IDENTITY CRISIS OF IMMIGRANTS IN ABDULRAZAK GURNAH'S DESERTION AND THE LAST GIFT IN LIGHT OF HYBRIDITY AND LIMINALITY

2024
MASTERS THESIS
ENGLISH LANGUAGE AND LITERATURE

Othman Majid Obaid AL-JUMAILI

Thesis Advisor
Assist. Prof. Dr. Mohamed Fleih HASSAN

IDENTITY CRISIS OF IMMIGRANTS IN ABDULRAZAK GURNAH'S DESERTION AND THE LAST GIFT IN LIGHT OF HYBRIDITY AND LIMINALITY

Othman Majid Obaid AL-JUMAILI

Thesis Advisor
Assist. Prof. Dr. Mohamed Fleih HASSAN

T.C.
Karabuk University
Institute of Graduate Programs
Department of English Language and Literature
Prepared as
Master Thesis

KARABUK
January 2024

TABLE OF CONTENT

TABLE OF CONTENT 1
THESIS APPROVAL PAGE 3
DECLARATION 4
FOREWORD 5
ABSTRACT 6
ÖZ 7
ARCHIVE RECORD INFORMATION 8
ARŞİV KAYIT BİLGİLERİ (in Turkish) 9
SUBJECT OF THE RESEARCH 10
PROBLEM STATEMENT 10
OBJECTIVES OF THE STUDY 10
METHOD OF THE RESEARCH 10
SIGNIFICANCE OF THE STUDY 11
CONTRIBUTIONS OF THE STUDY 11
1. INTRODUCTION 12
1.1. Background of the Study 12
1.2. Conceptual Framework 17
2. INDIAN IMMIGRATION TO AFRICA 24
2.1. Absulrazak Gurnah's *Desertion*: Synopsis 24
2.2. Rehana Zakariya: The In-between Figure 25
2.3. Rashid and Amin: The Liminal, Hybrid Figures 32
3. ABDULRAZAK GURNAH'S THE LAST GIFT: SYNOPSIS 45
3.1. Liminal Hybrid Figures in Abdulrazak Gurnah's *the Last Gift* 46
3.1.1. Abbas Othman: Before Migration 46

3.1.2. Abbas's Migration and After 51
3.2. Hanna and Jamal: The Flimsy Rooted Children 55
3.2.1. Childhood..... 55
3.2.2. Adolescences and Adulthood..... 57
CONCLUSION 63
REFERENCES..... 66
CURRICULUM VITAE..... 70

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Othman Majid Obaid AL-JUMAILI Titled "IDENTITY CRISIS OF IMMIGRANTS IN ABDULRAZAK GURNAH'S DESERTION AND THE LAST GIFT IN LIGHT OF HYBRIDITY AND LIMINALITY" is fully adequate in scope and in quality as a thesis for Master of Arts in English literature.

Asst. Prof. Dr. Mohamad Fleih HASSAN …….

Thesis Advisor, Department of English language, College of Arts

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a master's thesis. 15/01/2024

Examining Committee Members (Institutions)	Signature
Chairman : Asst. Prof. Dr. Mohamad Fleih HASSAN (ARU)	……...
Member : Prof. Dr. Abdul Serdar ÖZTURK (KBU)	……...
Member : Assoc. Prof. Dr. Harith Ismael TURKI (KBU)	……...

The degree of Master in English Language and Literature by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Assoc. Prof. Dr. Zeynep ÖZCAN .....

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and illustrated in accordance with the academic rules and ethical policy specified by Karabuk University. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement

Name Surname : Othman Majid Obaid AL-JUMAILI

Signature :

FOREWORD

First and Foremost**,** all praise and thank be to Allah, the almighty God for his countless graces and blessing and for giving us power to achieve goals and dreams.

I proudly and honorably extend my deepest thank and gratitude to my supervisor Assist. Prof. Dr. Mohamad Fleih Hassan for his support and recommendations. I was fortunate to learn under his guidance and I will be always grateful to him.

To all of my Professors in the Department of English Language and Literature at Karabuk University, words are weak to express my thank and gratitude. It was an honour to learn under your guidance.

To my parents who always support and encourage me to fulfill my dreams.

To my two precious gems, Shadan & Dima and my wife.

This work is dedicated

ABSTRACT

Undoubtedly, the problem of immigration is still ongoing due to different reasons such as wars, violence and poverty. Consequently, immigrants experience the outcomes of this immigration and one of which is the dilemma of identity. Abdulrazak Gurnah, the African-British writer, deals with a variety of postcolonial themes and concerns such as identity, in his writings. However, it is noteworthy that the previous research did not employ the concepts of Liminality and Hybridity in examining the dilemma of identity in his *Desertion* (2005) and *The Last Gift* (2011). Thus, the current study aims at investigating the dilemma of identity in the selected text in light of *Liminality* and *Hybridity*. The assumptions of the above-mentioned concepts are used beside the textual analysis of the selected text to study the research topic. The study concludes that both liminality and hybridity have a prominent role in the crisis and reconstruction of identity of the characters that have been investigated.

Keywords: Abdulrazak Gurnah, Desertion, The Last Gif, Identity Crisis, Liminality, Hybridity.

ÖZ

Kuşkusuz savaşlar, şiddet, yoksulluk gibi farklı nedenlerden dolayı göç sorunu halen devam etmektedir. Sonuç olarak göçmenler bu göçün sonuçlarını yaşıyorlar ve bunlardan biri de kimlik ikilemi. Afrikalı-İngiliz yazar Abdulrazak Gurnah, yazılarında çeşitli postkolonyal temaları ve kaygıları ele alıyor. Ancak önceki araştırmada, Desertion (2005) ve The Last Gift (2011) adlı eserlerinde kimlik ikilemini incelerken Sınırsallık ve Melezlik kavramlarını kullanmamış olması dikkat çekicidir. Dolayısıyla bu çalışma, seçilen metindeki kimlik ikilemini Sınırlılık ve Melezlik ışığında incelemeyi amaçlamaktadır. Yukarıda belirtilen kavramların varsayımları, araştırma konusunu incelemek için seçilen metnin metinsel analizinin yanı sıra kullanılmaktadır. Mevcut çalışma üç bölüm ve sonuç kısmından oluşmaktadır. Birinci bölümde çalışmanın arka planı ve çalışmanın takip ettiği kavramsal çerçeve tanıtılmaktadır. İkinci bölüm, çizilen eşikteki ve melez figürleri inceleyerek Gurnah'nın Kaçışı'ndaki kimlik ikilemini ele alıyor. Üçüncü bölümde Gurna'nın Son Hediyesi'ndeki ana karakterlerin yaşadığı kimlik ikilemi yukarıda bahsedilen iki kavram ışığında inceleniyor. Son bölümde, incelenen karakterlerin kimliklerinin yeniden inşasında ve krizde eşikselliğin ve melezliğin belirgin bir rol oynadığı sonucuna varılan sonuç yer almaktadır.

Anahtar Kelimeler: Abdulrazak Gurnah, Firar, Son Gif, Kimlik Krizi, Limitalite, Melezlik.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Identity Crisis of Immigrants in Abdulrazak Gurnah's *Desertion* and *The Last Gift* in light of Hybridity and Liminality
Author of the Thesis	Othman Majid Obaid AL-JUMAILI
Thesis Advisor	Assist. Prof. Dr. Mohamed Fleih HASSAN
Status of the Thesis	Master
Date of the Thesis	15/01/2024
Field of the Thesis	English Language and Literature
Place of the Thesis	UNIKA/IGP
Total Page Number	70
Keywords	Abdulrazak Gurnah, Desertion, The Last Gif, Identity Crisis, Liminality, Hybridity

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Abdulrazak Gurnah'ın Firarında Göçmenlerin Kimlik Krizi ve Melezlik ve Sınırlılık Işığında Son Hediye
Tezin Yazarı	Othman Majid Obaid AL-JUMAILI
Tezin Danışmanı	Dr. Öğr. Üyesi Mohamed Fleih HASSAN
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	15/01/2024
Tezin Alanı	İngilizdili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	70
Anahtar Kelimeler	Abdulrazak Gurnah, Firar, Son Gif, Kimlik Krizi, Sınırda Olma, Melezlik

SUBJECT OF THE RESEARCH

This study examines the dilemma of immigrants' identity in Abdulrazak Gurnah's Desertion and The Last Gift in light of two concepts which are Hybridity and Liminality.

PROBLEM STATEMENT

Some studies have focused on minority identity and migrant identity in the writings of Abdulrazak Gurnah but with a different theoretical framework. However, the previous studies surveyed have not employed the concepts of hybridity and liminality in *Desertion* (2005) and *The Last Gift* (2011). Consequently, the current study attempts to study identity crises of immigrants in light of hybridity and liminality in the two pertinent texts. This gap is approached on the basis of the two aforementioned concepts to study the multicultural and liminal identity that was formed in the host land.

OBJECTIVES OF THE STUDY

The current study has the following objective:

It aims at employing hybridity and liminality in studying identity crisis of immigrants in Abdulrazak Gurnah's *Desertion* (2005) and *The Last Gift* (2011).

METHOD OF THE RESEARCH

Since the study examines the crisis of immigrants' identity in Gurnah's selected texts, a textual analysis is conducted in light of the assumptions of hybridity and liminality. A thorough investigation to the incidents the characters are engaged with is done to see the ups and downs of the characters with their long troublesome journey of expressing and discovering their own identities as immigrants. Besides, it examines the impact of the host society on the construction of their identity and how they are swaying between their own identity and culture and the culture and the system of the host society. Moreover, the biographies as well as secondary sources are taken into consideration to study the characters' sufferings with the host societies.

SIGNIFICANCE OF THE STUDY

The significance of the study lies in the application of hybridity and liminality in the study of identity crisis of immigrants in the selected texts. Another significance stems from the merge of these two concepts as well as the merge of two texts to examine the point of interest of the current research. More importantly, the study is significant in presenting a fresh critical reading of the immigrants' identity crisis in the selected works of Abdulrazak Gurnah's *Desertion* and *The Last Gift*, which introduce Gurnah's discourse of writing about identity crisis.

CONTRIBUTIONS OF THE STUDY

The current study contributes to the existing literature written about identity crisis of immigrants as the problem of immigration still exists around the world due to the ongoing wars and violence. It also introduces a better understanding of the literary writings of Abdulrazak Gurnah, especially, *Desertion* and *The Last Gift*. Finally, it is going to be a good reference for academic students and researchers who are interested in such field of literature.

1. INTRODUCTION

1.1. Background of the Study

According to Machingura & Machingura (2011), the term identity can be identified and understood in various ways. In addition, they argue that dictionaries do not provide clear definitions of identity that fit the modern context. Identity has been a matter of argument in social and political sciences, global relations, cultural, humanitarian and religious studies in addition to comparative politics as well as history and theology. In the field of comparative politics, identity plays a crucial role in working on nationalism and the conflict of ethnicity. Furthermore, in the international relations the notion of "state identity" contributes mainly to the constructivist critique realism as well as the analyses of the sovereignty of state. Fearon (1999), maintains that identity refers to either 'social category' that is defined by rules of membership and expected behavior or socially distinctive characteristics by which a male or female claims a special pride. Generally, identity has been linked to pride, honor and dignity and the double sense of identity conception touches an individual and societal dignity. The lack of the sense of belonging, self-confidence, and pride in the society and individuals lead to identity crisis for both.

Baumeister, et al (1985), on the other hand argue identity crisis can be classified into two types the "motivation crisis" and the "legitimation crisis," the first kind designates the problem that is caused by the inadequate self-definition and is portrayed by the absence of adherence to values and goals. That is to say the person suffers from the absence of a source by which he/she can be able to make proportionate choices and thus, the person's identity crises is arisen. The permanency of a person's vacillation leads to identity diffusion. Consequently, this kind of identity crises "combine the lack of guiding commitments with the personal desire and struggle to make commitments" (p.408). The motivation crisis can be identified in the problems of youngsters who engage in prolonged self-questioning and endeavor to find a new source of accomplishment, worth and meaning. The legitimation crises on the other hand, designates the problem of 'multiply defined self,' the multiple self-definitions have become grotesque. This kind is portrayed by the harsh difficulty that face the harmonization of requirements that follow from different adherences. Based on this

situation, choosing and acting consistently with the values and goals of the person is not possible. The legitimation crisis is identified in the problem of a man or a woman whose wife or husband and parental home don't follow the same religious beliefs which make him/her adherent to both dogmas.

Migration is the main factor that leads to immigrants' identity crises. As being strange in the host land, immigrants struggle between their past culture and the new one of the host land. Bhugra (2004), demonstrates that migration is:

> process of social change where an individual, alone or accompanied by others, because of one or more reasons of economic betterment, political upheaval, education or other purposes, leaves one geographical area for prolonged stay or permanent settlement in another geographical area. (p.129)

Bhugra emphasizes that migration is not only from the country of origin to a foreign one but it can be from rural to urban. The process of migration comprises an experience of a sense of loss, solitude, dislocation and alienation which contribute to immigrants' acculturation process in the host society. Several factors contribute to either a sense of settlement or a sense of isolation and alienation and these factors are associated with the levels of stress and to what extent immigrants will be able to deal with the stress or root themselves with their personality. The reasons behind migration from rural to urban differ from trans-nation migration in the sense that they can be economic or educational whereas they vary in the trans-nation migration including educational, economic, social or political reasons. These reasons associated with prior preparation to the process of migration and social support contribute to "enhance an individual mechanism." Furthermore, the good hospitality of the host nation contributes positively to the individuals' ability to deal with stress. Migration may cause mental disorder for immigrants. A study carried out by Odegaard (1933), showed that Norwegian immigrants in the USA suffered from schizophrenia and the rates of this disorder were higher among these immigrants than among those who did not immigrate from Norway. According to Bhugra (2004), several studies in the United Kingdom showed that a huge number of immigrants have been diagnosed with schizophrenia especially African-Caribbean immigrants. Bhugra also demonstrates that the role of migration. The combination of two different cultures leads to several events. In addition, acculturation process is considered as "akin to the psychological models of moving towards, moving against and moving away from stimulus. This change will correspond to adaptation and simulation, rejection and deculturation" (Bhugra, 2004, p.134).

The process of culture combination may lead to change in both cultures causing a domination of one culture over the other. Moreover, acculturation leads to change some aspects of identity such as concept of self and this depends on the cultural context. It should be confirmed that the cultural ethnic and racial identities contribute to the formation of one's identity. Besides, the development of immigrants' identity and the changes caused by migration and acculturation are significant reasons that contribute to change the construction of identity. Machingura & Machingura (2011), deals with the crises of African immigrants in Germany shedding light on the contribution of language to the integration in the host society. As they state the majority of countries appreciate their language and specify curricula to maintain their culture and to aid immigrants to be familiar with their culture so that they can integrate with the host society and the system of life. Nevertheless, it represents a challenge for children of African immigrants since they cannot fit totally this acculturation because they learn the German language and culture at school but at home they resort to their original language and culture. One of the German politician proposed that students have to speak German whenever they are at school so that certain group will not become isolated. However, Machingura and Machingura argues that it does not matter how one is able to speak the common language of the society he/she lives in to avoid being isolated rather than it is a mission of the host society and their perception of foreign groups who live within the same cultural context. As such, they defy this proposal and conclude that the solution of identity dilemma lies in the role of the host societies in that they have to "create milieu of integration". In addition, they have to take into their consideration that integration with immigrants is extremely important since they permanently chose their society to live in and be part of. Therefore, they need to train and think about the integration process.

However, Ferdman & Weber (1994), demonstrates that literacy is significant for certain purposes that are relevant to society, and economy. They demonstrate that literacy has been depicted as a means for social and economic progress, and it enhances the life of individuals to adopt equal opportunities. Moreover, they emphasize that immigrants, ethnographic minorities and cross-nationals in the US are keen on or trying to acquire literacy in English in addition to their original language and culture which are different from that of the society in which they reside. Furthermore, Zakeri (2012) states that the majority of immigrants who migrate to the US are literate and they have literacy skills in many languages except English. Ferdman and Weber (1994) state that it is a

must for immigrants to have literacy in English so that they can gain citizenship in the US and the identity and culture plays a prominent role in this process.

However, this process represents a challenge for immigrants who are academic and more literate since they cannot occupy the same position as theirs in their homeland. Consequently, they have to start their career from the beginning all over again and this triggered identity crisis for them. Likewise, Zakeri (2012), sheds the light on the identity crises of children in the host land stating that they suffer from an intensive struggle of identity and culture. They struggle with more than one culture namely the culture of their parents, the culture of the host society in which they reside and their own culture which keeps them away from those cultures that they deny. Yet, having a different culture from that of their parents, relative or mates and society is not an easy task and will grow up the struggle of identity. Zakeri, on the other hand, argues that the issue of adult immigrants' identity is complex. He demonstrates that migration acts as a route to achieve a goal and the goal is improving one's self and situation on different levels. Yet, the result may not be as immigrants expected or aspired for. Within the process of acculturation, immigrants lose much such as their literacy skills that they mastered in their homeland and their identities which will be reconstructed according to the criteria of the host society's system of life.

Thus, immigrants all over the world seek to get rid of their misery in their homeland and dream of a better life in the host land. However, the face various problems and the most crucial one is the problem with their identity, they should adapt themselves with the new system of the new society in which they reside. So, they have to construct their new identity and culture to be fit and accepted in the host society. Yet, many group of immigrants struggle with their previous identity and culture and the new ones that they adopted in the host land. Besides, the challenges they face in the host land cause a shock for them since the reality is not as they expected previously.

Identity crises has been tackled in post-colonial literature by many novelists including the Africa-British novelist and critic Abdulrazak Gurnah who in my belief is the best in dealing with such issues of immigrants since he is also an immigrant person experienced the life of immigrant in the foreign societies and reflected it in his work. There are some studies examine the issues of identity in Gurnah's fiction. Hand (2012), carried out a study in which he scrutinizes the tropes of identity in selected novels by

Gurnah . hand demonstrates that the disintegration and silence that Gurnah depicts as being part of the construction of foreign identity are determined through the stories of tropes such as family, home, story-telling and mimicry prevailing enough in the writing of diaspora with a slight difference as Gurnah imaginatively responds to the diasporic condition. Hybridity and liminality are not employed as a conceptual frame work in Hand's study. Furthermore, a thesis done by Ruberto (2009) examined the identity and other issues of immigrants in selected novels by Gurnah. Ruberto focuses on dislocation and the formation of the subject in those novels. Ruberto's thesis relies on different cultural perspectives of some theorists such as Edward Said, Caren Kaplan and James Clifford and discusses different topics such as travel, history, narratives and identity in Gurnah's fiction. Likewise, he examines the relation between story-telling and identity, the narrative entanglement and the historical metafiction in Desertion, the first novel my thesis is concerned with. It is noteworthy that hybridity and liminality are not employed as cultural concept to employed in discussing identity crisis in *Desertion* in Ruberto's thesis. Furthermore, Hunsu (2014), conducts a study in which autobiography and fictionalization of Africa has been examined. The study shows two major points that Gurnah delivers, first, migration is an issue that should be understood as a very strong factor in defining who an African is. Second, migration is advantageous in the construction and understanding of the familial and communal histories. Falk (2007), on the hand examines the thematic and formal aspects of subject's constitution in Gurnah's *Desertion*. In addition, it discusses the narrative entanglement, immigration and stories of modern families. It is noteworthy that Hybridity and Liminality are not taken into consideration in these studies.

In reference to Gurnah's *The Last Gift* Kaigai (2022), Conducts a study in which is concerned with the theme of silence. Kaigai's study indicates that *The Last Gift* shows a degree of interest that is concerned with the question of silence as way through which immigrants expresses the convergence of their present and past lives. Further, Unal & Memmedova (2015), examine the theme of trauma in The Last Gift focusing on the post traumatic experience of Abbas, the protagonist after migration. In addition, they conclude that the trauma helps the characters to find the right way in their life. It is worth-mentioning that these studies have not taken in to consideration Bhabh's Hybridity or Turner's Liminality as a theoretical framework.

1.2. Conceptual Framework

Within almost all of his novels, Gurnah tackles certain important themes such as migration, movement and displacement where various categories such as travelers, slavers, slaves, asylum seekers, explorer and emigres inhabit a world that has physical and imaginary frontiers which are constantly roving and fading in certain cases. Besides, plentiful of Gurnah's characters are caught between interferential cultures and regions and his emphasis on mobility and displacement does not stem from nonentity. It is an outcome of his experience as he moved from his homeland to Tanzania and then from Tanzania to England. In addition to his successive research and participations in an international conference across various countries in Europe, America, and Canada as well as East Africa, which is the continual destination for him in Africa. As a result of the frequent visits to his country after years of exile, Gurnah becomes enabled to reconnect with his original culture. In addition, his return to Zanzibar as an adult provides him with the opportunity to consider and look at the world of which he was aware earlier. Consequently, Gurnah's novels reflect his personal undertaken itinerary throughout his life and this is obvious through the entangled dislocations to which the characters he sketches are subjected (Ruberto,2009). As it has been mentioned earlier, migration and displacement are the leading reasons to the crisis of identity of immigrants in the host land. So, the use of two postcolonial concepts as a framework to study Gurnah's novels will help to understand how those immigrants construct their identity within the circumstances of Hybridity and Liminality.

On one hand, the term 'hybridity' is common in postcolonial theory and studies that deal with culture and culture ambivalence, and, it has been implied recently in the discussions of globalization. Hybridity is the outcome of the interaction between two or more split cultures. The hybrid characterizes one or both of his/her parents' culture but not the same formation since it will be new and discrete.

Since hybridity stems as an outcome of the integration between the colonizers and colonized within colonial and postcolonial contexts and plays a crucial role especially in postcolonial cultures of certain societies in Asia, Africa, diaspora in the west and Latin America. It attracts the attention of many theorists who are interested in postcolonial studies. One of the prominent theorists in such field is Paul Gilroy who explores in *'The Black Atlantic'* the transatlantic flux of people, cultures and ideas that

debuted with the slave trade. He argues that the stimulating flow of the metis cultural form, is significant as it contributes to the renewal of culture in numerous destinations such as Africa, Europe, America and the Caribbean.

Likewise, Homi Bhabha in *The Location of Culture* (1994) dislodges hybridity from being racially conceptualized to semiotic domain of culture, and discusses hybridity within postcolonial context. Besides, Bhabha states that it can be regarded as the elasticity of the subaltern and the denigration of the imperial ideology, identity and aesthetics by the native who retaliates by the imperial hegemony. In addition, he asserts the crucial role of hybridity in the subversion and re-appropriation of the hegemonic discourses (Kraidy, 2002). Furthermore, Ashroft, et al (2007), state that the term 'hybridity' has been connected to the work of the Indian-British critical theorist and scholar Homi K. Bhabha who through his analysis of the relationship between colonizer and colonized accentuates the reciprocal construction of their subjectivities as well as their interdependence. Bhabha argues that the construction of the all cultural statements and systems lies in a locus called 'Third Space' and he believes that the avowal of the ambivalent space of cultural identity contribute to cope the 'exoticism' and 'cultural diversity' for the sake of the avowal of 'an empowering hybridity within which cultural difference may operate' as he demonstrates that:

> It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory – where I have led you – may reveal that the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. (Bhabha, 1994,38)

Bhabha conceptualizes hybridity as a third space located in-between other that conceptualizes cultural ambivalence within postcolonial context. He attempts to present a comprehensive definition of hybridity as he states that:

> Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). (p.112)

In addition, he demonstrates that hybridity reassesses the presumption of the colonial identity by means of:

> the repetition of discriminatory identity effects" and it deforms and displaces all the loci of discrimination and hegemony and disrupt "the mimetic or narcissistic demands of colonial power but reimplicates its signs taken for wonders identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. (p.112)

Bhabha asserts that hybridity is not a genealogical problem, rather it is related to the colonial representation and individuation as he mentions that “colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism” (p.114). According to his standpoint, hybridity reverses the result of the "colonial disavowal" to allow other repudiated "knowledges" to infiltrate the dominant discourse and alienate the basis of its legitimacy, its standards of recognition. Once again he emphasizes the complexity of regarding the content of ‘disavowal knowledges’ as forms of ‘cultural otherness’ as he says that “it is not just the content of disavowed knowledges - whether they are expressions of cultural otherness or colonialist treachery - that return to be recognized as counter-authorities. Bhabha refutes the fixity and purity of culture, he believes that cultures are fluid and they are neither fixed nor pure as it has been made clear that the involvement of the Third Space of Enunciation, which transforms the structure of meaning and reference into an ambivalent process, breaks this mirror of representation in which cultural information is traditionally displayed as an integrated, open, expanding code. This involvement rightly calls into question our understanding of culture's historical identity as a homogenizing, unifying force, authenticated by the ‘originary’ Past and preserved in the People's national tradition. Despite the dependency of the hybrid upon a fixed or pure culture that is existed before, it denies the notion of a pure or fixed identity as Bhabha clarifies that:

> It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew. (p.37)

The third space between the ‘self’ and ‘other’ is conceptualized by Bhabha as a liminal space which is as Bellour (2016), mentions, designates the ‘border lines of culture’ which means that the claim of culture authenticity is undermined. Bhabah’s connotation of hybridity demolishes the persistent notion that gives a credit to the western civilization as being superior and unique.

Hence, he dislodges the purity and authenticity of culture confirming the hybridization of cultures. As such, this concept originates such impure and inauthentic culture is the contact between cultures across history. Thus, cultural hybridity as Bhabha conceptualizes is not a static movement but dynamic and a subject of debates where there are no fixed identities since they are persistently changeable and constructed.

Bhabha (1990) demonstrates his steadfast criticism of standpoints that regard culture as inflexible, pure and 'exclusive entity' as he illustrates that:

> meaning is constructed across the bar of difference and separation between the signifier and the signified. So it follows that no culture is full unto itself, no culture is plainly ...not only because there are other cultures which contradict its authority, but also because its own symbol-forming activity, always underscores the claim to an originary, holistic, organic identity. (p.210)

Bhabha uses situation of postcolonial religion as a reference that serves to illustrate his concept of hybridity. The native inhabitants of the colonized territories who didn't have a book, look at the Bible as "signs taken for wonders' – as an insignia of colonial authority and a signifier of colonial desire and discipline" (1994, p. 102). Though they are attracted by the new religion, they, as Bellour (2016) mentions, did not slavishly imitate its ideas; rather, they despised them. This attitude was conducted as Bhabha illustrates "using the powers of hybridity to resist baptism and to put the project of conversion in an impossible position." (1994, p. 118).

Tracking the roots of hybridity as a term Ashroft, et al (2007), demonstrate that Hybridity is widely used to describe the emergence of new transcultural forms within the contact zone created by colonization. In horticulture, the phrase refers to the cross-pollination or grafting of two species to create a third, 'hybrid' species. Hybridization can take numerous forms, including linguistic, cultural, political, and racial hybridization. Thus, hybridity as post-colonial connotation designates intercultural and linguistic space which is in-between other and this is actually typical to what Bhabha theorizes. Furthermore, hybridity presupposes a lineal contact between 'self' and 'other' or their amalgamation in sole, mixed and impure culture. However, according to Bellour (2016), this standpoint interferes with that of Edward Said who emphasizes that "far from being unitary or monolithic or autonomous things, cultures actually assume more "foreign" elements, alterities, differences, than they consciously exclude" (Said,1994, p.15).

Accordingly, hybridity diminishes the sharp duality of thinking and by which the barriers between the colonizer and colonized or between natives and foreigners have been broken. Besides, Bellour (2016), discusses that hybridity as subsequent to post-structuralism has ended the Manichean belief which was prevalent in the West for a long time. As an effect to this belief, the world has been divided into 'binary oppositions' such as self/other, colonizer/colonized, man/woman, master/slave. The first polarities

are privileged; while the second are undermined. Yet, in the postcolonial discourse, those polarities were deconstructed and already united and they incorporate with and inextricably rely on each other. Moreover, Bellour demonstrates that the definition of Self is made with relation to the Other due to the fluidity of borders and cultures' lack of self-efficiency.

However, some standpoints argue that Bhabha's concept of hybridity should not be universalized claiming that it eliminates the divergence across the world that is manifested by dissimilarity. Yet, despite of cultural impurity and diverseness, hybridity as Bellour (2016) mentions, entails a recognition of difference and requires a temperate synthesis of cultures that could maintain distinctiveness of cultures. In spite of the crossing of cultural borders, 'difference and separateness' are still indomitable. This idea is supported by Thiongo (2000) who states that instead of revealing true linkages and each culture consequently illuminating the other, the duty of interpreting the Other culture that is far from us has ended up keeping us slave to the foreign culture and isolating us from our own. So, he emphasizes that the integration of 'Self' and 'Other' may enlighten each other but it does keep separateness and difference.

Bhabha's concept of hybridity is significant in terms of the relationship between the binary categories especially between the colonizer and colonized. It helps for better integration of immigrants with the new society in which they reside since there is no complete hegemony or superiority, though the difference and separateness are still maintained.

Liminality, on the other hand, refers to a state or a space which is located in between other such as identities, spaces and periods. The space between the inside and outside a house or that between a day and night is liminal. Besides, the intersex and transgender individuals that are relevant to gender categories. This concept has been employed in the postcolonial theory to scrutinize the in-betweeness of cultural space that exists in the colonizer and colonized contact zones (Cuddon, 2013). Furthermore, the term liminality is originated from the word 'limen' that means 'threshold' which is used in psychology to designate the threshold state between 'sensate and subliminal' (Ashcroft et al, 2007). The significance of the liminal for post-colonial theory lies specifically in its applicability in describing an interstitial space in which cultural change may take place: the transcultural space in which strategies for one's own or a group's

sense of self-hood may be developed, a region in which there is a constant process of movement and exchange between various states. The colonized subject, for instance, can reside in the transitional zone between colonial discourse and the adoption of a new, "non-colonial," identity. Yet, such identification is a continuous process of interaction, contestation, and appropriation; it is not just a change from one identity to another (Ashcroft, et al,2007).

Liminal figures are described as threshold in Turner's point of view as he states in *The Ritual Process* (1977):

> The attributes of liminality or of liminal personae ("threshold people") are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space. Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. As such, their ambiguous and indeterminate attributes are expressed by a rich variety of symbols in the many societies that ritualize social and cultural transitions. (p.95)

Turner builds on and extends the analytic framework of the French Ethnographic Arnold Van Gennep who demonstrates that the ritual progression has three stages or phases which are the rites of transition, separation and incorporation. In the preface of his aforementioned book, Gennep argues that individuals undergo multiple passages throughout their age and occupations as he illustrates that "The life of an individual in any society is a series of passages from one age to another and from one occupation to another." (1960, p.2-3). In addition, he ascertains the implicitness of transitions in groups and social situations. Those Transitions lead to the successions of stages with analogous beginnings and endings that make up the man's life and have been identified primarily in "birth, social puberty, marriage, fatherhood, advancement to higher class, occupational specialization and death" (p.3). Besides, every single stage has its own ceremonies as he illustrates: "[f]or every one of these events there are ceremonies whose essential purpose is to enable the individual to pass from one defined position to another which is equally well defined, (p.3)." The rites of separation according to Gennep occur in funeral ceremonies, the rites of incorporation are prominent in marriages while the rites of transition play a crucial role in "pregnancy, betrothal and initiation," (p.11).

Turner on the other hand views Liminality as "the midpoint of transition in a status-sequence between two positions" (1974, 237). This allows the questioning of fixed identity and culture. As Ruberto, (2009) mentions, Victor Turner concentrates on a particular moment of the 'ritual process' that embodies the transitions from 'limen'

state into a world of rituals eliminated from common perceptions of time and space and the ‘mimetic enactment’ of some proportions of the crises by which the separation is produced. The combination of lowliness and sacredness, homogeneity and comradeship’ that the liminal phenomena suggest is what attract Turner’s attention. Moreover, the essential part of the transitional moment of the rites for him is that:

> We are presented, in such rites, with a "moment in and out of time," and in and out of secular social structure, which reveals, however fleetingly, some recognition (in symbol if not always in language) of a generalized social bond that has ceased to be and has simultaneously yet to be fragmented into a multiplicity of structural ties (Turner, 1977,96).

Here, Turner makes it clear that the liminal individualities and the liminal moment, which are situated "in and out" of both the temporal and physical and territorial coordinates, avoid any simple description. In the liminal, which is waiting to be "integrated" into the socio-cultural-economic framework, is ‘not anymore’ and the ‘yet to come’ (Ruberto, 2009). For instance, the adolescent who is not a child and not yet an adult but he/she is in-between and undergoes a rite of transition to the post-liminal stage that is the adulthood. Turner recognizes another component of the liminal moment/personae that it has the potential to interrogate the original values of any culture in which it emerges as he illustrates that:

> if liminality is regarded as a time and place of withdrawal from normal modes of social action, it can be seen as potentially a period of scrutinization of the central values and axioms of the culture in which it occurs. (Turner1977, 167)

Hence liminality has an impact on the originality of cultures, values and conventions done by liminal moment and liminal personae.

Furthermore, Turner supports the stand point of Dr. Maria Douglas who classifies the transitional beings who are considered to be eccentric as ‘polluting to those who have never been’ and unclear. What makes them polluting and ambiguous is that that they don’t have a fixed status or position, instead they are vacillating in between as he demonstrates that:

> they are neither one thing nor another, or may be both; or neither here nor there or may even be nowhere and they are at least “betwixt and between” all the recognized fixed points in space time and structural points. (Turner 1967, 97)

Thus, the elaboration of Victor Turner on Liminality helps to explore the transitional moment/ personae in Gurnah’s both novels. In addition, it is a helpful basis on which this study counts to scrutinize the liminal figures in the two pertinent novels.

2. INDIAN IMMIGRATION TO AFRICA

First and foremost, before going deep into the analysis of *Desertion*, it is important to spot the light on substantial issue which is the presence of Indians in Africa. So, the trade relationships between Indians and Africans existed and dated back to 1st century AD. in Africa. Besides, they cooperated with the Arab sultans at that time especially the Muslim Indians who found easiness in the Arab settlements to establish their commercial relations and arrange for their permanent residence. The trading ties as reported by Portuguese contributed not only to establish strong economic relations but also to strengthen the cultural exchange between Asia and Africa (Dronova, 2019). According to Goody (1996), this is approved by multifarious links between Gujarati, Arab and African territories including East Africa. In addition, Kenyan cities, such as Kibweze, Machakos and Kikuyu were also included in this trade as they attracted Indian traders. Therefore, they opened shops there and by the passing of time the network of trade relations had been broadened and developed to cover the regions of East Africa (Dronova, 2019). The consequence of migration to the coastal East Africa contributed to change its life and identity. The new arrivals adopted Swahili language and added new vocabulary to it. Furthermore, historical and continental origins contribute less to the production of ethnic or cultural identity than moving and contingent historical forces. As such, coastal East Africa was not African in 1900 as it was before (Gilbert,2002). Gurnah familiarizes an example of Indians-Africans relations by sketching up the character of Zakariya, the father of Hassaali and Rehana who gets married to an African woman named Zubeyda. Gurnah exhibits the history of Zakeriya who is a reflection of the Indian migration to Africa and its consequences.

2.1. Absulrazak Gurnah's *Desertion*: Synopsis

Desertion was written by the Tanzanian-British Absulrazak Gurnah and published in 2005. The novel entails three parts which are relevant to each other and linked by central characters' story. In part one, Gurnah surveys the history of the colonial period in Tanzania and the story of relationship between an Englishman named Martin Pearce and an African woman named Rehana Zakariyah. The novel opens with the story of Martin who has been left in the desert after being robbed by his Somali guides and saved by Hassanali, the brother of Rehana. In the same part, Gurnah explores the

presence of Indians in Africa and their trading relationship in East Africa providing an example by sketching up Zakariya, the Muslim Indian who integrates with the African people in Mombasa and gets married a Kenyan woman named Zubeyda. The fruit of this marriage is Rehana and Hassanali. Then, the writer explores the colonizer-colonized relationships by incarnating Martin as the colonizer (self) and Rehana as the colonized (other) who have an affair to which the coming events in part two and three are relevant. On the other hand, in part two Gurnah explores the story of Amin and Rasheed and Tanzania after independence. Amin has an affair with Jameela, the granddaughter of Rehana and Martin. This relationship marks the big change in Amin's life which has been transformed into distress and uncertainty as the desertion happens. By sketching up Rasheed who is the narrator of mostly all the novel, Gurnah tackles the crisis of African immigrants in Britain. Rasheed, dreams of discovering the new world out of his country and as soon as he arrives in Britain he starts struggling for his identity within the British society which shows inhospitality to people of Rasheed kind at least at the first stages of his life there. Yet, finally he could integrate with the society and the new culture, make friends and find a job there. The last part serves as a continuation of many relevant events that have not been narrated in the previous parts. Thus, the writer tackles two important issues, the taboo relationships between the colonizer and the colonized and how the two polarities construct their identity through this relationship as well as the issue of migration that leads to identity crises.

2.2. Rehana Zakariya: The In-between Figure

Rehana, the fruit of the mixed marriage between Indian Zakariya and African Zubeyda, is the elder child in the family and the major character in the novel *Desertion* to whom most of the novel's events are relevant. Her life entails several transitional moments that contribute to sketch up her identity and her transition from being single into married and then an abandoned wife, from a pious to an adulteress. In the last phase she has developed an independent and hybrid identity of a female who resides within Muslim society in which women are not allowed to violate the Islamic norms and values purposely to fulfill their desires or to overcome their misery through malicious ways. After her parents' death, her life is characterized by sorrow and loneliness, the state that is going to change as soon as she gets married to Azad, the Indian merchant.

It has been mentioned earlier that humans, in Gennep's (1960) perspective, experience certain passages in their life in age and occupation and these passages include three phases: separation, transition and incorporation. Separation which is the pre-liminal phase entails the disengagement from a previous role or position while transition, according to Turner (1967), is the liminal phase in which individuals conform and change to suite their present or new status in the society. Incorporation or the post-liminal phase on the other hand entails the integration of those individuals with their new role and occupation. (Schouten, 1991).

Rehana experiences these three phases in her life that contribute to construct her identity. These passages also contribute to shape her culture as being hybrid. Rehana's liminality is the key factor of her culture's hybridity. Consequently, the analysis of Rehana's character is to be initiated with her liminality and her transitions from one role to another. The first phase entails her separation from celibacy to matrimony. According to Adams et al., (1976), separation from past role may be triggered by two forces or two events, one is an external and the other is an internal force or event. In Rehana's case the two forces are experienced. The external force is the society and its view towards a single woman who is getting older unmarried, which is her brother's concern too, for there were "men who made a kind of profession out of seduction and their victims were generally widows or older single women whose families were lax in their surveillance" (Desertion, p. 72). However, despite such circumstances, she refuses many marriage proposals that don't meet her preference and this has been before the appearance of Azad, the Indian merchant to whom she is going to get married. Azad's arrival represents the breakthrough of her transformation into a new self. After Azad's second visit to her brother and his encounter with Rehana, a mutual admiration happens between them. Schouten (1991) mentions that "the psychological need for intimacy, security and control" is an internal force that may trigger separation. Similarly, Rehana's need for security first and then for intimacy that lies in the presence of Azad as a husband, helps to expedite her disengagement from celibacy to enter matrimony. Typical to the Islamic rites of marriage, Azad sends his proposal of marriage with Rehana's brother Hassanali who feels delighted since it is the perfect proposal that Rehana has ever got. Hassanali informs Rehana about Azad's proposal of marriage and she feels happy as she has already had the willingness to Azad but she has not expected that her wish is going to be fulfilled. However, she has been a little bit hesitated as they don't know much about

Azad and his family. Hence, Rehana enters the phase of transition that Turner (1977) characterizes as a liminal phase that may be temporal or permanent. So, this period requires getting the sufficient information about Rehana's future husband in order for the doubts to be over and to give her approval to this marriage willingly.

Consequently, they get married three months after Azad's second visit. By getting married to Azad, Rehana enters the post-liminal period, the incorporation process, with her new role and a new self as a wife. Schouten (1991) states that the response to a new possible self is characterized by three ways namely: inaction, active rejection and incorporation. Rehana responds to her new occupation with a successful incorporation as she undergoes an immense and positive change in her personal life. The moments of loneliness and distress are now over with the presence of Azad, the perfect husband with whom she obsessed:

> for months she was lost in him as if he possessed her and transformed her. She felt herself beautiful and ample, smiling to herself when she thought of him……day after day she rejoiced at the miracle of his body beside her…… it was so unexpected, the feeling of intimacy and closeness as if he were part of her flesh. (Desertion, p.77)

Hence, she lives months of joy, happiness and passion that are unfortunately going to be over soon. These moments of joy are going to turn upside down.

Nonetheless, as happy moments don't last forever, the 'musim' comes and Azad has to go with his captain to manage his business, which is not welcomed by Rehana but he leaves and abandons her forever. This desertion marks an ever-lasting effect on Rehana's identity and paves the way to another passage in her life. As a liminal figure, after Azad's departure, Rehana experiences another separation "being deserted" from a past occupation "married woman" as she loses "an important aspect of self" (Schouten 1991,421). She gets ready to move to a liminal period in which she has no specific identity, the status of a transitional being that Turner (1967), describes as "neither one thing nor another; or may be both; or neither here nor there; or may even be nowhere" (p. 97). As such, Rehana disengages from her past life with Azad that has been joyful, safe and stable, and lodges the liminal period that is full of distress, loneliness, worry and hopelessness. This period lasts longer this time and contributes to a psychological impact on her personal attributes that she becomes stubborn and indifferent. The reason behind that is undoubtedly the disengagement from her previous state which is triggered by an external force which is Azad's departure, especially when she becomes sure that Azad has left her forever. Moreover, as being disappointed by him, she has been thinking

that she has made a big mistake having him as a husband. However, being lonely and desperate with no definite identity, the liminal situation that Turner describes as an ambiguous makes her feel envious whenever she glances her brother and his wife sitting together. This situation induces her second transition from an old self to a new one. The new passage in her life which also entails the three phases of liminality that are initiated with separation from her current situation to move on a new one in which she finds a way out of her misery.

The separation from her previous state happens when she encounters the English man whose presence can be considered as an external force that triggers Rehana's separation from her distress and deprivation in addition to the internal force that is incarnated by her need for intimacy, the feeling that she has lost after Azad's departure. Martin's appearance is an essential for the change of Rehana's identity that marks a pivotal turning point in her life as she makes a taboo relationship with him which contributes to reconstruct her cultural identity as she is going to have a dual culture celebrating a hybrid identity.

> She was difficult. By the time the Englishman came she was no longer young, and there were scandals about her already. No one could say anything to her. When the Englishman came and loved her, she went to him. She did not say anything, but every afternoon she put on her buibui and went off on her own (Desertion, p. 237).

Yet, the disengagement from a past role is either partial or entire which is to say that individuals may keep some characteristics of their past status or subvert them entirely. Rehana experiences the partial disengagement, first socially and psychologically but not culturally and religiously she imparts from her previous state and this happens when she gets married to Azad and after he abandons her. Second, in her affair with Martin she disengages completely from her psychological status but partially from her culture. Yang (2000) states that in the liminal period, individuals experience separation from a previous familiar state and social rules and ties as well as moral obligations and there are certain kinds of separation such as "spatial, temporal a social/moral" (p.383). Similarly, Rehana experiences a social/moral separation first when she makes a taboo affair and then a spatial separation when she moves to live with her English lover in another city which is Mombasa. Furthermore, Turner (1979), characterizes such transition of Rehana as "an instant of pure potentiality" (p.41), which means that after Rehana has been freed from what she has been bound to, there has been an increasing possibility to subvert the previous culture and social constrains and to

move to a new culture even though this transition has not been complete as it is going to be shown below.

Martin, who is robbed and abandoned by his Somali Guides and is found in the interior by Hassanali who brings him home and helps him get well, and then is taken by his citizen Fredrick to the government house, represents Rehana's way out of her distress. Gurnah, symbolically utilizes Martin as a salvation for Rehana as if he hints that the indulgence in a western culture helps to put the end to distress and lack of intimacy. In addition, he portrays the western world as the world in which dreams may be fulfilled as it has been made clear through Rashid's character. Martin returns to Hassanali's house to thank them for their hospitality and kindness and that is how he encounters Rehana at first whom he is aware of because Fredrick tells him that she has been feeding him when he has been wounded and disable. At the first encounter with her, he never stops thinking of her as her glowing eyes and the movement of her face attract him, that is when they have been eating lunch together, the whole family. He keeps staring at her when she is talking and she never looks down or away when he gazes at her so he does not either. This eye-contact is to be regarded as an image of mimicry. Hudart (2006) states that Bhabha's hybridity is associated with mimicry, and in his words "the colonized returns the colonizer's gaze? (p.45). Likewise, Kraidy (2006) explains that "the cultural hybridity enacted in mimicry, best captured by Bhabha's notion of 'third space' " (p.58). As such, the strategy of mimicry plays a significant role in the construction of Rehana's hybrid identity. The growing charge between the two indicates Rehana's disengagement from her past miserable situation that she gets ready to move to a new phase of her life with Martin. Hence, she is now on the threshold of a new phase of her life.

In the liminal period that precedes their first date, Martin keeps thinking of her that he plans for another visit and sends some gifts to the family before his second visit showing his courtesy. Besides, he sends a letter to Rehana noting her about his emotions, she replies cautiously demanding for another letter before she agrees to meet him. After the second message she sends off to the government house to meet him and as soon as he appears from the house he invites her inside and they go in together. That is how they start their affair and this moment is to be regarded as the breakthrough of Rehana's passing to her cultural hybrid identity through her relationship with the English colonizer:

> [T]wo days after his visit, in the afternoon, she set off with a tense heart for the government mzungu's house …. So, when she reached out with the notebook and Martin took it, and then grinned, and then after that held out his hand to invite her into the house, she took his hand and followed him in. (Desertion, pp.117,118).

This transformation entails a partial subversion of her past identity even though it has been secret at the beginning of the affair. Rehana does not maintain her original culture, the tradition, the Islamic norms; she is now on the threshold of another culture acquisition that would make her struggle between her original culture and the acquired one. So, this relationship between the colonized Rehana and the colonizer Martin symbolizes Rehana's indulgence in the western culture and the western identity that she has adopted. In addition, it challenges the purity and authenticity of the cultural identity of both the colonizer and the colonized as Bhabha (1994) states:

> The intervention of the Third Space of enunciation …… quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of the People. (p.37).

Hence, this third space hybridity entails the subversion of the notion of the pure culture. Besides, it excludes the hegemony of one polarity over the other as the relationship will be terminated if there is any domination or an absolute power over the other (Sasani, 2015).

Thus, the absence of total domination contributes to the permanency of colonizer-colonized relationship. Hudart (2006) argues that if there is a domination in the relationship between self and other, then, this domination is partial which means that the total domination will terminate the relationship and the colonial rule. However, in case of Rehana and Martin, the relationship seems successful at the beginning and produces a child who is hybrid with mixed ethnicities. Rehana as a colonized tried to be like the colonizer as she has a way out of her distress in her brother's house after being abandoned by Azad. As such, by imitating or being close to the colonizer she gets what she is missing, she finds freedom, love, and intimacy with her lover, the colonizer. The freedom she gets is the outcome of the partial subversion of her past rules and norms of the society in which she resides as Yang (2000) contends that "liminal situation is characterized by freedom.

Freedom results from a rejection of those rules and norms that have structured social action" (p.383). Nonetheless, this affair doesn't last for too long due to the difference that is always maintained between the colonizer and the colonized, Rehana

tried to be the same and she lives with Martin openly in Mombasa, but she cannot be quite the same as the ambivalence is still maintained typical to what Bhabha (1994) conceives that:

> colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference (p.86).

Hudart (2006) asserts that the colonial discourse requires the colonized to be quite the same as the colonizer but it is impossible for the colonized to be quite the same that is because the ambivalence and difference are unavoidable. Moreover, Thiongo (2000) contends that the integration of the colonizer and the colonized may enlighten each other but separateness and difference are still maintained. Hence, the relationship between Rehana and Martin is terminated as he leaves once and then he returns but he leaves again forever as he has "made his sense" and it has been impossible for them to continue. Although, this relationship has been terminated by the colonizer, the colonial rule continued, that is to say Rehana the colonized, thanks to Martin, has been imbued by the western culture, so she has been still seeking closeness to the colonizing culture.

Consequently, Rehena makes another affair with the Scottish Andrew Miller, who is a water engineer in Mombasa and Martin's friend. This indicates her liminal identity as she is in-between different social, cultural and psychological roles and status. In this phase of her transition to a courtesan, she has been more engaged with the western culture as she become a drunk and independent as if she is a European-like woman regardless the way she dressed which maintains her ambivalence as a colonized woman. She has been living independently and openly with her lover who helps her open cloth making shop. Yet, she never disengages from her native people as she keeps visiting her relatives but no one dares to ask her about her life even though she doesn't care whether they asked or not. Miller was:

> an elderly man … he moved to the apartment and helped her set up a small cloth business … nobody knows the life they lived together … she still visited relatives, but she never talked about her life with the water engineer … the lived like this for many years, fourteen years, until the beginning of the war in 1914. (Desertion, pp.241, 242).

Drawing on Spivak's (2010) sentence that "white men are saving brown women from brown men," (p.48) with a bit change to apply it to Rehana's case with Martin limitedly in the first stage of the relationship. It can be true to say that white men are saving dark woman from her distress that is caused by a brown man. Hence, Rehana's

survival is shaped through her relationship with the 'mzungu', the white Englishman, even though it is taboo but seemingly there has been no other way for her (as deserted, difficult, stubborn and indifferent woman) to get rid of her prison-like house which for her was full of misery and deprivation. In addition, she thought that she:

> had nothing to lose, that all that remained for her was a lifetime in that bright yard behind the shop making clothes for women who only paid her a pittance, or only offered her affection and promises in return. (Desertion, p. 118).

However, this situation

> does not sound so intolerable, really not for a woman who had lived her whole life in the back of a shop in that town, and who was used to women's lives such as hers. Perhaps she was much more reckless or courageous or willful (p. 118).

Rehana's attributes as an independent and adulteress are not of a Muslim woman who must be committed to her roots as Muslim, instead she decided her life far from her original traditions to fulfill her desires. Yet, she has neither been a true European nor she has maintained her roots as a Muslim woman who cannot base her life on her desires according to the Islamic norms.

2.3. Rashid and Amin: The Liminal, Hybrid Figures

Rashid and Amin are two African brothers who experiences liminality and hybridity that contribute to shape their identity. Rashid is the youngest child in the family who is different from his elder brother Amin, and is treated by his family and other people in a way that is different from Amin's. At his early age, Rashid has been nicknamed as "Shishi or Didi or even Rara …. Then he becomes Kishindo" (Desertion, p.125). The last name means "commotion" due to his chaotic and fidgety personality. Another nickname which lasts for a long time is "Mtaliana" the "Italian" that has a prominent role in the construction of his hybrid identity. It is his uncle Habib who has given him "a pocket Italian phrase book." (p.126) which has been given to uncle Habib as a gift. Rashid becomes involved in that Italian book and starts to practice and learn numerous Italian phrases and his first step of practice is at his home. This moment marks the breakthrough to his partial separation from his original culture. He makes all his family laugh at his incomprehensible jargon. That has been the first step he does towards becoming a weird member in his society by developing a hybrid identity through language at first. Besides, this step is going to lead him to become bound to the European

world later on. He confronts the mockery and rebuff of his weird conducts when he speaks only Italian and never answers a question except in Italian, with a determinant attitude that he will never give up. This attitude indicates his fond of Italian and the impact of the Western world on his personae. The impact that will motivate him to leave to fulfil his dream later on outside his homeland. Even though he is young, he is still treated as a child and dreamer unlike his brother who is calm and trustworthy, but he affords the comparison with Amin with equanimity.

Hence, Rashid disengages partially from the previous state in which his culture has been pure and original. This disengagement is no more than cultural at least before he sets out to England. So, he enters the liminal stage in which he has "few or none of the attributes of the past or coming state." (Turner, 1977, p.94). He never disengages totally from his past and at the same time he has few of the attributes of the Western world. His dream is to pursue his education abroad, the motif that has been rejected by his parents due to the big impact of the other world on his identity as a Muslim African youngster. So, he experiences an internal conflict embodied by his will to fulfill his dream and an external one that is rendered by the opposition of his family. Nonetheless, Rashid never gives up his dream to discover the new world and persuade his education therein, the world that he becomes aware of through books only. In addition, he becomes fond of all things Italian. Drawing on Thiong 'O's (1981) words that "culture is a means of communication … Language carries culture" (p.15-16), thanks to language to that "pocket Italian phrase book" Rashid seems as if he imbibes the Italian spirit as it begins with speaking Italian and then adoring the Italian culture figures such as Dante and Silvana Mangano:

> [H]is champions were always Italian. Shakespeare is well and good, in fact phenomenal but bears no comparison to Dante. Why aren't we given a chance to study Dante? Silvana Mangano is the most beautiful film actress in my view (Desertion, p. 146).

So, he is championing Italian things, and it seems as if he becomes imbibed with the Western culture. He is full of fervor to reveal the "European nature of his mind" that grows at the moment of practicing Italian. At his adolescence, the liminal moment of age, he no longer sings "qasidas" in the school as his mates do on occasions, instead he sticks with eagerness and enjoyment to English poetry of poets such as Shakespeare, Byron, Keats, Kipling and Longfellow. This, according to Turner (1979), indicates his

potentiality to adopt the Western culture and transgress the norms and traditions of his original one.

Further, he is still getting close to the Western culture and this time when he starts writing poems in English, that reveals the impact of the Western culture on his thought and desires that is going to induce his inner force that triggers his spatial separation later on. As Bhabha's notion of hybridity is associated with mimicry, it is ostensible in Rashid's attempts to imitate the Western culture, the Italian and the English, that he tries to be "almost the same, but not quite." (1994, p.86). Bhabha asserts the duality of culture as it is explained by Hudart (2006) that culture is homely, coherent and stable and:

> it is made meaningful by those to whom it belongs. …….. it is unhomely because it is always changing: it is always being made meaningful by others, those to whom it apparently does not belong. (2006, p.56).

Hence, Rashid experiences a duality of culture, he is in-between two cultures, his original (the oriental culture) and the new culture (the Western culture) that will be developed later on when he migrates to England. This duality is the key factor that contributes to the construction of his identity as a liminal and culturally hybrid figure.

> you should be going to the mosque as well, you ungrateful boy.do you think you are a mzungu already? You haven't even left and you are getting ready to forget everything. You should be ashamed yourself, laughing at him when you have obligations to fulfil yourself (Desertion, p.180).

That is how he has been rebuked by his mother for mocking Amin's piety. However, this conduct fortifies Rashid's potentiality to transgress his original values and teachings. He is no longer fully committed to his religious principal, the attitude that shakes his culture's authenticity and religious commitment.

Being self-confident, he has been always planning with full determination to fulfill his conscious desires. As he grows older, he becomes "more stubborn and difficult" that he begins "to think of himself as a bit of dissenter", as a preliminary step to announce his decision that he is going to leave his homeland. That has been the point of his transformation to a new identity in the host society there which he is eager to live, to discover the new world so that it may meet his aspirations and dreams that seemingly there is no chance to be fulfilled within the African society. He feels the place "was stifling him" and, though he is only seventeen, he uses powerful vocabulary to describe what he dislikes in his community such as: "social obsequiousness, the medieval

religiosity, historical mendacities" (p. 155), and that is one of the reasons that expedite his migration.

Hence, he is ready for the spatial and social separation from his homeland, the familiar space and enter the liminal space which is unfamiliar and unlike what he has expected. So, he is going to disengage from his land, his family and his society and its rules and traditions Yang (2000). Moreover, he is decisive to actualize the possible self that has been triggered once by an external force which is the impact of the Western culture that he has become aware of through books, and once more by an internal force which his psychological need for control and fulfilling his dream out of his homeland. Further, according to Markus and Nurius's (1986), individuals seek to actualize possible selves that meet their desires and reject out detrimental ones. This situation according to Schouten (1991) refers to the association of positive and negative facets of the same self-schema. In such condition individuals have to decide whether to approach or avoid the actualization of the possible self that Levinson (1978) calls the "imagined self" (p.246). As such, Rashid decisively chooses to actualize the desirable and attainable possible self so that he may achieve his dream.

Kaba (2009) spots the light on brain drain migration from countries of origin to host countries stating that brain drain migration is the "movement of the educated or economic elite from their home nations to more prosperous nations to seek a better life (p.109)". Moreover, according to Oberoi (2006), brain drain movement entails the loss of human resources such as technical and intellectual individuals.

However, Rashid, the educated adolescent, the dreamer, regardless the consequences of his migration, just seeks to fulfill his desires. His eagerness is more powerful than anything else may hinder his dream, and realizes impossibility to fulfill his dream in his homeland due to the huge differences between his own culture and that of the society where he resides. Therefore, he decides to find himself outside Africa. what he learned from the foreign books "was ampler than anything he saw in the lives they lived" (Desertion, p.155). That has been at the age of seventeen in his last year at school. He has resisted any objections and prohibition attempts from his family what reflects his independency. His British teachers at school especially those who have leverage have taught him about the Western world and assisted him to apply to British universities and trained him to be ready for the examinations meant for scholarship. They

have tried to make it hard for him but being determinant and self-esteemed, he has overwhelmed all the complexities therein as if the British world has become his,

As soon as he arrives to London he utters, "London London ! i have seen London London !". (p.209). These are his first words after landing in London declaring his exclamation and bearing nothing shocking in his mind about London and the hardship that has been yet to come. However, he is still concentrated on fulfilling his dream, afraid of nothing in the city, full of willfulness to do his mission successfully like so many counterparts who have travelled to England for the same purpose. Hence, he enters the liminal stage after his spatial and social disengagement. Later on, he starts the incorporation process that he has given some information by the lecturer about English traditions like etiquette and how to act in case he visits an English family. While he is in England, he is still clung to his roots via swapping letters with his family and friends in his homeland. Besides, he establishes friendship with other immigrant students in the university who have been from African and Asian countries, synchronously, he has been trying to adapt Britishness. So, he is now in this third space that Bhabha (1994) characterizes as a space that:

> constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew. (p.37).

Rashid is neither pure African nor fully British (in terms of culture), he is in-between, trying to adapt Britishness and simultaneously still connected to his roots. However, it has not been a luxurious mission to integrate with the English people and even with the English students who are in the same class as there are many differences make him unacceptable in the host society.

> The feeling of resistance was there from the beginning …. The slightness of the smiles I was given … the frowns when I followed the other students out of the class …. I was not included in the rendezvous out of the library. (Desertion, p.213).

Here, Rashid tells the attitudes of the English students towards him that they show their reluctance to his presence. Turner (1967) describes the liminal individuals as "polluting to those who have never been" (p.97), similarly, Rashid is regarded as a weird and polluting by the natives who are inhospitable and this situation leads him to be "betwixt and between" he neither belongs to the host society nor to his homeland and this liminal period is going to take time to be over. This situation of exclusion has reminded him of his roots and marked the beginning of the challenges and hardship in

the host society. The image that he keeps in mind about England has been a bit changed. England in books is not England in reality. He starts to look at himself with dislike and dissatisfaction, he thinks that he has been disdained because of him being "tongue-tied" or his appearance as his clothes have been cheap and unfitting. So, this leads to another stage in Rashid's character that is the sense of "double consciousness" as he looks at himself in the eyes of the host people:

> I began to look at myself with increasing dislike and dissatisfaction, to look at myself to look at myself through their eyes. To think of myself as someone who deserved to be disliked… despite the explanations I gave myself, I could not help hearing the slighting words or the irritable tone at petty everyday encounters or the suppressed hostility in casual glances (Desertion, p. 214).

It is ostensible that he experiences double-consciousness which is according to W. B. Du Bois (2007) is "a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity" (p.9). However, he does not give up and he is still focused on his study. He has learned to live his life despite the vexations and hardship.

Rashid has been still trying to adapt Britishness, to interact with people. One of his teachers has told him that British people like to think of themselves as "cold and unfriendly" so he has advised him "be cold and unfriendly and you'll soon make friends", the teacher means if Rashid wants to be near or like British, he must act like them, in other words, act British if you want to be British. This indicates Bhabha's notion of mimicry as for the (Other) who wants to be as same as the (Self) by imitating him/her in order to be accepted as Bhabha states that "colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite." (1994, p.86). Perhaps, at his early weeks, if Rashid had acted British, he would have integrated easily with the native. Nonetheless, it took him years to learn how to ignore those vexations and the first lesson he received in London as he mentioned "was how to live with disregard (2005, p.214)". Having been engaged with his study helped him achieve a great academic success, the point that will be discussed later as it has a significant contribution to his integration and construction of his cultural identity as well as the end of his liminal period.

On the other hand, during the liminal period, Rashid experiences nostalgia, loneliness and homesickness. He expresses his feelings via his letters to his brother

Amin who in turn keeps encouraging and motivating him to enjoy his life in England as he succeeds to make friends and by time he is going to make more friends. However, the experience of his nostalgic identity has been developed when the news comes about the violence in his homeland which has happened after the independence. He became more anxious about his family. So, in this stage, he develops a nostalgic identity which is described by Vodemeyer (2012) as the nostalgic migrant who clings to his root and his original culture having the feeling of alienness (qtd. in Wagner, 2016). He feels that he is exiled especially after he receives a letter from his father telling him that he should not think of return to home as it is getting worse there. As a result, he begins to think of himself as an alien "in the middle of nowhere" and that his journey is over which means that he will live in England permanently. He suffers his nostalgia, loneliness and homesickness in silence. One of the reasons behind Rahid's nostalgia is the failure of integration in the host land. Ritivoi (2002) states that nostalgia designates the failure of individuals to conform with the change and the unfamiliar world. In addition, he argues that nostalgia "killed more mercilessly than bullets." (p.18).

Turner (1967) argues that transitional being has no fixed position that he/she is "neither one thing nor another; or may be both; or neither here nor there; or may even be nowhere." (p.97). Hence, Rashid is in-between more then on state and position, he struggles to incorporate with the host society, works hard to pursue his education, longs for his homeland. Moreover, the silent suffering indicates the psychological inner conflict between the past and present. Yet, this phase of his identity lasts during his years of study, which to say that after his study is over, although he is still nostalgic, there will be a new Rashid, an active member in the host society as he will be a PhD holder who succeeds to find a job even though he gets it miraculously and this hints his successful incorporation and the end of the stage of transition.

According to Wagner (2016) the combination of the "nostalgic" and the "native foreigner" is referred to as "the synthesis" or "the hybrid" which means the migrant is located between two positions or two cultures, his own culture and the foreign one to which he/she wants to affiliate. Being partially lost in the host society, Rashid appears capable of achieving his stable existence in England. After getting a job he moves to a small town that suits him where he finds his comfort far from London that he describes as "the huge old city with its multitude and its grime" (Desertion, p.227). As a result, he has the potential to develop his hybrid identity with his new position and stable existence

in Britain. However, Rashid doesn't betray his roots and at the same time he tries to integrate with the British society though the latter's reaction has not been expected for him at least in the early years of his existence in England Particularly in London and before he moves to the small town in the south. This, confirms the notion of Bhabha's third space in which Rashid is located as it has been mentioned earlier that his culture identity is neither pure African nor pure British, he is in-between. Further, after getting a job in an English university and stabilization in a British town his integration becomes easier. As a result, he gets married to Grace, the native girl, whom he lives happy and fulfilled moments with. Grace helps him to reprieve his memories of loneliness and disappointment. So, he finds comfort in this position (the third space) at last after years of struggle. This space, according to Bhabha (1994) provides:

> the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (p.1).

Hence, by his relationship with Grace, he crosses the boundaries of self/ other polarity in the host society as he adapts the language and culture as well as a successful education which help him to get a job first and then to live together with Grace, the native girl. Besides, the terrain is equipped for him to plow and achieve his self-actualization. Moreover, Rashid's case is typical to what Fanon (1986) states that "the black man has two dimensions, one with his fellows, the other with the white man (p.8)" in that he clings to his roots and at the same time he is still adapting the new culture. To conclude Rashid's hybrid identity has been developed in the host society via two main factors; first, by becoming an active academic member and by getting married with Grace whom he inherits some attributes from.

Nonetheless, as the ambivalence and separateness are always maintained between Self and Other, Grace deserts Rashid leaving him with wretchedness and exhaustion. He thought he would feel relief after she had gone but he felt exhausted. He says "After she left, I realised that I had tuned to her way of doing things, her way of thinking things that I have fitted something of my mental life to hers" (Desertion, p.229). So, the influence of Grace on Rashid is huge that he couldn't keep pace with his own life after her departure. Those attributes of the British lover transformed to Rashid who became doing things like British, thinking of things like British, in other word he adapted more Britishness via Grace. Simply, he developed a British mentality. For instance, his

view about love had changed, that he was thinking love is "cliché" but after his experience with Grace, he understood well what love is meant to be for those who fall in love such as his brother Amin and his beloved Jamila.

Hence, Rashid undergoes certain forms of identity that start from his childhood reaching the final stage to manhood. Each of these forms contributes to a considerable influence on his life before and after migration. It starts with him as a dreamer, enthusiastic and dissenter boy who becomes indulgent with the foreign culture, first with Italian and then with the English. This hybrid culture identity has passed through certain challenges after he migrated to England and confronted the dilemma of adaptation in the host society which offered no acceptance at least in the early days of his residency. Moreover, he experiences nostalgia and alienness, that he no longer has a singular identity. However, when his studies are over, he experiences a good adaptation with host society that he gets a job that helps him to settle in England. Furthermore, being a lover of a British girl gives him more potential to become more indulgent in the foreign culture on the social scale. Yet, he doesn't forget his roots that he is still clung to his old world though he is living in a new one in which he becomes an active member, that is to say he is in a 'third space' in-between two worlds. According to Pindi (2018) the third space might serve as a space of difference valued for immigrants by opposing the binary opposition of assimilation and rejection, which characterizes immigrants' experiences in terms of sameness, wholeness, and homogeneity. Besides, Bardhan (2011) indicates that "working through the lenses of diaspora and hybridity can also help deconstruct old binary maps of cultural difference that follow the Us/Other negative logic of the West and the Rest (p. 45)". Similarly, for Rashid after achieving a good career in England once and once more through his relationship with Grace he incarnates the subversion of the old binaries that sketch up the relations between Western world as superior and the Eastern world as inferior, the logic that no longer exists after they meet in the 'third space'. Finally, though Rashid still clings to roots, the experiences he has passed through help him to integrate and assimilate into the host culture through finding a good job and being an active in the society.

Amin on the other hand, despite he is not an immigrant, experiences a dilemma of identity. That is because of his encounter with Jamela, the granddaughter of Martin and Rehana. Regarding Jamela as a representative of the colonizing culture and a third generation immigrant, helps to explore Amin's hybridity as well as liminality. Jamela

who is biologically and culturally hybrid plays a significant role in Amin's change from an old fixed state to a new one. Amin experiences a significant change in his life and this change occurs as soon as he encounters Jamila when she gives a visit to his sister, the dressmaker, Farida. However, for better understanding of Amin, it is important to exhibit his career before, during and after change. As it has been mentioned in the earlier, Amin is different from his brother Rashid and when he grows older he becomes more composed, more subtle …. Amin the trustworthy". (Desertion, p.134). In addition, he:

> was effortlessly becoming all the things that were predicted to him. He was courteous, reliable, truthful and kind. He is a good boy …. he was successful at secondary school from the beginning …. everyone was proud of him. (p.144)

This description indicates that Amin's transformation has been unpredictable. Yet, since he is an adolescent, it has been difficult for him to resist the attraction of a glamourous woman who is going to be the key factor that contributes to his transition from a pious to a sinner as having an illegal intimate act with a woman is taboo and sinful according to the Islamic teachings. Everything changes when he encounters Jamila when she comes to their house. It has not been the first acquaintance with Jamila as he has seen her before but not so close as this time. The beauty of her has attracted him too much that "he stood frozen in admiration." (Desertion, p.158). He keeps thinking of her, he can never get her out of his mind and imagination. Hence, we now have two forces that are going to contribute to Amin's transition to a new identity that is going to be different from his previous one. The beauty, glamour and teasing of Jamila work as an external force which for Amin is irresistible. In addition, Amin's psychological need for intimacy is the internal force. So, due to these two forces the separation occurs. Separation is the first phase in the process of Liminality and it falls into three kinds namely: temporal, social/moral and spatial separation (Yang, 2000). Amin experiences a social/moral separation. He disengages from the social structure and becomes liminal and an anti-structural figure. This disengagement is not total as he conserves his original identity but at the same time he has few of the his new state which is similar to Turner's (1977) view that the transitional being "passes through a cultural realm that has few or none of the attributes of the past or coming state." (p. 94). So, he passes through a new cultural realm that is denied by his social structure and norms according to which the new state of Amin is a violation and subversion of his cultural roots. Moreover, he is neither bound to his roots as a pious Muslim guy nor totally involved in the new realm in which his desires are going to be satisfied. This ambiguity makes him in-between two position, the situation

that Turner depicts as “betwixt and between” the accurate description of threshold individuals like Amin. He cannot stop himself thinking of Jamila that whenever he encounters her the admiration and passion towards her increase. She is kept in his dreams and never been out of his imagination. However, he decides to forget her and spend his time “in the vicinity, going to mosque, reading, playing cards, talking” (Desertion, p.180). Yet, it doesn’t work completely as he keeps thinking of her wherever he has been. This indicates his liminal position and ambiguous state that he is neither here nor there. He cannot reject out the glamourous inviting beauty of Jamila as well as her teasing at every encounter, and at the same time is incapable of keeping himself faithful to his social and religious ties. Hence, he experiences a clash between two worlds, one is familiar and the other is new and weird. As such, this clash has a crucial role in the construction of his new identity before and after his forbidden relationship with Jamila.

Jamila sends: “I long for you, beloved” to Amin by which he has been elated. These words pave the way for their first date and the breakthrough of their affair. So, after Ramadhan has passed, on the second night Jamila arranges for a meeting giving the instructions that have been passed to Amin by his sister. They have met and their first meeting has been so romantic but without a sexual intercourse, the act that has been yet to come. They arrange for another date in Jamila’s flat where they have an intimate act declaring the debut of Amin in his new status as an adulterer due to this forbidden relationship that has lasted for several months. Hence, Amin starts the incorporation phase in which he feels happy and brave after each intimate act with Jamila. Schouten (1991) contends that “successful incorporation leads a person out of the liminal state with an increased sense of completeness and self-congruity.” (p. 422). Similarly, at the early period of the affair Amin’s incorporation has been successful where everything has been perfect. Ostensibly, once again and this time is through Amin, Gurnah asserts his portrayal of the western culture metaphorically as an avenue where suppressed desires are freed and satisfied.

Yet, the incorporation has been disrupted by the discovery of this affair. Consequently, Amin is going to experience another separation from his previous state with Jamila and enter a liminal period that is going to last for too long. This separation is triggered by an external force of social and family ties. Though Amin returns to the social structure, he experiences shaky and uncertain identity. He suffers an internal conflict as

he becomes torn between his love and nostalgia for Jamila and his commitment and obedience to his family ties and constraints.

Amin and Jamila's relationship occurs in a 'third space' where there are no boundaries between Self and Other. Jamila, the representative of the colonizer, represents the Self and the colonizing culture while Amin, the native, the colonized, represents the Other. This third space according to Bhabha (1994) eludes "the politics of polarity" (p.39). So, it is ostensible that both Amin and Jamila need each other to fulfill their desire as they embody the relationship between the colonizer and the colonized who are as Putri and Clayton (2020) contend "complementary and interdependent." (p.6). Hudart (2006) on the other hand maintains that Bhabha's concept of hybridity is associated with mimicry and "the colonised returns the gaze to the coloniser." (p.45). This aspect is ostensible in Amin as there has been a mutual gaze between himself and Jamila when they meet each other and when they make love. Hence, in this Third Space, he fulfills his desire and his need for intimacy. Moreover, Hudart emphasizes that if there is a domination in the relationship between Self and Other, then this domination is not total. Similarly, in the case of Amin and Jamila, none of them has the absolute power over the other. Their relationship is based on their mutual desire towards each other, it has been all about sex. However, as Bhabha argues, the relationship between the colonizer and the colonized is terminated when one party has the total domination over the other. Thus, Amin has been forced by his family to terminate his relationship with Jamila. According to his family's doctrine, Jamila is the Other due to her bad reputation and her grandmother's and she is not their kind of people.

This relationship subverts the binary opposition between Self and Other leading the latter (Amin) to have a double portrayal of identity that makes him lost between two selves, the obedient to his original culture's constraints and the seeker of closeness to the colonizing culture which is represented by Jamila.

> I have never known a time of such lack and such longing, as if I would die of thirst or lunacy if I did not hold her and lie with her. …. I could not see her. I was too ashamed. …. I could not disobey them, not after all these years (Desertion, p. 234-236).

Finally, after the discovery of their forbidden relationship, Amin is pushed to terminate it. Amin has returned to his old self but not entirely. As he makes it clear in the passage above, he has been still longing for Jamila for the moments that have been full of pleasure. This nostalgia has a significant impact on his life and identity. He is tortured and suffers an internal conflict between past and present. On one hand, he

cannot forger Jamila and always longs for her and he cannot betray his promise to his parents that he will never meet her again on the other hand. Hence, this consequence marks Amin's permanent liminality and psychological struggle. Now, he becomes an in-betweener, torn between the memories of his joyful past and the distress of his present as well as the commitment to the ties his family which he can never violate as he explains here:

> I can't forget her. I imagine myself with her. For hours on end sometimes. I relive the times I was with her ..... I could not abandon them. I could not disobey them years. (Desertion, pp. 251,252).

This situation is perfectly a reflection of Amin's permanent liminality. The state of being neither here nor there and lasts for a long time (Bamber, et al. 2017).

3. ABDULRAZAK GURNAH'S THE LAST GIFT: SYNOPSIS

Gurnah's The Last Gift that was published in 2011, deals with different themes including the dilemma of identity which is the point of interest of this study. The events in the novel are not narrated in a chronological order. Besides, Gurnah narrates the story in the consciousness of the major characters. The novel tells the story of an African man whose name is Abbas who has been living in Zanzibar and in England after he leaves his homeland forever. Abbas's story begins with a big change he experiences when h joins school and becomes the only educated in the family. In addition, he suffers from the hard treatment of his miser father who always wants to keep him working like his other brothers. Moreover, Gurnah describes the transition of Abbas to his new life far from his family when he finishes school and joins college. Later one, he gets married to a rich girl who lives next door. Through Abbas's marriage to this girl, Gurnah portrays the mixed marriage between upper and lower class and its consequences that expedite Abbas's migration from his homeland leaving his family and his pregnant wife.

On the other hand, the novel surveys the events of Abbas and his new family after migration. After his settlement in England, Abbas falls in love with Maryam, the flimsy rooted girl who is a foundling. After they get a child whose name is Hanna, they decide to get married officially typical to the western tradition. Later, they get another child whose name is Jamal and they settle in Norwich. However, Abbas keeps silent and hides his previous career and does not reveal his roots to his children until the end of the novel via a recording machine which is the last gift before he dies. Yet, Abbas's silence has negative consequences on his children. In their childhood, Hanna and Jamal suffer the inhospitality of the host society, the situation that enhances their dilemma of identity. They have been marked as weird and unclear by the natives. Nonetheless, in their adolescence and adulthood they start to enquire their roots and why their father keeps hiding his origin. Besides, they adapt the western lifestyle especially for Hanna, who has been imbibed by the western culture as she finds freedom and a way out for her suppressed desires. However, she could not cope with sense of being an immigrant that serves as an obstacle to her assimilation. Jamal on the other hand follows the western lifestyle but still seeks his roots, the situation that enhances his in-betweenness. Nevertheless, at the end of the novel, they get familiar with their roots. That has been through the recording machine by whichAbbas tells his story before his death. Finally,

Jamal decides to write the story of their father that is going to be titled as 'The Monkey from Africa.

3.1. Liminal Hybrid Figures in Abdulrazak Gurnah's *the Last Gift*

3.1.1. Abbas Othman: Before Migration

Once more in *The Last Gift,* Gurnah tackles the issue of migration from homeland to a strange host land and its outcome. He celebrates various themes that include liminality which is embodied by the transitional characters he sketches up as well as Hybridity in its biological form which is triggered by a mixed marriage and cultural form as an outcome of the relationship between different ethnicities. Abbas is the protagonist of the novel on whom the story is based. He experiences different transitions in his life from childhood to death. These transitions contribute mainly to shape his identity as a liminal and hybrid figure living in a strange land in which his fate has been determined. Abbas experiences liminality, mimicry and hybridity as well as double consciousness. The analysis of his character takes into consideration the two stages in his life, before and after migration.

Abbas is the youngest child of a miser father who lives in an uneducated family that gives credit to nothing other than hard work which is opposed by the father Othman. The life of the family is dedicated totally for work, a hard work. The children have to be full obedient to their father who is a miser and stiff. Hence, there has been no chance for them to pursue their education. However, Abbas appears to be the only exception in the family who is fortunate to have a chance to join school, "he was the only one in the family who was sent to school. What a battle that had been going to school" (The Last Gift, p.56). Thanks to his brother Kassim first who insists that Abbas must join school, and second it is the recommendations of the government that people should send their children to school as education is highly beneficial. These recommendations work as a motivation for Kassim who plays a prominent role in Abbas's transition from a previous state as an ignorant into a stage of constructing a new self as an educated subject. Besides, according to Adam et al. (1976), these recommendation works as an external force by which Abbas's separation from his past state has been triggered. Although, his father is unwilling to send his younger son to school, Abbas joins school in the new year

that has been about to start. Thus, this moment marks the first important transition in Abbas's life which Gurnah describes as "the first big moment in his life, that school in Mfenesini" (p.60). As such, he enters the post-liminal period which requires the incorporation with his new role. Schouten (1991) states that incorporation refers to the response of individuals to their new status and if goes successfully, it will end the liminal period. As such Abbas's incorporation has been successful but unfortunately it has been interrupted. As a reflection to his liminality, Abbas's school time has not been as consistent as it has to be. It has always been interrupted by his father who always takes Abbas out of school whenever he is needed to meet his greedy needs:

> Whenever he was needed, his father took him out of school for a few days. He did triumphantly as if he was making a stand against a cruel law. Abbas was put to work weeding or packing or whatever else he could manage at his age. Othman the miser could gloat to his children that everyone in his house worked for the food they ate. (The Last Gift, p. 62)

Consequently, this situation slowed him down at school that he had to complete an additional year at the end. In addition to the interruptions of his father keeping him out of school, he fell ill suffering from fever, the disease that forced him to stay in bed for a long time. This indicates the liminal situation that Abbas experiences before his migration. He is now tottered between two situations. First he has to pursue his education at school and never miss a class, and second, he has to fulfil the labor duties that are imposed by his father. So, it has been a tough mission to cope with this situation, therefore he becomes an in-betweener tottering between two status or two positions, Abbas as a student and as an obedient laborer helping his father with his work. Hence he is neither here nor there, rather, he is in-between. In addition, once he falls ill he no longer attends classes at school or helps his father, the situation that Turner (1967) describes for the liminal entities as "neither one thing nor another, or may be both; or neither here nor there or may even be nowhere." (p. 97). This liminal situation indicates that Abbas's separation from his past role or status has not been complete, the separation that Yang (2000) describes as temporal. He has not disengaged totally from his previous position, instead he is tottering between his old status and the new one. It is noteworthy that Abbas's separation has been social and cultural as it marks a new self of Abbas that has been triggered by his education which has a big impact on his identity. In addition, it has not been a moral separation at least before finishing school as he still sticks to his code of ethics.

However, at age of sixteen, he experiences another separation that Yang (2000) designates as spatial. As he passes the examinations, becomes qualified to go to "a teacher training college" that has been six miles away from the town. Yet, once again his father opposes the idea as he just wants to keep him working on the land. Nonetheless, his father could not resist too long the wish and determination of the whole family that Abbas must go to that college. Besides, the father will pay no fees for the college and this is the most important thing for him. It was Abbas's sister, Fawzia who "pawned some dowry gold for the fees", and also, she suggested that Abbas should go and live in town. So, she persuaded her husband's relatives to hospitalize Abbas during the period of study and they gave him a small storeroom.

Thus, Abbas experiences a spatial separation from his previous place into a new one that is going to pave the way for another huge change in his life and identity. Once again, this separation has not been complete; as still being an in-betweener, Abbas's disengagement is partial since he keeps visiting his family now and then, in this period, he lives the happiest and joyful moments of his life.

While he has been in the town living in the storeroom of his sister's relatives' house, he experiences an important change. He gets married to a girl who lives next door to the relatives. This change contributes mainly to the construction of Abbas's new identity and expedites his migration to England as it is going to be illustrated below.

The story happens at the beginning of his third year at college. He knows nothing about things like love affairs, girls and women. He just listens to his friends' talk about such things and even though he feels envy, he never expects that the excitements for intimacy or relationships are likely to befall him. However, he reveals his potentiality for the crucial change in his personae that has been about to happen as he:

> liked to look at the beautiful women he passed in the street. Not all of them are covered up as his neighbour did, and some of them knew how to wear the buibui so that it did not conceal anything of importance. Later he fantasised and guiltily sinned on his own. (The Last Gift, p.132)

Drawing from Turner (1979), this act reflects Abbas's potentiality to indulge in a culture which is not a business of his original one. Hence, he becomes on the threshold of a new personae, a new self, on the threshold of transition from celibacy to matrimony. This begins when he sees the girl next door to the relatives whom he has been taking a look at from the slit of the window in the storeroom as soon as she appears on her terrace.

This conduct is to be regarded as a daring step and an important change for a shy teenager who has no confidence and skills other than being diligent in studying. He used to see her from that slit of the window until they were caught by the girl's father. Typical to the predominant conventions, there is a price to be paid as a penalty for such malice and Abbas must afford the consequence of his conduct. The news has come to his sister by the girl's aunt and then Fawzia announces to the family that Abbas has "dishonoured the girl of a rich merchant" who lives next door. Abbas tried to deny and defended himself but to no avail. Further, it has been a good chance to his father to launch his shouting and reproach:

> I knew it would end like this, he shouted. I knew it, I just knew it. Those European teachers and their school have turned your head. Their books have taught you to give yourself such airs that you think you can go and fuck a rich man's daughter. (The Last Gift, p.136)

These have been the words of Abbas's father, who harshly rebukes his son for his outrageous conduct. These words hint that what Abbas has done is a weird act, the act that is not a business of a pious family like his. Besides, he violates the conventions of his original culture which regards such act as a sin. Moreover, Othman the miser gives a credit to the impact of the western culture as a central reason of his son's transformation. Furthermore, Tyson (2006) states that adopting a behavior of the colonizer is considered as a form of mimicry. As such, Abbas's act is undoubtedly a form of mimicry. In addition, it reveals his potentiality to develop a hybrid self since he experiences a duality of culture, the homely culture which is his own and the unhomely which is not his own. So, his act is not a business of his original culture, rather it has been triggered by an unhomely culture to which he has been inclined.

Thus, Abbas experiences a moral separation which has been triggered by inadvertent seduce of the girl next door as an external force and by his need for intimacy as an internal force (Schouten,1991). However, Fawzia tells the family that they send marriage proposal to the girl's family as the only honourable way can be done to settle the down the harm caused by Abbas. Abbas on the other hand has no chance to negotiate about anything, he has to accept since he is a sinner in the eyes of both families. Hence, he seems pleased with the marriage proposal that he starts to grin slyly, so, this hints that he is in need for intimacy which Schouten (1991) considers as an internal force by which Abbas's separation has been triggered. The proposal of marriage which works as a settlement of the harm caused by Abbas is also to be considered as an external force by

which Abbas's transition has been triggered. Thanks to his sister Fawzia, the marriage has been done. So, he enters the phase of incorporation with his new life as a husband of a daughter of a rich family.

Yet, Abbas's positive incorporation with his new life has been interrupted for certain reasons that trigger him to flee the country and migrate. However, he lives joyful moments after getting married to Sharifa, the girl next door as he moves to live with her family in the same house. Through Abbas's marriage to Sharifa, Gurnah gives a portrayal of the mixed marriage between upper and lower class and shows the consequences of such kind of marriage on the people of the lower or working class. Nonetheless, in the early months that followed his wedding, everything was perfect for him. He found what he was missing at his father's house such as privacy, freedom, comforts, nutrition and of course intimacy. These moments of joy had been unbelievable. Nevertheless, as in *Desertion*, Gurnah genuinely gives an image of life that joyful moments are not permanent as it has been made clear through the sketch of Rehana, Rashid and Amin. Similarly, in *The Last Gift*, it is obvious that Abbas experiences the same interruptions of stability and certainty. Abbas's positive incorporation has been interrupted by the humiliating and undermining treatment of his wife's family and later of his wife herself who has been treating him the same way as her family's.

> Every blessing has a poisonous thorn hidden in it. As he became used to the excitements of his new life, he could not miss how poorly and disrespectfully her family treated him. after a while he began to see that Sharifa did so as well, at least in front of the other. Every day it seemed to get worse. (The Last Gift, p.138)

Further, he has been mocked of and laughed at by his wife's brothers, he laughed in return pretending to be unmindful as he always tells himself not to mind. He thinks that being poor and the way his fathers and brothers act is the reason of such disrespectful treatment. He tries to give himself justifications but he cannot cope with the feeling of humiliation every time they mock him and laugh at him and treat him with disregard. So, he starts to look at himself with disregard as "his stumbling inadequacy in the face of these circumstances made him feel hateful even to himself." (p.144). Meanwhile, he finds out that Sharifa is pregnant and feels overjoyed. Yet, as the date of child delivery grows nearer, he starts to think that the child is not his and all what has been done is no more than a plot made by the rich family to hide something vile happened and to save their daughter from dishonour. He couldn't stop himself thinking about being deceived.

These factors work as an external force that hasten his flee and put him on the threshold of another transition to a new self, living in a strange land with several challenges. Consequently:

> After six months of marriage, his wife looked as if she would deliver any day…So in early December 1959 when he was nineteen years old, he ran away from her and from his country and from everything and everyone he knew. That was the courageous and admirable thing he did. He ran away. (The Last Gift, p.143).

Hence, these factors contribute mainly to his migration out of Africa marking the breakthrough of a new Abbas in a strange with new challenges that contribute to shape his new identity as an immigrant. This step he has taken has been the biggest and unexpected change for a reluctant and submissive teenager. After he runs away from the country, he experiences a spatial and cultural disengagement and enters the transitional period, the liminal period in which he is nowhere tottered in-between spaces.

3.1.2. Abbas's Migration and After

> I turned to a seabird and took to the air. I changed to a sea creature and picked my way over the crags and the boulders of the ocean floor (The Last gift, p. 244).

After his incorporation has been interrupted by the aforementioned factors Abbas thinks of nothing but escape. According to Adam et al., (1976), these factors are considered as an external force that has motivated Abbas's new separation. He becomes ready to enter another liminal period that lasts for a long time in which he becomes homeless before he arrives to England, the last destination where his fate has been determined. So, after weeks of thinking about how to flee, he stowed away on a ship that has been "short of hands," that is why he has not been thrown overboard as he mentions:

> I stowed away on a ship …. I was in there for three days… these days they throw stowaways overboard, so we hear, but I was lucky because the ship was short of hand and I was signed on. That was how I became a sailor. (The Last Gift, p. 244).

This is how he has escaped from his homeland marking the breakthrough of a new identity as a sailor living in-between ships all over the world. This separation is spatial and it is complete this time as he will never return. It is a moral separation as well since he abandons his wife and his unborn child. In this period, Abbas has no fixed place or fixed job which underlines his in-betweeness, the situation that Turner (1977) describes as neither here nor there as for the liminal individuals. His first home out of Zanzibar has been on SS Java star, the ship on which he has stowed away. However, this

separation from his past role and lodging into a new self brings him freedom as he is no longer confined as he has been. He lives a roaming life during the period of transition, the liminal period. He passes through different countries and seas. He makes friendships and falls in love. However, it has been impossible for these friendships or the growing charge with the girls whom he encounters to develop or to last longer. The reason is that he has been living a 'hooligan' life as he has been spatially nowhere. Besides, even if his incorporation has been possible, being a stranger in those regions and societies he passes through, works as an obstacle that hinders the assimilation process. Hence, Abbas's liminality continues as he goes on living in-between spaces. The situation lasts fifteen years until he encounters Maryam, the flimsy rooted girl whom he falls in love with. He meets her in Exeter and then they make a love relationship before getting married:

> She saw him for the first time in e Boots in Exeter…. they were standing in a queue and he smiled … he had taken a job there [the factory where Maryam works] because he wanted a rest from the sea …afterwards he walked her home, still talking, making her laugh, flattering her outrageously…. all that week they went around like that talking all the time holding hand by the third day, a goodbye kiss on the fourth evening and made love for the first time that weekend. (The Last Gift, pp. 14, 16, 17).

This event has two important aspects, first, it terminates the roaming life that Abbas has been living, and second, it marks the breakthrough of Abbas's new life and permanent existence in England. Further, his sexual intercourse with Maryam before getting married to her, is not a business of his original culture. Undoubtedly, this act is taboo according to the Islamic norms. Abbas, following the western traditions, commits a sin. He acts in unhomely culture which is not a business of his original one that he tries to impose it on his children later on but to no avail. Abbas acts in a culture which according to Hudart (2006) "unhomely because it is always changing: it is always being made meaningful by others, those to whom it apparently does not belong" (p.56). By this act Abbas mimics the conventions of the European culture. consequently, since Bhabha's hybridity is associated with mimicry as Hudart (2006) maintains, and as Kraidy (2006) explains that Bhabha's notion of cultural hybridity is acted out through mimicry, Abbas's act is one of certain factors that contribute to his cultural hybridization process. Thus, he disengages from his past status as a 'hooligan' and enters the period of transition which entailed his encounter and love relationship with Mariam. It is noteworthy that Abbas's passing through different countries and cultures has enhanced his potentiality and increased his motivation to alienate his original values.

The incorporation process starts at the moment the couple leaves Exeter and settles in Birmingham for three years. This spatial transition is temporal as they are going to move to Norwich the eventual destination in which they live permanently. The incorporation process has been going on positively. They settle in Norwich and he manages to get a job as an engineer in an electronic firm. In addition, they get married to each other officially. This event confirms the western lifestyle Abbas follows which in return enhances the development of his hybrid identity as being culturally located in-between homely and unhomely culture.

However, ironically, he tries to keep himself faithful to his roots when he refuses to make a birthday party for his children claiming that this act is not a business of his culture. This insistence is an image of Abbas's connection to his roots. The Islamic traditions are still alive in his mind though they have been violated more than once:

> Celebrating birthday was conceited something foreigners did to spoil their children… he [Abbas] did not celebrate his birthday. Their Ma [mother] did not celebrate her birthday. he did not know anyone apart from these European foreigners who celebrated birthdays. (The Last Gift, p.36).

Yet, he couldn't cope with the impact of the European culture as he eventually gives in. Following the western rites of birthday party, he brings a gift for his children and share them the celebration. As such, he alienates himself from his roots by adapting the European traditions which once again supports his cultural hybridization:

> But he had to give in in the end because their Ma [mother] made them a cake and cooked special meal, and one year he came home from work to find the kitchen decorated with balloons and little party I full swing. So he had no choice but to grin in defeat and watch the solemn happiness of his children. *Yalla we have become civilised.* (The Last Gift, pp.35-36).

Moreover, the clash of cultures continues in his family and he could not resist the western atmosphere in his house. The attempts of keeping his roots alive and maintained go unfulfilled eventually. He becomes dislocated between keeping his own culture and adapting the new one. He struggles to keep it pure but at the same time he acts in an unhomely culture which is the European. This conduct leads him to be neither one thing nor the other, the position that Turner (1977) describes as liminal or in-between. In addition, though the in-betweeeness has been frequently interrupted, it continues and marks a permanent liminal situation embodied by his silence. Another image of this clash is Christmas by which Gurnah portrays the hybridization process through mimicry:

> Christmas was just as troublesome at first, a wasteful of pagan drunkenness, he called it, but one day he bought a small silver tree and some lights, and he laughed with them when they leaped around him with surprised delight. (The Last Gift, p.36)

All the above-mentioned images are to be considered as forms of mimicry by which Abbas adapts the western culture and lifestyle. Though this adaptation has been partial, it cannot be denied. Bhabha (1994) describes such act as mimicry in which the colonized or the (Other) is the same but not quite as the colonizer or the (Self), "almost the same but not white." (p.88). Drawing on the notion that Bhabha's mimicry is a form of and associated with hybridity, the images of mimicry that are incarnated by Abbas's act help to construct his cultural identity as a hybrid. He is neither pure African nor pure British in terms of culture. Furthermore, Tyson (2006) supports the idea of mimicry as an attempt by the colonized to be accepted in the context of the colonizer.

However, the connection to his roots is still maintained in some sense. He still has the sense of belonging to his Islamic root though it has been nominal. Although he alienates himself from his past identity as a Muslim, he tries to get his children imbibed with the teachings of Islam and the real meaning of being a Muslim. This act shows a self-contradictory side in Abbas's personae on one hand and it supports his adaptation of the colonizing culture on the other hand. Besides, it enhances his cultural in-betweenness as it has been attested in the novel that:

> Sometimes he told them what it meant to be a Muslim, the pillars of Islam as he called them, praying, fasting, giving alms, going on the pilgrimage to Mecca, though he never did any of those himself. (The Last Gift, p. 113).

Silence again is a key theme in Abbas' career. He spends most of the time in silence. He suffers a mental conflict between past and present. He disengages imaginatively from his present longing for his family once and suffering the regret of what he has done to his former wife and his unborn child as he left them. He couldn't cope with feeling of regret. This silence marks his liminal situation as he has been neither here nor there. He has been in-between two spaces his homeland and the host land which he considers as strange and inhospitable.

> Ba's silences were dark and his solitariness had a feeling of menace, as if he had gone somewhere where it would not be pleasant to meet him. At those times, his face turned sour, turned down, frowning, his eyes glowing with a kind of ache and shame. (The Last Gift, p. 32).

It is ostensible here that Abbas cannot cope with the feeling of regret and shame. That is because what he had done in the past. His silence is a reflection of that shame

which is a key reason that makes him hide his past for a long time. Moreover, this silence is a reflection of his inner conflict between his past and present which is in return a reflection of his permanent liminality. In Turner's (1977) words he is "betweixt and between" that he has no fixed state or position. He is neither here, living his present life with his new family in the host, and nor there in that he cannot return to his home, rather, he is just suffering shame and regret in silence. Being neither here nor there according to Bamber, et al., (2017), is a permanent liminality, and this is perfectly what has happened with Abbas.

3.2. Hanna and Jamal: The Flimsy Rooted Children

3.2.1. Childhood

It cannot be denied that children of immigrants witness several issues within the host society. The most prominent and influential issue is the dilemma of identity and belonging. Being culturally, spatially and socially dislocated leads immigrants to lose their identity within inhospitable environment. However, there has to be a way out of such situation, hybridity for instance, which is the outcome of adapting the culture of the host society, can be a significant solution for such crisis though the ambivalence and separateness are maintained. Yet, it depends on the hospitality of the natives otherwise those immigrants experience dislocation which eventually leads them to a permanent liminality. In *The Last Gift*, Gurnah presents a portrayal of the second generation immigrants who pass through different stages in their life which contribute to shape their identity within a cultural context that is totally different from their original one. Besides, Gurnah shows the effect of Liminality and Hybridity on the construction of those children's identity.

Hanna and Jamal are the two children of Abbas, the African Muslim immigrant. At the period of their childhood especially before joining school, they have been still connected to their father's culture. They have been unaware of what it meant to be an immigrant in a strange land. They have been obedient and they have been living happy moments witnessing no unrest. In addition, they have been recorded as Muslims. However, as soon as they join school, the struggle starts. Gurnah introduces certain images which clarify the struggle of Hanna and Jamal with the natives inside and outside

school. Besides, he portrays the connection to their Islamic roots through certain situations in school. As their roots are kept secret by their father, they have to suffer dislocation and rootlessness. They have been considered as different and strange by the natives. As for Jamal, he has been treated with hostility and unkindness and he grows up with the sense of difference and strangeness that:

> He saw in the stilted and carful smiles he received from the mothers of other children he knew …in the ingenuous and sometimes insistent and cruel questions the children asked about his country and its customs. It was years before he learned to say *this* is my country. (the Last Gift, p. 45).

Hence, as being dislocated, it is ostensible that he has been considered as a weird and different. Jamal is neither one thing nor the other, the situation of liminal entities that Turner (1967) highlights as liminal or polluting to those who have a fixed position. As it has been made clear above, the situation takes years to be over and it is Hanna who has taught him to say this (England) is my country. However, the sense of being different and odd is still recognizable even though he pretends to be indifferent:

> The teacher might be talking about poverty in the world and would not be able to resist a quick glance in his direction. Poverty is to be found in places where people like him [Jamal] lived, and we, who have redeemed ourselves from this condition must learn not to despise those who have not found the means to save themselves. (The Last Gift, p. 45).

Once again he is reminded of his roots and the sense of being inferior has been clearly recognizable. The glance of the teacher is a reflection of the host society's view towards the wretched people like Jamal and Hanna who are in need to be saved by the European. This event increased the sense of difference and oddness that has already been experienced. Another situation in which Gurnah portrays the view of the host society towards coloured people like Jamal and Hannah is that:

> Whenever someone old and dark-skinned shuffling along the pavement in the way of old people […] they chuckled, the children he grew up with and glanced at him, embarrassed for him. He pretended that he did not feel any discomfort. (p. 45-46)

Since they have no idea about their roots, Jamal and even Hanna witness a psychological conflict as they fail to assimilate in the host society during childhood. They live internal and external conflict. These images indicate their liminal situation as they are nowhere. They are rootless in the eyes of society in that they have no definite identity. Drawing from Turner (1967), they are 'polluting' and 'unclear'. Besides, since they are different from the natives, they are anti-structure. However, this situation continues until their adulthood. Adulthood is the stage which marks the big change in

their life as they are going to adopt the western lifestyle completely to some extent as for Hanna and incompletely as for Jamal.

As a reflection of their commitment to their Islamic roots they have been excluded from the Christian activities. This event is an attempt by Abbas to conserve his roots which are ostensibly lost in the host land. As such:

> Because her name was Hannah Abbas and her record said she was a Muslim, her parents were offered the option of excluding her and they took it. Hannah was excused from any Christian events, and so her brother Jamal when his turn came. (The Last Gift, p. 113).

On the contrary, this event reflects the irony that has been portrayed by Abbas's decision to keep his children alienated from the Christian religion. Abbas tries to keep himself faithful to his religion but he himself has no commitment to it. Besides, he has not brought up his children typical to the Islamic conventions. This has made his children dislocated as they are neither one thing nor the other. They are not Christians even though they act like Christians and at the same times they are nominally part of Islam since what they do is not a business of their supposed religion.

3.2.2. Adolescences and Adulthood

Undoubtedly, moving from a past status or identity to a new one requires many changes which have to be taken into consideration. Through Hannah and Jamal, Gurnah introduces a portrayal of the immigrant children's Liminality which is a key factor in the construction of their identity in the host society. Besides, it plays a motivation role in the hybridization process of Hanna and Jamal. The three phases of liminality have been witnessed by the two children leading them to adapt the western norms so that they may easily achieve assimilation in a hostile and inhospitable land.

As for Hannah, as soon as she grows older especially when she enters university, she becomes no longer committed to her father's rules. She disengages from her past role and becomes on the threshold of her new identity as (British) though her Britishness has not been complete. Hanna's separation has been incarnated by change of name, appearance and behavior:

> She [Hanna] herself preferred to be called Anna, and that was the name she used outside the house …. She seemed more assured: in her voice and in the movement of her eyes, in the way she dressed as if complicated choices were involved in the way she looked as she did… it was as if she was deliberately remaking herself from someone she did not like. (The Last Gift, p. 31).

As such Hanna disengages from her past self and enters the period of transitions. In this period, according to Turner (1977) transitional individuals have "few or none of the attributes of the past or coming state." (p.94). Similarly, Hannah experiences certain changes in her personae which are the business of the coming state that reflects her new self. Yang (2000) explains that liminal entities experience different kinds of separation namely: "spatial, temporal a social/moral" (p.383). In the case of Hanna, the separation has been spatial, social and moral.

The spatial disengagement is incarnated by leaving her parents' house. Yet, the spatial separation is one of the prominent and influential factors by which her identity is shaped. Social and moral disengagement are portrayed by her lifestyle and love affairs. The way she dresses and speaks and the new name as Anna indicate her disengagement from an old self which has been unwelcomed by the native and mark her adoption of new norms. It is ostensible that Hanna as well as Jamal have been considered as 'Other' by the native, that is why she decides to change. Apparently, there has been no way other than what she has done. The moral disengagement on the other hand, is portrayed by her love affairs. According the Islamic religion that she is part of, she is not permitted to make affairs with men. Therefore, what she has done is considered as a sin and a moral separation which marks a big change in Hanna's identity. What Hanna has done is a reflection of her disloyalty to her roots. However, she recognizes this feeling as it is attested in the novel when Jamal "teased her and said that he should change his name to Jimmy, and maybe that would make him less fretful. He saw that he had hurt her, that he had made her seem treacherous to herself." (The Last Gift, p.46). This event indicates a psychological conflict which is portrayed by her enthusiasm to adopt the western culture and the same time the feeling of being disloyal to her roots. This conflict in return is a reflection of her liminal state. Further, it has never been acceptable for her father to see that big change happens. There have been moments of conflict with her father as he has been unsatisfied with her appearance and love relationships. Yet, He couldn't cope with his daughter's decisiveness to adopt Britishness. It is noteworthy that Hannah's adaptation of the western life style is undoubtedly a form of mimicry. By adapting the western lifestyle, Hanna who is considered as an Other, a colonized, tries to be the same as the natives, in Bhabha's words, she is "almost the same but not quite…. Almost the same but not white." (1994, pp.86,89). Tyson (2006) on the other hand states that

mimicry is an attempt by the colonized to be accepted by the colonizer and this is perfectly what Hannah has done.

It is supposed for Hanna to enter the post-liminal phase after transition and start the assimilation process. So, she starts the incorporation process and gets used to the British lifestyle. Thus, the assimilation has been positive at first which means the end of being liminal according to Schouten (1991) who maintains that the positive assimilation marks the end of liminal state. Furthermore, this assimilation has been enhanced by her love affair with Nick, the English man. Hannah as the Other and Nick as the Self meet in what Bhabha (1994) calls a 'Third Space' which eludes the "politics of polarity." (p.39) This space provides Hannah with "the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity." (p.1). As such, through mimicry and her affair with Nick, Anna develops a hybrid culture identity. This relationship subverts the binary opposition between polarities such as Self/Other and enhances the new identity of Hannah as a hybrid figure. Moreover, as Putri and Clayton (2020) contend, this relationship designates the complementariness and interdependence of the colonizer and the colonized in that they complement and depend on each other to fulfill certain desire or need.

However, this incorporation has been interrupted more than once. It is because she has been reminded of her roots at every encounter with her boyfriend's entourage. She has not been able to cope with the feeling of oddness and difference. Besides, she feels embarrassed at every inquiry raised by Nick's relatives about her roots. The sense of being an immigrant who is weird and inferior has been still maintained. She recognizes the differences between her family and Nick's which reflect the superiority of the Europeans. That has been clear through the comparison she makes between her mother and Nick's, the luxurious life Nick's family lives and the wretchedness of hers in addition to the way people treat her mother and Nick's. Therefore, as everything there indicates her inferiority, she still maintains the feeling of difference as she seems the only stranger in that meeting. This sense makes her feel discomfort as it is attested in the novel that:

> Anna felt discomfort on that first meeting which she still could not fully lose. She did not say that to Nick, because it made her sound like a whim, but she did not think they [Nick's parents] liked her. (The Last Gift, p. 107).

This sense marks her situation as weird and different which is described by Turner (1967) as polluting and unclear since she has no fixed position. Thus, she experiences an internal conflict that makes her in-between two selves, Hanna, the African flimsy rooted woman and Anna, who seeks closeness to the natives by adapting their culture. In addition, this situation, once more, interrupts her incorporation as she never adapts Britishness completely. This, on one hand, enhances the notion that her separation is partial or temporal as she is neither pure British nor pure African, and it supports the idea that despite the meeting of cultures through hybridity, the ambivalence is still maintained. Moreover, it eventually leads Anna to experience a permanent liminality. Further, while they have been eating dinner after the service of Easter has ended, she has been embarrassed and provoked by the questions Nick's uncle, the vicar Digby. Hannah has been the only different and odd (in their eyes) in that meeting. This has triggered the curiosity of Digby to inquire about her origin. Digby who:

> was sitting across from her, turned towards her with a pungently benign smile and asked her 'And where do you come from?' Anna's British, Nick said curtly answering for her …. Yes, of course Anna is British,' Uncle Digby said. But what she before she was British.' … those words *I am British* feel like a cold tragic blast to me sometimes. (The Last Gift, pp.116,118).

As such, once again she has been reminded of her roots which she knows nothing about except that her father is an African and her mother is rootless. Digby's questions which require detailed answers make her feel embarrassed and forced to give answers she has no faith in like 'My father is from East Africa.' In addition, she replies 'I am British' but it seemingly this answer is not enough for Digby. Digby's words are suggestive in that as for Anna and all immigrants, saying that they are British is not enough without mentioning their roots as they are not full British. Moreover, the sense of being an immigrant is still maintained and triggered by the view of the natives at every encounter which in return enhances the fact of being in-between spaces spatially and culturally. Further, the moment of Anna and Nick's parting confirms the notion of Thiongo (2000) that the colonizer and the colonized may enlighten each other but the difference and separateness are still unavoidable. This situation once more enhances the liminal state that Anna experiences.

Once more, the liminal state of Hannah has been evident in the novel when she attested that:

> I feel myself suspended between a real place, in which I live, and another imagined place, which is also real but in a disturbing way. Maybe, suspended is too dramatic, tugged then, tugged in direction that I sometimes find myself trying to resist. (The Last Gift, p.278).

As such, it has been evident that Hanna experiences a spatial in-betweenness and she has been tottering between two places though she tries to alienate herself from the imaginary place which refers to her origin. The sense of self as an immigrant has been unavoidable and seemingly it is one of the key factors that contribute to the construction of her identity as a liminal hybrid figure.

Jamal on the other hand adapts the western life style that has been embodied by mimicry and enhanced by his love affair with Lena, the European girl. Yet, the lifestyle Jamal has adopted is slightly different from that of Hanna. With reference to Yang's (2000) classification of the types of separation Jamal experiences two of these types is the spatial and moral. Accordingly, Jamal experiences spatial separation when he leaves his parents' house living independently which is a norm of the western culture. This conduct is to be considered as a form of mimicry since it is not a business of his original culture rather. According to Turner (1977), after being disengaged from a past role, people enter the period of transition in which they have few or none of their old and new identity. This period takes a long time and marks the breakthrough of Jamal's struggle between two spaces, the imaginary one about which he has no idea and the real one in which he lives. He struggles a conflict between two cultures as well. This triggers liminality to be continued as he is neither here nor there, rather, he is in-between, in Turner's words he is "betwixt and between" (p.95). Although he manages to make friendship with natives and other Europeans like Lena, he is still reminded of his African roots. Besides, he is keen on knowing his roots. This keenness has been showed clearly in the novel by Jamal when he has been talking to his father in the hospital as he asks his father:

> Why was Ba [father] so silent about his time before? …. What did you do? Can you hear me? you can't be that ill, or they'd have punched holes in you and filled you up with tubes and hitched you to a machine …... why do you have never talk about your family? (The Last Gift, p.42).

Hence, these lines indicate that Jamal seeks the hidden details about his roots and at the same time questions his father's silence which has been daunting for the children. Jamal's words indicate that definitely there is something missing makes him dislocated and tottered in-between spaces and cultures. Once again, he tries to find out more about his original norms when as he:

> Started attending Islamic Reading Group meetings soon after he began his PhD, to fulfill the need to understand more about the religion he was nominally part of…. he feared that there

> would be communal prayer and he would be ashamed by his ignorance. (The Last Gift, p.120).

However, Gurnah shows an important aspect of Jamal's character which has been portrayed by his love relationship with Lena. This contradictory aspect enhances Jamal's in-betweeness on one hand, and on the other hand it contributes to develop a hybrid cultural identity. It is not mentioned in the novel that Jamal has made an affair before he encounters Lena which means that this is a new a transition Jamal has experienced. This relationship proves the notion of Bhabha (1994) that the third space hybridity eludes the binary opposition between self and other as they need each other to fulfill certain desires. This relation at the same time marks the moral separation of Jamal as having an affair is taboo for him since he is a Muslim though his affiliation to Islam is no more than nominal.

> She reached for his hand across the table and he held between both of his. Then she said, Can I stay with you tonight?... while I was away I thought when I get back I'll just tell you that your time is up. (The Last Gift, pp,161, 165)

Nonetheless, regardless his love relationship with Lena, the sense of difference is still maintained. This has been attested in the novel by Jamal's encounter with the store's owner and his hostility towards him. Once again it has been made clear by Ronnie the previous boyfriend of Lena. Ronnie reveals a racial reaction against Jamal, "let alone nigger this and paki that" when he discovers the postcard which has been written to Jamal by Lena. These two events show the inhospitality towards non-native such as Jamal and his family as a whole. Besides, these events enhance the sense of oddness that has never been overcome, and at the same time emphasize the notion of Turner (1967) that liminal entities are considered as polluting, unclear and anti-structure.

It has been evident that both Hanna and Jamal have experienced liminality since they have disengaged from childhood. Liminality serves as a key factor by which their identity has been sketched up. Liminality on the other hand, serves as a vehicle through which both Hanna and Jamal pass to develop a hybrid identity which is portrayed by the meeting of cultures with the natives. Further, it is noteworthy that the in-betweenness that has been experienced by Hanna and Jamal is everlasting. This state according to Bamber et al, (2017) hints that they experience a permanent liminality. Szakolczai (2014) contends that the continuity of a temporal situation leads to a permanent state. Consequently, the situations that have been experienced by Hanna and Jamal are undoubtedly an incarnation of a permanent liminality.

CONCLUSION

The study comes up Liminality and Hybridity as significant and helpful concepts in the investigation and understanding the dilemma of identity in Gurnah's *Desertion* and *The Last Gift*. As for Liminality, Turner's concept has been beneficial to understand the different transitions that have been experienced by Gurnah's characters in both novels. These transitions have contributed to shape those characters' identity and the way they act in the society. In addition, Liminality has appeared to be a key factor that contributed to the development of those characters' hybrid cultural identity. As it is pertinent to the themes of multiculturalism and the meeting of cultures that Gurnah tackles in the two novels, Bhabha's concepts of Hybridity alongside Mimicry have been beneficial and significant to the analysis.

In chapter two, the study has shed the light on the Hybrid and Liminal figures in Gurnah's *Desertion.* It concludes that all the characters have experienced a dilemma of identity caused by the transition from the past state into a new one. As for Rehana, the different transitions in her life have led her to experience liminality first, and then hybridity. The change Rehana has experienced has never been foreseeable since she is a Muslim living in a restricted society. Through Rehana, Gurnah makes it clear that the meeting of cultures has been the only solution that meets Rehana's desires and her redemption. In addition, adopting the western culture has been portrayed as a way out for the suppressed desires to be released. However, it has been ostensible that it is impossible for Rehana to adapt the western lifestyle completely. As such she has become an in-betweener having the attributes of both cultures, her own culture and the adopted one.

Once more, the study concludes that through Rashid, Gurnah shows the effect of the colonizing culture on the colonized adolescent. This impact causes a loss for Africa as it leads the intellectual youth to migrate to meet their dreams abroad. As such, Gurna indicates that the western land especially England as for Rashid, is the destination where dreams may come true. Moreover, the study concludes that Gurnah shows two dimensions of Rashid's migration, one is negative and it causes a loss for the country, and the second is positive personally for Rashid as he is going to pursue his education and meet his dream. Furthermore, Gurnah reflects the consequences of migration and how they contribute to shape the identity of immigrants in the host land. It has been clear

that Rashid has experienced homelessness, nostalgia, and double consciousness. These themes have led him to experience liminality as he has been tottering between spaces and cultures. Once again Gurnah celebrates hybridity and portrays it as a solution for immigrants like Rashid. Rashid's relationship with the native girl Grace is a reflection of the meet of cultures which happens in the Third Space of enunciation. Besides, it contributes to his positive integration in the host society though the sense of difference is still recognizable.

Further, this study concludes that through Amin's relationship with Jamila, the granddaughter of Martin and Rehana, Gurnah portrays the negative consequences of adapting the foreign culture by the natives. Thanks to his relationship with Jamila, Amin experiences a big change in his identity. The transition from a pious youngster to an adulterer shapes his identity as a permanent liminal figure. The consequences of acting in an unhomely culture which leaves an unavoidable impact on him, and at the same time his loyalty to his homely one makes him an in-betweener eventually. Although Amin's encounter in the third space with Jamila contributes to satisfy his suppressed desire, it appears as a reason for Amin's distress later on. The permanent conflict that Amin experiences is no more than an outcome of this relationship.

In chapter three, the dilemma of identity has been ostensible in the characters that have been investigated. The study concludes that *The Last Gift* reflects the transition and the adaptation of the western traditions that the characters have experienced. The study comes up with these transitions alongside the adaptation of the western culture as key factors that contribute to shape the identity of those characters. As for Abbas, it has been ostensible that his past career before migration is still alive. Besides, it has the prominent role that contributes to his permanent liminality. In addition, the role of Mimicry is recognizable in the construction of Abbas's identity. Further, the study denotes the failure of Abbas's full assimilation in the host society. In addition, facing his fate in a strange land has been unavoidable and it happens against his will. It is noteworthy that he fails to conserve his authentic culture and at the same time he could not adapt the western culture completely. The role of silence on the other hand is influential in Abbas's career. It reflects Abbas's conflict between past and present and marks his permanent liminality. Thus, he experiences a permanent liminality that leads him to face his end as a died immigrant in a strange land.

The second generation in *The Last Gift* experiences the same dilemma as well. Abbas's children have been struggling to get assimilation in the host society and to find their roots which have been hidden by their father for a long time. As for Hanna, the study concludes that she becomes a permanent hybrid and liminal figure. It has been evident that she has not been capable of achieving full assimilation in the host society without a sense of difference. Moreover, since Hanna doesn't have a fixed position and has been locate in-between two places one is real and the other is imaginary, she experiences a permanent liminality. The study concludes that Mimicry has in important role which serves as a vehicle to Hanna's adaptation of the western lifestyle. Once again, the study comes up with Liminality and hybridity as a key factors that have contributed mainly in the construction of Jamal's identity. Jamal at the end of the novel appears to be a hybrid liminal figure who has no fixed or unified culture.

Further, the study concludes two main differences between the two novels. The first difference is that the characters that have been investigated in *Desertion* namely: Rehana, Rashid and Amin are more liminal than Hanna and Jamal who have been examined in *The Last Gift*. That is because they have witnessed more separations and transitions throughout the construction of their identity. The second difference is that Hanna and Jamal who are major characters in *The Last Gift* are more hybrid than the characters that have been investigated in *Desertion*. The indulgence in the western culture through the adaptation of the western lifestyle has enhanced the hybrid identity of Hanna and Jamal. In addition, they have acquired more western characteristics than the characters in *Desertion*. Finally, it is noteworthy that both liminality and hybridity are key factors that have the prominent role in the construction of the identity of the characters that have been investigated in the two novels.

REFERENCES

Adams, J. D. Hayes, J. and Hopson, B. (1976). Transition. Understanding & Managing Personal Change, United Kingdom: Robertson.

Ashcroft, B., Griffiths, G., Tiffin, H. (2007). Post-Colonial Studies: The Key Concepts. 2nd ed. London: Routledge.

Bamber, M., Allen-Collinson, J., & McCormack, J. (2017). Occupational limbo, transitional liminality and permanent liminality: New conceptual distinctions. Human Relations, 70(12), 1514-1537.

Bardhan, N. (2011). Slumdog millionaire meets "India shining": (Trans)National narrations of identity in South Asian diaspora. Journal of International & Intercultural Communication: 4, 42-61.

Baumeister, R. F., Shapiro, J. P., & Tice, D. M. (1985). Two kinds of identity crisis. Journal of personality, 53(3), 407-424.

Bellour, L. (2016). Cultural Dialogue Through Literature: The Implications of Homi Bhabha's Theory of Hybridity in the Literature Class. Journal of Al-Quds Open University for Research and Studies, (38), 41-67.

Bhabha, H. (1990). The Third Space: Interview with Homi Bhabha. Identity: Community, Culture, Difference. Ed. Jonathan Rutherford.

Bhabha, K. H. (1994). The Location of Culture. London: Routledge.

Bhugra, D. (2004). Migration, distress and cultural identity. British medical bulletin, 69(1), 129-141.

Cuddon, A. J. (2013). A Dictionary of Literary Terms and Literary Theory. A John Wiley & Sons, LTD., Publication.

Du Bois, W.E.B. (2007). The souls of Black folk. New York. Oxford university Press.

Dronova, D. A. (2019). Historical memory and current status of Indians in Tanzania. The Omnipresent Past, 369.

Falk, E. (2007). Subject and history in selected works by Abdulrazak Gurnah, Yvonne Vera, and David Dabydeen (Doctoral dissertation, Universitetsbiblioteket, Karlstad University Press).

Fanon, F. (1986). Black Skin, White Masks. London: Pluto Press.

Ferdman, B. M., Weber, R. M., & Ramirez, A. G. (Eds.). (1994). Literacy across languages and cultures. Suny Press.

Fearon, J. D. (1999). What is identity (as we now use the word). Unpublished manuscript, Stanford University, Stanford, Calif, 1-43. https://web.stanford.edu/group/fearon-research/cgi-bin/wordpress/wp content/uploads/2013/10/What-is-Identity-as-we-now-use-the-word-.pdf

Gennep, A. V. (1960). Rites of passage. The University of Chicago Press.

Gilbert, E. (2002). Coastal East Africa and the Western Indian Ocean: Long-Distance Trade, Empire, Migration, and Regional Unity, 1750-1970. *The History Teacher*, 36(1), 7–34.

Goody, J. (1996). The east in the west. Cambridge University Press.

Gurnah, A. (2005). Desertion. New York. Pantheon Books.

Gurnah, A. (2011). The Last Gift. London. Bloomsbury.

Hand, F. (2012). Becoming Foreign: Tropes of Migrant Identity in Three Novels by Abdulrazak Gurnah. Metaphor and Diaspora in Contemporary Writing, 39-58.

Hunsu, F. (2014). Autobiography and the fictionalization of Africa in the twenty-first century: Abdul Razak Gurnah's art in Desertion.

Hudart, D. (2006). Homi K. Bhabha. New York. Routledge.

Kaba, J. A. (2009). Africa's Migration Brain Drain: Factors Contributing to The Mass Emigration of Africa's Elite to The Wes t.In Isidore, O & Nkiru, N. (Eds.), The New African Diaspora. Indiana University Press, 109-123.

Kaigai, K. (2022). At the Margins: Silences in Abdulrazak Gurnah's Admiring Silence and The Last Gift. In Critical Perspectives on Abdulrazak Gurnah (pp. 128-140). Routledge.

Kraidy, M. M. (2002). Hybridity in Cultural Globalization. Communication Theory 316-339.

Kraidy, M. (2006). Hybridity, or the cultural logic of globalization. Temple University Press.

Levinson, D. J. (1978). The Seasons of a Man's Life. New York: Ballantine.

Machingura, F., & Machingura, J. M. (2011). "Where Do You Come From and When Are You Going Back to Your Country?" A Diasporan Reflection on Identity Crises of African Immigrants in Germany. Aigne Journal, 1. 41-50.

Markus, H. & Nurius, P. (1986). Possible Selves. American Psychologist. 41 (9), 954-969.

Oberoi, S. S., & Lin. V. (2006). Brain Drain of Doctors from Southern Africa: Brain Gain for Australia. Australian Health Review 30 (1) 25–33.

Odegaard, O. (1932). Emigration and insanity. Acta Psychiatrica et Neurologica Scandinavica. Supplementum, 4, 1-206.

Nziba Pindi, G. (2018). Hybridity and identity performance in diasporic context: An autoethnographic journey of the self across cultures. Cultural Studies↔ Critical Methodologies, 18(1), 23-31.

Putri, L., & Clayton, K. (2020). The identity issue of the colonized and the colonizer in cloud nine by Caryl Churchill. International Journal of Cultural and Art Studies, 4(1), 1-8.

Ritivoi, J. A. (2002). Yesterday's Self: Nostalgia and the Immigrant Identity. New York. Rowman & Littlefield Publishers, Inc.

Ruberto, N. M. (2009). Itinerant Narratives: Travel, Identity and Literary Form in Abdulrazak Gurnah’s Fiction. Nottingham Trent University.

Said, E. (1994). Culture and Imperialism. New York: Vintage Books.

Sasani, S. (2015). The Colonized (the Other) and the Colonizer's Response to the Colonial Desire of' Becoming Almost the Same But Not Quite the Same'in M. Butterfly. Journal of Language Teaching & Research, 6(2).435-442.

Spivak, G. (2010). Can the subaltern Speak? New York: Columbia university press.

Schouten, John W. (1991). Selves in Transition: Symbolic Consumption in Personal Rites of Passage and Identity Reconstruction. Journal of Consumer Research, 17 (4), 412-425.

Szakolczai, A. (2014). Living permanent liminality: The recent transition experience in Ireland. Irish Journal of Sociology, 22(1), 28-50.

Thiongo, N. W. (1986). Decolonising the Mind: The Politics of Language in African Literature. London: James Curry Ltd.

Thiongo, N. W. (2000). Borders and Bridges: Seeking connections between things. The Postcolonial Preoccupation.

Turner, V. (1967). The Forest of Symbols Aspects of Ndembu Ritual. Ithaca: Cornel University Press.

Turner, V. (1974). Dramas, Fields and Metaphors: Symbolic Action in Human Society. 1st ed. Ithaca: Cornel University Press.

Turner, V. (1977). The Ritual Process: Structure and Anti-Structure. Ithaca: Cornell Paperbacks. Cornell University Press.

Turner, V. (1979). Process, Performance and Pilgrimage: A Study in Comparative Symbology. New Delhi: Concept.

Tyson, L. (2006). Critical theory today: A user-friendly guide. New York. Routledge.

Unal, A., & Memmedova, B. (2015) The Ennobling Power of Trauma in Abdulrazak Gurnah 'S The Last Gift. B/Orders Unbound: Transgressing The Limits in Arts and Humanities, 9.

Wagner, C. (2016). Migration and the Creation of Hybrid Identity: Chances and Challenges. The Phenomenon of Migration, 237-255.

Yang, G. (2000). The Liminal Effects of Social Movements: Red Guards and the Transformation of Identity. Plenum Publishing Corporation. 15 (3). 379-406.

Zakeri, B. H. (2012). Complexities of Immigrant Identity: Issues of Literacy, Language, and Culture in the Formation of Identity. International Journal of Literacy, Culture, and Language Education, 1, 50-68.

CURRICULUM VITAE

Othman Majid Obaid AL-JUMAILI he completed his Bachelor degree at the university of Anbar in 2014. In 2021, He joined Karabuk University and started his Master study at the Department of English Language and Literature.