *Midnight’s Children*, 3.

<sup>553</sup> Rushdie, *Midnight’s Children*, 364.

the two novels are criticised from a postcolonial perspective it is realised that characters choose new names in accordance with their expectations to construct new identities for themselves; thus, changing names becomes an indispensable component of having a new identity through rewriting history, colonised people can construct new identities.

If the idea that identities are stories is revisited, it should be noted that Rushdie uses changing names as a tool to construct identities. In “In God We Trust”, Rushdie speaks of how significant the narratives are, so the stories are, for a nation, and, in the very specific condition of India, to form a nation, in the post-independence period. Referring to Benedict Anderson, Rushdie argues the significance of history, which is the very essential and indispensable component of a nation “because [...] the idea of sequence, of narrative, of society as a story, is essential to the creation of nations.”<sup>554</sup> Rushdie, hence, claims that it is inevitable to stick to stories/narratives in order to construct and form nations and their continuation. Simon During, as if to underscore the point, emphasises the unfeasibility of not being capable of constructing identity. Accordingly, During regards postcolonialism “as the desire of decolonised communities of an identity.”<sup>555</sup> Saleem’s attempt, thanks to his narration, is to submit an identity both for himself and his nation in order to solve the mutual identity crisis after independence. Based on this, Saleem looks for the answers to such questions: “Who am I? Who were we?”<sup>556</sup>, in order to establish a history and to bridge the gap between the past and the present. Also according to Michael Reder, it is for individuals as well as nations.<sup>557</sup> Rushdie states in one of his essays that “The past is a foreign country”<sup>558</sup> which we are already banished from and which we could only reach via memories of individuals. Thus Saleem’s questions and questioning about who he is turns to be relied as “we are the stories we told about ourselves;”<sup>559</sup> that is why, Saleem explains that “There are as

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<sup>554</sup> Rushdie, “In God We Trust”, *Imaginary Homelands*, 376–392, 382.

<sup>555</sup> Simon During, “Postmodernism or Postcolonialism Today,” *Textual Practice* 1, no. 1, 1987, 32-47, 43.

<sup>556</sup> Rushdie, *Midnight’s Children*, 522.

<sup>557</sup> For further on the psychology of people in order to bridge the gap between their pasts and presents and also its national reflections see: Michael Reder, “Rewriting History and Identity: The Reinvention of Myth, Epic, and Allegory in Salman Rushdie’s *Midnight’s Children*,” *Critical Essays on Rushdie*, M. Keith Booker (Ed.) G. K. Hall & Co. New York 1999, 225-249, 225-228.

<sup>558</sup> Rushdie, “Imaginary Homelands”, *Imaginary Homelands*, 9-33, 9.

<sup>559</sup> Reder, “Rewriting History and Identity”, 244.

many versions of India as Indians.”<sup>560</sup> It might be apprehended that stories of individuals are to construct alternative histories to dominant (read as imperial) history.

Rushdie’s attempt through Saleem to parade the significance of stories for histories and nations is the very voicing of how nation and national identity are imagined and constructed. Saleem with the help of his memory tries to refurbish the history in order to reinforce his own national identity after the independence, as the existence of the previous identity is totally based on colonial assumptions and prejudicial shaping. Saleem imagines India as “a phenomenal collective will”<sup>561</sup> by underlying the belief of imagined community. When considered from this aspect, nation turns into an “imagined construct”<sup>562</sup> which paves the way to think national identity as a “product of individual and collective will.”<sup>563</sup> In other words, both nation and national identity occur as the consequences of individual and collective wills used to construct imagined communities; and for as the very specific condition of India it had better be taken into consideration in that when colonialism ended in 1947, India needed a collective story in order to construct a national identity, free from and regardless of its colonial past.

A very prospering example of Rushdie’s endeavour to establish a national identity is possibly through Aadam Aziz who might be claimed as an evocative of or reference to E. M. Forster’s *A Passage to India*. The name Aadam Aziz, the grandfather of the narrator, actually evokes Forster’s novel where the main character is called Dr. Aziz. Both of the characters are doctors sharing the same name; that is why, Catherine Cundy suggests that “Rushdie mocks Forster’s India”<sup>564</sup> by giving the name of his famous character to his own character; thus he becomes capable of constructing a national identity by proposing an alternative history to the colonial one. The novel places the partition of India by Nehru into six states, for example, as a consequence of an incapability to construct a national identity. In that partition, language plays a prominent role, of course, as uttered by Saleem also: “But the boundaries of these states were not formed by rivers, or mountains, or any natural features of the landscape. They were,

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<sup>560</sup> Rushdie, *Midnight’s Children*, 323.

<sup>561</sup> Rushdie, *Midnight’s Children*, 129-130.

<sup>562</sup> Catherine Cundy, “*Midnight’s Children*”, *Salman Rushdie*, Manchester University Press, Manchester and New York 1997 36.

<sup>563</sup> Cundy, 36.

<sup>564</sup> Cundy, 38.

instead, walls of words. Language divided us.”<sup>565</sup> Saleem proposes that language is regarded as a component of national identity as well as religion, which is used as a tool in Book Three where the partition of Pakistan and Bangladesh is located as a central figure. Saleem and his grandfather Aadam Aziz suffer from the gap caused by lack of religion which distorts their identities, religion is represented as the ‘glue’ in the construction of Pakistan to hold and construct a national identity. Hence, it is recognised that as well as language, religion plays a significant role in the construction of national identity.

Religion as a component of forming an identity is distorted by Aadam Aziz. Aadam Aziz, the grandparent of the narrator, is a talented doctor who has been educated in Germany; however, during his stay abroad, he loses his faith in God, which he explains “can’t you see there’s a hole in the middle of me the size of a melon?”<sup>566</sup> His loss of faith is associated his diasporic identity in Germany; that is, diaspora transforms him into a faithless person. A crucial point to Aadam is to hear from his friends about the arguments on the colonial discourse where they claim that “India —like radium— had been ‘discovered’ by the Europeans that he [Aziz] was somehow the invention of their ancestors.”<sup>567</sup> So that, under the Western gaze, India, though it is prior to the independence of the country, is neither a ‘country’ nor ‘nation’ it is rather a ‘thing’ under Western gaze. The tendency to read/interpret the East as a kind of ‘object’ of the West has historically evoked support, primarily from Western intellectuals, who have denounced the East by canvassing too keenly the prejudices of Western audiences. Thus in Germany, the prejudices of his friends and their predetermined understandings on the East induce Aadam Aziz to interrogate his own identity and beliefs, which results in his loss of faith in God. The diaspora transforms Aadam Aziz into someone who questions not only his identity but also his belonging to somewhere.

Aadam Aziz, after losing his faith, grows into a secular man and he represents the modern face of both himself and India, though, his wife, Naseem, is the direct opposite and who represents tradition. Naseem refuses the modernisation of India while her husband adapts into the changes in the traditional values of her in order to accomplish

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<sup>565</sup> Rushdie, *Midnight’s Children*, 225.

<sup>566</sup> Rushdie, *Midnight’s Children*, 18.

<sup>567</sup> Rushdie, *Midnight’s Children*, 6.

her as “a modern Indian woman.”<sup>568</sup> Therefore, he burns the veil of his wife’s *purdah*. The struggle between modernisation, Aadam Aziz and the traditional Naseem become more tangible when Naseem hires a religious *maulvi* for their children, who Aadam dismisses claiming he is “teaching [the children] to hate”<sup>569</sup> not only Hindus but also Buddhists and Sikhs. Although Rushdie states that the novel “enters its subject from the point of view of a secular man,”<sup>570</sup> he is also aware of the fact it is almost impossible to write outside India instead of inside India. That is why it might be a futile struggle of Aadam Aziz to have a secular perspective in the case that even the author cannot dare to write it inside the country. It might be suggested that thanks to Aadam Aziz, a secular perspective is aimed to be presented also in the construction of national identity; however, it seems that it fails to construct a collective story; it rather constructs an individual story.

On the one hand what Rushdie achieves in the novel through the narration of Saleem is to construct a collective history, while on the other he suggests a coextensive map of India. In such an attempt Rushdie uses Saleem as a representative map of India which is uttered as follows: Saleem’s face is “the whole map of India.”<sup>571</sup> Rushdie’s endeavour in the novel to establish a coextensive map for colonial history is always open to discussion as Rushdie himself is regarded as a ‘westernised’ author rather than an eastern or a mutual one. Keith Booker, for example, criticises Rushdie and the novel for not revealing anything but the already stated Indian historical experience written by the westerners. He mentions that the novel is quite rich in the sense of revealing heteroglossic perceptions to Indian history which are previously uttered in conventional western accounts. According to Booker, Rushdie’s notion and information on Indian history in accordance with what he touches as anamnesis is from Stanley Wolpert’s *A New History of India* who is an UCLA professor of history. It is determined by David Lipscomb’s essay “Caught in a Strange Middle Ground: Contesting History in Salman Rushdie’s *Midnight’s Children*.” that his information mostly bases on that history book.<sup>572</sup> Quoting from Lipscomb, Booker, to shed further light on the discussion of

<sup>568</sup> Rushdie, *Midnight’s Children*, 33.

<sup>569</sup> Rushdie, *Midnight’s Children*, 43.

<sup>570</sup> Rushdie, “Imaginary Homelands,” 16.

<sup>571</sup> Rushdie, *Midnight’s Children*, 277.

<sup>572</sup> David Lipscomb, “Caught in a Strange Middle Ground: Contesting History in Salman Rushdie’s *Midnight’s Children*”, *Diaspora* 1, no. 2, 1991, 163-188.

Rushdie's westernised eye on Indian history, acknowledges that "Rushdie challenges the authority of Western historians to represent the Indian past."<sup>573</sup> However, it is still open for discussion that Rushdie does not utilise from Indian sources; instead he uses western ones to learn about Indian history. Neil Ten Kortenaar remarks specific contribution to a similar discussion about where Rushdie's perspective blurs the limits with Eastern and Western perceptions and where those minimal spaces mirror a dominant side and emphasises that Rushdie is already westernised as it "is difficult to distinguish where India stops and Orientalism begins."<sup>574</sup> In terms of *Midnight's Children*, the reader comes face to face with an unreliable narrator about whose middle class Indian family there are questions which are unclearly answered. For example, it seems that Saleem's parents are not his biological parents, and that, his biological parents are actually a poor Indian woman and an Englishman. The midwife Mary Pereira exchanges the babies of two families who gave birth at the same time by giving rich Sinai family's baby to the poor Wee Willie Winkie and his wife Vanita. It then turns out to be that the father is not Winkie, but an Englishman William Methwold. However, as the story develops it is observed that Saleem claims that he has four mothers and seven fathers as a consequence of his talent: "giving birth to parents has been one of my stranger talents— a form of reverse fertility beyond the control of contraception."<sup>575</sup> As a consequence of Saleem's unusual talent to give birth to parents foregrounds an ambiguous identity which inherently features multidimensional factors within itself from different nations such as India, England and France together with different religions such as Hinduism, Islam and Christianity, all of which stand for as the depicting of Indian pluralism, an authentic "half-and-halfer."<sup>576</sup> Thus Saleem's hybrid identity is a production of multi-religious, multicultural, and multinational aftermaths of India and its pluralism.<sup>577</sup> It is not only Saleem who is represented with a hybrid identity. The son of Saleem, Aadam shows continuity of this hybridity. The very

<sup>573</sup> M. Keith Booker, "Midnight's Children, History, and Complexity: Reading Rushdie after the Cold War", 293.

<sup>574</sup> Neil Ten Kortenaar, "Salman Rushdie's Magical Realism and the Return of Inescapable Romance", *University of Toronto Quarterly*, 71.3, 2002, 765-785, 767.

<sup>575</sup> Salman Rushdie, *Midnight's Children*, 291.

<sup>576</sup> Rushdie, *Midnight's Children*, 13.

<sup>577</sup> The hybrid identity represented through Saleem, according to Rushdie himself, can be ideally labelled interestingly with a song sung by Gibreel Farishta in *Satanic Verses* (it should be noted that *Midnight's Children* was published seven-year prior to the *Satanic Verses*): "My shoes are Japanese/These trousers English, if you please/On my head, red Russian hat- My heart's Indian for all that." Rushdie, "Imaginary Homelands," 11.

first word of him is “Ab...Arré [...] Abba... [...] ...cadabba”<sup>578</sup> actually meaning Abracadabra, a word not in Urdu but in English. Hence, the hybridity through language is represented in the spelled word.

Though hybrid/ity has been a dominant issue for the debates in the nineteenth and the twentieth centuries<sup>579</sup> with its frank references to sexuality and race, concerning white and black relations, following Darwin’s theories on the origin of species, it has been overlooked that theories of hybrid/ity, turning out theories of race implicitly in their actual interpretation, “thus also covert theories of desire.”<sup>580</sup> When the concept of hybrid/ity is illustrated free from racial and sexual connotations and equivocations in the next century, the concept of hybridisation is delineated with references to “two social languages within the limits of a sing utterance.”<sup>581</sup> In the postcolonial period, Homi Bhabha has shifted the concept of hybrid/isation with references to colonialism and postcolonialism in order to represent their conditions within a process “reveal [ing] the ambivalence at the source of traditional discourses on authority.”<sup>582</sup> Thanks to Bhabha, the univocal meaning of the concept is demolished and the alterity of the colonial text is disarmed. Bhabha’s definition of hybridity, thus, enters into the scope of the dominant discourse and divorces the ground of its quasi-unshakable authority; consequently, the structure of colonial discourse metamorphoses the colonial domination into a hybrid discourse, not free from the intervention of the dominated, in an equivocal/double-voiced manner: “If the effect of colonial power is seen to be the production of hybridization...(it) enables a form of subversion...that turns to the discursive conditions of dominance into the ground of intervention.”<sup>583</sup> Together with Bakhtin’s conception, Bhabha reverses the discussion of hybrid/isation into a moment when there occurs challenge and struggle against the dominant culture and its cultural power.

Bhabha goes a step further in his sequential work, “The Commitment to Theory,” and his argument on hybrid is now capable of forcing a counter-authority: “the 'hybrid' moment of political chance. Here the transformational value of change lies in the re-

<sup>578</sup> Rushdie, *Midnight's Children*, 547.

<sup>579</sup> Young, *Colonial Desire*, 6.

<sup>580</sup> Young, 9.

<sup>581</sup> M. M. Bakhtin, *The Dialogic of Imagination: Four Essays*, Caryl Emerson and Michael Holquist (Trans.), University of Texas Press, Austin 1981, 358.

<sup>582</sup> Homi Bhabha, “Signs Taken for Wonders Questions of Ambivalence and Authority under a Tree Outside Delhi May 1817”, *Critical Inquiry*, 12:1, 144-165, 154.

<sup>583</sup> Bhabha, “Signs,” 155.

articulation, or translation, of elements that are *neither the One* (unitary working class) *nor the Other* (the politics of gender) *but something else besides* which contests the terms and territories of both.”<sup>584</sup> The point where Bhabha pushes hybridity is where cultural differences are acquired and obtained as the sources of counter-authority. Edward Said, in *Culture and Imperialism* contributes to Bhabha’s conception and he clarifies “that indeed all culture is hybrid which fatigues the difference between dominant and counter authority.”<sup>585</sup> In this sense, in *Midnight’s Children*, Rushdie’s fitting of hybridity as a cultural and identical wealth might be interpreted as his way of flirting with the idea of postcolonial hybridity. Rushdie as the representative of hybrid identity himself defines what identity is “at once plural and partial. Sometimes we feel that we straddle two cultures; at other times we fall between two stools.”<sup>586</sup>

Rather than being able to be interpreted as the reflection of the postcolonial hybrid narrative, together with hybrid identity and its postcolonial conditions, *Midnight’s Children* can be deciphered as a middle ground for the Eastern and Western narrative techniques in the sense that it includes not only formal but also thematic references to *The Arabian Nights*; less significantly it is also distinguished that there are references to Mahabharata and Ramayana also, thus, the Eurocentric pieces of literature or the Western canon become hybridised with the intervention of Eastern ways of oral tradition and storytelling. Soren Frank, in order to reify the connection between the East and West on the basis of literary pieces, quotes from Franco Moretti who defines *Midnight’s Children* “as an example of ‘perfect compromise formation’” between Oriental and Occidental form. Although, we should not forget that Rushdie’s formal predecessors also include an Oriental oral tradition.”<sup>587</sup> Similarly, Nancy E. Batty interprets the title of the novel with its connection and similarity with *The Arabian Nights* and proposes an alternative title; the title of her essay is, *1001 (Mid-) Nights of Rushdie* owing to 1001 children who were born in the first hours of independence. The thousand and one children of the narrative directly refer to *The Arabian Nights*; however, Rushdie challenging the traditional ways of storytelling takes the advantage of enhancing his narrative with the richness of tradition. The contradictory approach of

<sup>584</sup> Bhabha, “The Commitment to Theory”, *New Formations*, 2, 1998, 5-23, 13.

<sup>585</sup> Said, 317.

<sup>586</sup> Rushdie, “Imaginary Homelands,” 15.

<sup>587</sup> Franco Moretti, *Modern Epic: The World System from Goethe to Garcia Marquez*, Quintin Hoare (Trans.), Verso, London 1996, 249; also quoted in Frank, 190.

Rushdie, and also his narrator's, is at the beginning mirrored with the number of the children out of who 420 died and 581 survive, thus, despite invoking *The Arabian Nights*, he also objects to it in that the unbending number of the oral tradition is depolarised. A well-known number of the stories are turned upside down by proposing an alternative number to the stories because 420 dead children means 420 dead stories.

It might be revisited that the novel is under the shadow of the greatest Oriental predecessor, *The Arabian Nights*. For example, the beginning of the novel refers to the very notion of oral tradition and eastern ways of story-telling, although it reflects its hybridity in the sense that Saleem has the potential for self-correction. Saying "once upon a time,"<sup>588</sup> he starts his narration which he at first thinks is a story, but then he corrects himself because he actually draws parallel to history, that is why he cannot escape from the footprints of history: "No, that won't do, there is no getting away from the date: I was born [...] on August 15, 1947."<sup>589</sup> From the beginning of the novel, Saleem uses a language that contradicts with historical facts since he mixes history and oral tradition.

The reference to Eastern ways of oral tradition growingly proceeds not to go unnoticed. Saleem from the very beginning of his narration hints Scheherazade: "I must work fast, faster than Scheherazade, if I am to end up meaning— yes, meaning— something."<sup>590</sup> Saleem in this respect links himself with the narrator of *The Arabian Nights*, Scheherazade, who tells her stories in order to survive; however, Saleem's linkage with her is not in the sense of survival but in the sense of storytelling or telling his story. The linkage between Saleem and Scheherazade can undoubtedly be summed up with their stories which they sometimes change to get the readers'/listeners' attention. However, the basic linkage is Saleem's way of telling his story in the perfect way of Eastern oral tradition just like his predecessor. All in all, it might be suggested that the novel, through the narration of Saleem, contributes to form a hybrid narrative in order to compose a mutual story which appeals to both Eastern and Western readers.

The connection and linkage between *Midnight's Children* and *The Arabian Nights*, apart from narrative techniques, is obvious also in the narrator/narratee

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<sup>588</sup> Rushdie, *Midnight's Children*, 3.

<sup>589</sup> Rushdie, *Midnight's Children*, 3.

<sup>590</sup> Rushdie, *Midnight's Children*, 4.

relationship; for example, Scheherazade tells her stories in order to defer her death King Shahryar, who swore an oath to behead a virgin everyday who he gets married to. Scheherazade, in Burton's translations Nancy E. Batty writes, "promise[s] to Shahryar that her next story will be even more intriguing than the last."<sup>591</sup> Saleem and Scheherazade defer the end of their narratives for different reasons; it is already known that she defers her narrative in order to survive the murderous intention of King Shahryar while Saleem underlines that "[he] mustn't reveal all [his] secrets at once"<sup>592</sup> or that "[[he] is keeping [her] for the end"<sup>593</sup> to defer his narrative. It should be noted that from the very beginning of *The Arabian Nights*, it is apprehensible for both the narratee and audience that what Scheherazade narrates is fiction rather than reality, however; on the other hand, when it comes to the narrative of Saleem, it is pretty interesting to notice that Padma, his narratee, is very sceptical about what he says and already thinks Saleem's narrative is just a fiction rather than his autobiography. One point to shed further light on is beyond any doubt "what-happen nextism"<sup>594</sup> of Padma, who forces Saleem toward a linear narrative which might not be observed in the narrative style of *The Arabian Nights*; however, the novel has the characteristics of oral narrative just like *The Arabian Nights* and it should not be expected from an oral narrative to be linear as Rushdie puts it: "An oral narrative does not go from the beginning to the middle to the end of the story."<sup>595</sup> The urgency of a linear narrative in the sense of both storytelling and history is the urgency of West rather than East.

To put it in a more tangible way, Western Enlightenment obliges the narratives to be linear regarding them within the cause and effect relation. The Enlightenment emphasises the superiority of reason and as a consequence, cause and effect relation within a narrative and history is reinforced and promoted, but, Saleem, borrowing from Eastern traditions, challenges "Western Enlightenment notions of linear, cause-and-effect history"<sup>596</sup> owing to its characteristics that break the Enlightenment ideas and the 19<sup>th</sup> century realistic fiction. Padma, who is very well conscious of the fact that all that

<sup>591</sup> Nancy E. Batty, "The Art of Suspense Rushdie's 1001 (Mid-) Nights", *Reading Rushdie Perspectives on the Fiction of Salman Rushdie*, 69-81, 70.

<sup>592</sup> Rushdie, *Midnight's Children*, 9.

<sup>593</sup> Rushdie, *Midnight's Children*, 229.

<sup>594</sup> Rushdie, *Midnight's Children*, 39.

<sup>595</sup> Rushdie, "Midnight's Children and Shame", *Kunapipi* 7.1, 1985, 1-19, 7.

<sup>596</sup> M. Keith Booker, "Midnight's Children, History, and Complexity: Reading Rushdie after the Cold War", *Critical Essays on Salman Rushdie*, 283-313, 283.

Saleem narrates, is no more than fiction, is convinced by him with the following words “in autobiography, as in all literature, what actually happened is less important than what the author can manage to persuade his audience to believe.”<sup>597</sup> Thus, Padma’s insistence on not believing in Saleem’s narrative, or rather, on regarding what he says as fiction is finally approved by the confession regarding persuasion of the audience rather than telling what actually happened. Consequently, the narrative style of telling stories as Saleem and Scheherazade coextend both in the *Midnight’s Children* and *The Arabian Nights* with their listeners.<sup>598</sup> Though in *The Arabian Nights* the stories are told to Dunyazad an illiterate woman, their main target is Shahryar, Padma is equivalent of King Shahryar to whom the story is being told actually; just like the characteristics of the oral tradition in India. One of the characteristics of oral tradition in India is its capacity to trail hundreds behind itself who are mostly illiterate people and Padma stands as a similar listener to Saleem, who he could manage to impress.

Rushdie’s endeavour in constructing a hybrid narrative including Western forms of novel and Eastern ways of storytelling is congested to the dominant discourse. The dominance of language, English in this particular state, should be seen as the indicator of the fact that without English people are no more than objects. When it comes to discussing *Midnight’s Children* as a hybrid narrative where the Eastern and Western forms are harmonised, it should also be asserted that though there are not any discussions related to the dominance of English in the novel, the dominant discourse tends to reinforce itself by supporting the very language of itself. Viewed from this aspect, *Midnight’s Children* speaks for “‘a Continent finding its voice’- as if one has no voice if one does not speak in English.”<sup>599</sup> As if to underscore the point in the postcolonial period, the significance of English and accomplishment through it are time and again repeated: English is elevated as the only magnificence which makes the

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<sup>597</sup> Rushdie, *Midnight’s Children*, 325.

<sup>598</sup> It should also be noted that it is not only the narrative style of the novel that evokes the oral tradition which is closely connected with fairy tales but also the title itself equivocates fairy tale tradition of both east and west. The title of the novel, *Midnight’s Children*, refers to ‘midnight’ which is a time of the uncanny guided with magic, dreamlike, and unbelievable. The most known exemplification of midnight as a magical time is undoubtedly *Cinderella* or *The Little Glass Slipper* which is run across from China to Europe in different variations but the middle ground is that in the midnight, at the moment that the clock strokes twelve, the girl’s who is forced into servitude by her stepmother and is capable of going to a party thanks to her fairy-godmother, carriage and clothes turn into their poor condition. Since the very beginning of the fairytale, so that, midnight is associated with magic, dreamlike, and unbelievable as with *Midnight’s Children* introduces in modern times.

<sup>599</sup> Aijaz Ahmad, *In Theory Classes, Nations, Literatures*, Verso, London, New York 2000, 98.

voices of the subaltern, of the 'other', both in the sense of race and civilisation, heard because the language of the language of the self, or the higher civilisation, initiates and reinforces itself in a central position "rerouting cultural products regarded as emanating from the periphery toward audiences who see themselves as coming from the centre."<sup>600</sup> Consequently, the language is represented as a hybrid entity which might only be achieved through imbuing the essentiality of a powerful and privileged one in order to be accepted and heard by the 'others'. By means of the powerful and privileged language the previous object of literature metamorphoses into a unity, capable of representing itself as the subject or "actor in history reflective subject of literature"<sup>601</sup>

Rushdie, thus, not only celebrates the hybrid identity of postcolonial narrative but also hybrid narrative styles in his narration. Saleem's declaration that "there is no escape from form"<sup>602</sup> hybridises the novel as a western narrative form and oral narrative of eastern tradition and thus he develops a new form of narrative: the hybrid postcolonial narrative. Catherine Cundy underlines one of Rushdie's lectures submitted in Denmark in 1983, in which he highlights the power of oral narration and oral storytellers in India having the power to agglomerate people together and "hold the undivided attention of their largely illiterate audience."<sup>603</sup> Rushdie's praise of oral narration and oral tradition is indicated in the novel as a close hybrid of eastern tradition with western form. All in all, Rushdie, in his masterpiece, manages to construct a mutual narrative, that is, the hybrid postcolonial narrative.

Rushdie, in doing so, masterfully coins the word 'chutnification,'<sup>604</sup> which establishes an analogy between history and making chutney from a hybrid perspective

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<sup>600</sup> Huggan, 4.

<sup>601</sup> Gauri Viswanathan *Masks of Conquest: Literary Study and British Rule in India*, Colombia University Press, New York 1989, 437.

The point that should be reemphasised is the acceptance of English as a lingua franca by the world beyond any doubt. Simon During mentions that English still sits on its unique position as the language of nation-makers with regards to international law, constitution, and bureaucracy. For further on the topic see: Simon During, "Waiting for the Post: Some Relations between Modernity, Colonization, and Writing" *Past the Last Post: Theorizing Post-Colonialism and Post Modernism*, Ian Adams and Helen Tiffin (Eds.) University of Calgary Press, Calgary Canada 1990, 23-45.

<sup>602</sup> Rushdie, *Midnight's Children*, 271.

<sup>603</sup> Catherine Cundy, "Midnight's Children", *Salman Rushdie*, Manchester University Press, Manchester and New York 1997, 26-43, 26.

<sup>604</sup> Chutnification is the compound of chutney and -fication. Chutney is an Indian spicy pickle which is different from the traditional way of pickles in the sense that it has some spicy flavour. Rushdie uses chutnification to refer to English language and culture which includes some elements from the colonised nations. Thus chutnification not only refers to the vegetables or fruits which are preserved to consume

as the very word chutney proposes. Both chutney and history include elements of preserving and conserving; however, knowing how to add the ingredients is related with rule of thumb because “discerning the hidden languages of what-must-be-pickled”<sup>605</sup> is a totally different point which is actually subjective, just like history. Consequently, chutney and history turn into subjective events, including subjective selection and individual opinions as well as individual experience. Rushdie through the end of the novel uses a pickling factory as his greatest metaphor in the narration where Saleem makes pickles at a factory. He makes thirty jars of pickles and he leaves the thirty-first jar empty on purpose. All of these jars, except for one, wait to be “unleashed upon the amnesiac nation,”<sup>606</sup> because all the other filled jars include Saleem’s personal as well as his ancestral experiences and the empty one should be filled with the personal experience, the personal story, of some other; as Rushdie once again insists that “the future is like the empty thirty-first pickle jar that Saleem can never fill with his spicy stories.”<sup>607</sup>

At the end of the novel the filled pickle jars represent compounds which constitute the essence of human nature such as the national values, cultural myths and traditions. Saleem constitutes his own identity, also the national identity, like pickles on condition that his responsibility is the “chutnification of history.”<sup>608</sup> Every single story that he experiences or his parents and grandparents experienced enhance the flavour of pickle metaphorically and all these rich stories are influenced by the colonial experience and Indian culture; thus “Saleem’s archive,[...] is founded on unification, identification, and classification.”<sup>609</sup> Just like the pickles, Saleem has a new identity because the pickles mature with the sauce they are put in and have a totally different flavour and taste, and Saleem also constructs his identity through all the stories he has told. Saleem’s identity, which is the product of his hybrid past, includes many different aspects and stories, but

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whole year but for the elements that English borrows from India. It should be considered that within a pickle fruits or vegetables have a unique flavour free from the original ones, that is why it should also be taken into consideration that Rushdie uses chutnification as a unique experience which carries different evocations for these two different nations.

<sup>605</sup> Rushdie, *Midnight’s Children*, 549.

<sup>606</sup> Rushdie, *Midnight’s Children*, 549.

<sup>607</sup> Roger Y. Clark, “*Midnight’s Children*: The Road from Kashmir,” *Stranger Gods Salman Rushdie’s Other Worlds*, McGill-Queen’s University Press, Montreal 2000, 61-99, 63.

<sup>608</sup> Rushdie, *Midnight’s Children*, 548.

<sup>609</sup> Todd Giles, “Writing Chutnification in Rushdie’s *Midnight’s Children*,” *The Explicator*, 65:3, 2007, 182–185, 183.

the one at the end of the novel is a unique identity arising from his personal experiences and stories, and the national identity that he tries to establish is nourished from the generational stories of his parents.<sup>610</sup> Thus, Rushdie manages to construct an alternative history and national identity in opposition to the proposed one from the perspective of the imperial gaze.



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<sup>610</sup> Rushdie, in “The Riddle of Midnight” clarifies that when the novel was published in 1981 for the first time, it was criticized from the aspect that it was too pessimistic about the Indian history and the future of India; however, what is saddening and sorrowful about the criticism about the novel recently is that no one finds it pessimistic any longer because of the fact that the future of the country seems even darker than what Rushdie has written. See: Rushdie, “The Riddle of Midnight”, *Imaginary Homelands*, 26-36, 33.

## CONCLUSION

The relation and connection between the coloniser and the colonised have been a problematic since the very beginning of colonial history; however, the more problematic issue of colonialism is its direct and indirect consequences on the colonised. Since the independence of the former colonies, these consequences have become issues of great discussion and dispute, one source of information that influences these disputes is postcolonial literature. The prolonged effect of the coloniser over the colonised has cast an unambiguous shift in the culture and identity of the colonised; all of these factors should be examined together. Nonetheless, deciphering them in parallel to postcolonialism is unavoidable. Culture, identity, and religion represent different conditions of human nature; they unequivocally influence and affect one another.

Postcolonialism fundamentally speaks of the complexity of colonial history. It does not only mean a foreign nation's rule over another nation but also the more complex structures and limits of the colonised. The structures of colonial domination are actualised through the imposition of cultural practices over the colonised. Cultural practice candidly involves religion, since no religion can develop without a culture and no culture can develop without a religion. These two are the basic components in constructing both individual identity and collective identity. Accordingly, this study has analysed these two concepts —culture and identity— together: considering culture and religion as inseparable concepts that are elemental aspects of identity.

In trying to understand the complex structures and parameters dictated by the coloniser, postcolonialism, in this study, has been basic source of inspiration in critically understanding the tools of domination. Proclaiming its superiority, Western domination for centuries has efficiently imposed its thought, culture, religion, institutions, and education in order to consolidate its authority and bring the “uncivilised” to the level of civilisation determined by the West. Led by similar considerations, colonial domination regarded its authority as the only civilisation and made efforts to “civilise” the other, thereby spreading its own culture and religion using colonialism.

For example, in 1899, Joseph Rudyard Kipling, one of the most significant writers of the 19<sup>th</sup> century Britain, wrote a poem entitled *The White Man's Burden* addressing

the colonial history of his nation. He declares the burden of the white man with his talent in poetry is 'to civilise' the other, since 'not all the cultures are equal.' Homi Bhabha puts it in a more sophisticated way as follows: "[w]hat is visible is the necessity of such rule which is justified by those moralistic and normative ideologies of amelioration recognised as the Civilizing Mission or White Man's Burden."<sup>611</sup> Colonialism, thereupon, desires to fix the dissimilar characteristics of the colonised in order to raise it to the level of itself; that is why, it imposed its way of life and its culture on the colonised. The importance of imposing culture upon the colonised originates from the idea that "cultural practice alone could bring a person within the fold of European civilisation."<sup>612</sup> In a word, culture is an inevitable component of spreading civilisation over the colonised.

In the age of colonialism, in short, the culture and religion of the coloniser develop a composite between itself and the previous identity of the colonised in the process of assimilation. Yet the identity of the colonised has always had the capacity to become a weapon against the coloniser, which happened in the postcolonial period during their struggle for independence. Postcolonial critics such as Said, Fanon, and Young assert that the very identity of the colonised has the essential impetus of finding ways to get rid of this domination. The process of decolonisation and/or post-colonisation is the consequence of the awakening of the identities formed through culture and religion. Next to identity, culture and religion are the primary parts of the psyche which accelerates this process. Among these theoreticians, Fanon is unique in his call for rebellion. In other words, he justifies the violence of the colonised as an inevitable return of the violence perpetrated by the coloniser.

In this study, the process leading to colonialism and systemisation of it have been analysed in order to prepare a basis for the analysis of the selected oeuvre by Abdulrazak Gurnah and Salman Rushdie. Focusing on colonial discourse, postcolonial interpretation and understandings of culture and identity with a palimpsestic perspective have been practiced where the consequences of colonial domination have not been disregarded. The deep seated consequences of the colonial domination have been externalised with the theoretical frame under each heading of culture and identity —

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<sup>611</sup> Homi Bhabha, *Location of Culture*, 83.

<sup>612</sup> Scully, 359.

with direct and indirect references to religion— deployed under the title of postcolonial. The first chapter of this dissertation, therefore, concentrated on how colonialism has used its arguments in order to domineer the colonised and how culture and religion have been used in order to construct an identity which is similar to Western identity but not identical. In the theoretical chapter of the study, culture and identity have been analysed one by one, yet the fact that they are interactive is not forgotten. Even if religion was not analysed under a separate heading, its deep-seated and longlasting repercussion effects were studied within culture and identity.

In order to seat the theoretical frame with these authors, the second chapter examined the lives and the selected oeuvre of Gurnah and Rushdie. This lengthy chapter was designed in order to present a detailed understanding of the works that both furnish the world of the authors and the literary world. Their lives open a window to the colonial experience with regards to different circumstances and geographies and their oeuvre bear the stamps of those experiences. Since Gurnah and Rushdie are authors of different origins with similar experiences, their lives mirrored one another to a great extent. Their lives help to trace the consequences of the colonial experience with a postcolonial angle.

After critically investigating the language, religion, and race with references to their stances, a better comprehension of their oeuvre can be achieved with a multi-layered perspective. Hence it was concluded that writing their works in English does not limit them to express how colonial dominance has been perceived by the colonised. Additionally, these authors reflect their religious background sometimes implicitly and sometimes explicitly. Since they do not identify as members of one nation, this dilemma is portrayed within their fictional characters. The diversity in their lives, on the one hand, enhances their works, on the other hand, it also universalises them. In other words, while Gurnah and Rushdie generally avoid portraying the perspective of only one nation, they also portray the postcolonial condition of the contemporary world, where it is almost impossible to talk about purity in the sense of culture and identity.

Guided by both the discourse of culture and identity in postcolonialism and literary oeuvre of Gurnah and Rushdie in the first and second chapters, the third chapter of the study focused on two pieces by each author that mirror the concept of culture

with its implications of religion. The concept of home with its unique panorama in the postcolonial period is a focal point where the interpretations of it blur the boundaries of traditional understandings of home. The traditional understanding of home often focuses on where the self is located. However, in postcolonialism it becomes inconceivable to speak of a certain place of a certain country. This understanding of home is explained by Rushdie in *Shame* as follows: “We know the forces of gravity, but not its origins; and to explain why we become attached to our birthplaces we pretend that we are trees and speak of roots. Look under your feet. You will not find gnarled growths sprouting through the soles. Roots, I sometimes think, are a conservative myth, designed to keep us in places.”<sup>613</sup> Consequently, it might be proposed that the postcolonial reading of home in terms of culture is a home to which we cannot attribute any physical boundaries.

*Memory of Departure* and *Fury* have been the pieces analysed in the third chapter with a postcolonial reading of culture with references to home. *Memory of Departure* introduced Hassan Omar’s struggle against life with his family and the culture he was forced to live in. Through him, the postcolonial deciphering of home in its relation with culture was proven to be a concept which cannot be easily connected with geography but rather with feeling. Culture as the historic accumulation of a nation or a people via religion, hence, was distorted with postcolonial intrusion. In the novel, the traditional perception of home was connected with people rather than geographies. For example, the perception of home was connected with Salma rather than Hassan Omar’s maternal family and his native lands.

Rushdie’s *Fury*, on the other hand, provides a different reading of culture through presenting nowhere as a concept of home with its religious implications. In chapter three, the postcolonial reading of culture through the theme of home, it was remarked that, Rushdie’s reflection of home as nowhere is significantly different from other postcolonial writers because he does not voice nostalgia for his former home but embraces a world where one has no home but regards everywhere as home. As a result, cosmopolitanism and globalisation have become celebrated aspects of Rushdie’s writing with regards to culture and home without the existence of religion.

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<sup>613</sup> Rushdie, *Shame*, Vintage, Canada 1983, 222.

In chapter four, continuing the study of identity, an *in extenso* analysis of postcolonial perception and reflection of identity was carried out reading Rushdie's *Midnight's Children* and Gurnah's *By the Sea*. In the reading of *By the Sea*, the concept of identity with its implicit reflection of postcolonial hybrid self and religion was offered through multiple narrations. It was observed that Gurnah wrote two main characters who told the same story from different perspectives. Saleh Omar's and Latif Mahmud's experiences as refugees in Britain were used to elucidate how the previously hybrid self cannot adapt itself to either its native land or to the land it looks for a shelter. It was also witnessed that opportunity which the former coloniser presented to each character in their new homes has been rather influential in that they unearthed their problems following them from their past. The opportunity provided for them in their new home(land) was seen as a means of establishing a stronger identity since when they unearthed their stories correctly and understood the unclear parts of their stories, they established a bridge between themselves and accepted companionship. However, the question of whether the postcolonial identity of the hybrid self is guaranteed by the former coloniser remains and is not answered in the narration.

Additionally, chapter four offered a reading of Rushdie's *Midnight's Children* in regards to identity, specifically the identity of someone who feels like a foreigner within the culture and religion s/he was born into. The narration introduces the reader into a dilemma of the consequences of the colonial period on identity. Historiographic elements are the focal point of the narration and are used in parallel with Saleem Sinai's life. Degrading the history of a country into the life of Saleem Sinai, Rushdie proposed an alternative understanding of history instead of a history perfectly constructed by the imperial gaze. An alternative history of the country is combined with the life of Saleem Sinai and this alternative history conveys the national identity. In other words, Rushdie, like Prometheus, unbinds the narration from imperial eyes replacing it with his own eyes.

Probing the efficacy of narration, both Rushdie and Gurnah re-write and re-construct the problematic issues of culture and identity from the perspectives of different colonial processes in different geographies. Though their colonial experiences differ, their contribution to the paradigms of postcolonial literature is out of the question. As this study revealed, Gurnah and Rushdie not only combined their colonial

experience with their Western education but also challenged the dominant Western view of historical facts through re-interpreting them with an alternative eye. Utilising this in their narrations, Gurnah and Rushdie play also with the religious discourse in addition to issues of culture and identity, making a basis for their narrations.

This study, furthermore, provided the necessary ground for regarding Gurnah as a postcolonial author who uses stories to connect people and geographies together through his narrations in *Memory of Departure* and *By the Sea*. These narratives motivate the reader to seek for answers to the questions which cannot be explained with only the perspective of one narrator. Thus, there is no complete story in his fiction even if different characters tell the same story, especially in *By the Sea*. What makes Gurnah's fiction compelling and singular among the postcolonial novelists is his narratives that are embroidered by complex focalisation, unreliability, irony, and multiple narrators. On the other hand, what Rushdie introduces into the postcolonial literary world represents a rather contrasting aspect of fiction since he is sometimes very talented in revolting insistent narratives of the West while he somehow manages to be supportive of its discourse. Rushdie, in *Midnight's Children*, proves to be an alternative eye on the historical facts while he includes global issues in *Fury* in order to spread light on the consequences and condition of the previously colonised 'other.'

All in all, this study offered a reading of the four novels by Gurnah and Rushdie from the perspectives of culture and identity with their postcolonial connotations and evocations as religion. This study has been insistent on delivering the complexity of the immigrant/expatriate conditions in terms of its attachment to the contemporary issues such as culture and identity and their attendant themes through the lens of the aesthetic appeal. Acceding the wider recognition that the postcolonialism has been a key *-ism* in grasping the dynamics of contemporary world and is a prominent one in shaping the writings of immigrant/expatriate authors, the fictions of Gurnah and Rushdie were studied in a particularly broad perspective to respond to colonial history as well as interpreting their contribution to postcolonial criticism of the colonial experience. Considering the context, it should be noted that this study provided the very base where Gurnah and Rushdie stand for the representatives of their native culture and identity and where they might also be regarded as supporters of the main stream.

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Degrees	B.A Ataturk University English Language and Literature - 2007
	M.A Ataturk University English Language and Literature – 2010
Publications	Bakırtaş, Şennur, “Cultural and Sexual Construction of Shame in Rushdie’s <i>Shame</i> ,” in Proceedings of Ege University 14 <sup>th</sup> International Cultural Studies Symposium <i>Confinement, Resistance, Freedom</i> , Ege University Press, İzmir, 2015, 213-23.
Research	1. 2010 Feb-May, University of Leeds, Research Fellowship Programme 2. 2014 October - 2015 September, University of Kent, Centre for Postcolonial Studies, Visiting Graduate Student, Tubitak 2214/A International Research Fellowship Programme
Presentations	1. Bakırtaş, Şennur, “Perception of Eastern Shame in <i>Shame</i> ” Salman Rushdie in the 20th Century: Swallowing a World, University of Lisbon, 2013. 2. Bakırtaş, Şennur, “Shahrazad, Ibn Rushd and Rushdie: <i>Capturing One Thousand and One Nights in Two Years Eight Months and Twenty-Eight Nights</i> ” International Middle East Congress, Ankara Yıldırım Beyazıt Üniversitesi, 2017. 3. Bakırtaş, Şennur, "Trapped in the Firdaws, Paradise, of Aziz in Abdulrazak Gurnah's <i>Paradise</i> ” Cambridge Conference on Identity, Alterity and Gender Normativity, Cambridge University, 2017.
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