



MIGRATION LITERATURE AND MORRIS FARHI'S NOVELS

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*To my unborn baby that I have been looking forward to while writing my thesis,
and to my husband, who has been so generous with his help...*

APPROVAL PAGE

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AUTHOR DECLARATIONS

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.
2. The program of advanced study of which this thesis is part has consisted of:
 - i) Research Methods course during undergraduate study; and
 - ii) Examination of several thesis guides of particular universities both in Turkey and abroad as well as a professional book on this subject.

Cemile HERGÜNER

August, 2014

ABSTRACT

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This thesis develops a thematic and structural framework of migration literature, analyzing its definition, scope, and motifs. It also aims to highlight a series of identity issues such as dissatisfaction with a socially given identity, search for the natural and universal one and its repossession characterized by a feeling of independence from social restrictions, and the motif of alienation in Moris Farhi's works in which the concerns of migration literature can be considered to comply with the analysis of texts relating to migratory experience. It consists of three parts after the introduction that is included to answer the question, "What is migration?" and explores how migration and migrants start to become a subject matter of literature. The first part "migration literature," identifies the themes that comprise migration literature and explains the nature and content of each of them. The second part is about the postcolonial writing and migration literature, in other words, its relation to migration literature. This part shows the function of postcolonial writing and the decolonization process to do the groundwork for migration literature. The third part explores the identity of the migrant author. The guide relates these theoretical three parts to Moris Farhi's three novels – *Children of The Rainbow*, *Young Turk*, and *A Designated Man*. In other words, this thesis applies an already established genre of migration literature to Moris Farhi's three novels.

Key words:

Migration literature, migrant author, postcolonial writings, Moris Farhi

KISA ÖZET

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Ağustos 2014

GÖÇ EDEBİYATI VE MORİS FARHİ’NİN ROMANLARI

Bu tez göç edebiyatının tematik ve yapısal bir çerçevesini oluşturmak üzere göç edebiyatının tanımını, kapsamını ve motiflerini inceleme gayesi gütmektedir. Ayrıca, göçmen bir yazar olan Moris Farhi’nin üç romanındaki göç edebiyatıyla bağlantılı olarak; toplumsal kimlikle uyumsuzluk, doğal ve evrensel kimliğe ulaşma isteği ve bunun yurtsuzluk nedeniyle yeniden kazanılma çabası gibi kimlik sorunlarını ele alacaktır. Moris Farhi’nin romanları, göçmen bir yazar olması ve eserlerinde kullandığı yerinden edilmiş karakterler nedeniyle göç edebiyatına uyum göstermektedir. “Göç nedir?” sorusunu cevaplamak üzere dahil edilen ve göç ve göçmenin nasıl edebiyatın ilgi alanına girdiğini eşeleyerek giriş kısmını takiben üç bölümden oluşmaktadır. Onu müteakip “göç edebiyatı” adlı bölüm göç edebiyatı eseri olarak nitelendirilebilecek bir çalışmanın hangi temaları bünyesinde barındırması gerektiğini veya barındırabileceğini belirtmektedir ve birer birer her biri hakkındaki bilgileri açıklamaktadır. İkinci kısım sömürgecilik sonrası edebiyat eserlerine, başka bir ifadeyle bunların göç edebiyatıyla bağlantısına dairdir. Bu bölüm sömürgecilik sonrası eserlerin ve dekolonizasyon sürecinin göç edebiyatına nasıl zemin hazırladığını göstermektedir. Üçüncü kısım, göçmen yazarı kimliğini ele alır ve tartışır. Kılavuz, teorik açıdan incelenen ilk üç kısmın, Moris Farhi’nin üç romanı ile - *Gökkuşağının Çocukları*, *Genç Türk* ve *Atanmış Erkek*- bağlantıları ve benzeri hususlara ilişkin bölüm ile son bulmaktadır. Diğer bir deyişle, bu tez mevcut göç edebiyatı türünü Moris Farhi’nin bu üç romanı üzerinde uygulamaktadır.

Anahtar Kelimeler:

Göç edebiyatı, Göçmen yazar, Sömürgecilik sonrası eserler, Moris Farhi

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INTRODUCTION

AGE OF MIGRATION

Due to the fast globalization of the world economy generating a huge, greatly mobile work force from all over the world and an enormous transfer of migrants as a consequence of the increasing imbalance between the developed and the underdeveloped countries, the world has turned into a place full of migrants who want to or are forced to move to other countries such as exiles, emigrants, immigrants, guest workers, refugees and so on. Immigration is a crucial human experience bearing many social, cultural and economic results both on individuals and societies.

(Im) migrants, after they have new experiences in their new environment and due to loss of contact with their own communities, have to deal with their search for identity in addition to the reactions of the host community mostly in the form of discrimination, racism or colonizing power. With the accumulation of such experiences based on the encounter with multiple influences and peoples, difficulties and 'otherness' in the 'new homes' and new representations of identity become observable in different cultural works of art, particularly in literary production creating migrant literature as a spokesman of migratory experiences. Migrant literature can be said to incorporate the products of writers experiencing at least two different cultures- the place of origin and the host society- despite the fact that conception of migration is gaining a more comprehensive meaning in a globalized world full of highly mobile people and that the definition or the scope of migrant literature has not been entirely agreed upon yet.

Most of the migration literature, thematically, engages with issues such as search for identity, being in-between two cultures on an individual level and also (im)migrant group's cultural identity, national identity or globalization processes on a collective level. However, the (im)migrant writers of today tend to write books of 'transnational' or 'transcultural' content in multinational or multicultural contexts addressing international readers in contrast to the former (immigrant) authors mostly

oscillating between the 'new' and the 'old' culture. Therefore, productions of migration literature have developed through various forms and it can be said that they have a number of classifications depending on their themes, styles, characters and so forth. Nevertheless, most literary products of this type engage in the subject of identity either on individual or collective level.

Moris Farhi, a Turkish-Jewish immigrant writer in England, is the author of several novels. According to Moris Farhi, all history is the history of migration; thus, he broadens the conception of migration in historical, social, individual and literary terms. In his essay on *Index on Censorship*, he claims that "migration and exile have characterized the world since the beginning of time. And for most of that time, the ambivalent presence of *The Other* has aroused extremes of sentiment within the host community" (Farhi 2006). In his novels, he mainly discusses this notion of 'otherness', search for identity and its repossession in addition to the combination of individual identity with political and national ones. Particularly, in *Children of the Rainbow*, through his protagonist Branko, he engages with the subject of self-doubt about one's own identity, his search for and reclamation of it throughout the novel in which he tells the troubles and pains of European Gypsies drawing a correspondence with the Jewish Holocaust. While employing a combination of mythology, fiction and fact, Farhi makes use of migration literature themes and motives since he predominantly deals with the predicament of the refugees, immigrants, exiles, and outsiders.

This paper will seek to develop a framework of migrant literature, its themes and motifs. It also aims to highlight a series of identity issues such as dissatisfaction with the socially given identity, search for the natural and original one and its repossession characterized by a feeling of independence from the social restrictions and the motive of alienation in Moris Farhi's works in which the concerns of migrant literature can be considered to comply with the analysis of texts relating to migratory experience. In other words, this thesis applies an already established genre of migration literature/ migrant literature to Moris Farhi's three novels. This paper also sets out to analyze the search for identity, in these novels, as a fluctuating and never-

ending process that reveals itself on different levels such as personal, national, and cultural identity, language and narrative form.

CHAPTER 1

MIGRATION LITERATURE

“What is migration literature?” is a significant question to ask before this paper starts to analyze Moris Farhi’s novels and their correspondence to the concept of migration literature. However, the definition and scope of migration literature and migrant works is not very easy to define. There are more questions to ask: Can migration literature be thought to include everything written by migrant writers or only their experiences of migrancy? Can a non-migrant writer write and reflect on the experiences of migration literature? These questions are worth analysis as Moris Farhi is a self-exile author writing mostly on displaced and non-belonging characters in his novels.

The book *Migration and Literature* by Søren Frank, a writer and researcher on migration literature, opens with a striking fact about the ever-growing nature of migration and its literature:

The main protagonist in the twentieth century turned out to be the migrant. No longer to be looked upon as anomalous, migration has actually become the norm and has resulted in a profound renegotiation of the concepts of identity, belonging and home (Frank, 1).

Thanks to the two world wars, the process of decolonization, and technological developments, the world population has become more mobile ignoring all kinds of borders and bringing new perspectives to every aspect of life. Frank underlines the fact that migration and migrants are not unusual or peripheral anymore, but they have become the norm or the center in modern societies. Nomadic life form has become the more dominant and hegemonic opposed to what has been going on throughout history. It challenges concepts of identity, belonging and home. Such changes in the world surely have some effects on literary history, too. The increasing number of writers with migrant background brings a new approach and view to literary output. This imposes upon the readers the task of understanding thematic and formal differences between migrant and non-migrant literature. In a highly globalized world and intensified mobility, migration and works of migrant writers bear a great effect

on other productions by non-migrant writers. It becomes more and more difficult to differentiate when everything is so interwoven with each other in modern world.

In *Migration and Literature*, after a short discussion on the definition of migration literature, Søren Frank concludes that “migration literature refers to all literary works that are written in an age of migration – or at least to those works that can be said to reflect upon migration” (Frank, 2). Here, Frank underlines that almost no literary work in this age can escape from the effects of mass migration and high mobility, and their effects on people’s lives and also literature. If, as modern societies, we live in an age of migration, then almost all literary works can be counted as pieces of migration literature. This is such a large definition of migration literature that it includes almost all kinds of literary works and also those written by non-migrants. Frank highlights the impact of global migration and its penetration into every other literary work.

Despite the mutual interaction between migrant and non-migrant literature and that migrant fiction is a restrictive terminology against the diversity of literary productions in the age of migration; a distinction has to be made between the tendencies and differences between migrant works and non migrant works. Frank deduces a new conceptualization of migration that moves beyond looking at the individual authorial-biographic background. Therefore, Frank suggests a change of terminology from ‘migrant literature’, which focuses too strongly on the role of the author, to the more inclusive term ‘migration literature’, which involves social processes and intra-textual features of migration such as content and form in novels. The term migrant literature also implies that the subject matter will have to do with migration and/or the life and culture of “other” nations and peoples. Though the migration experience and the attending processes of integration and identity development continue to play a primary role in this literature, thematically, migrant literature can be very diverse.

Migration literature, Frank argues, tends to get so large in scope that it tends to be a world literature as “cultures recognize themselves through their projections of “otherness” (Frank, 13). Thus, the global experience of migration brings about a mutual experience shared by two sides, the immigrant culture and the host culture.

That also clarifies his large conceptualization of migration literature: it has two sides since it happens between two different worlds; therefore, not only the immigrants but also the host culture members and their productions regarding the life in the age of migration falls into the framework of migration literature. Frank argues that a whole genre of twentieth century Western literature is extraterritorial- that is, a literature about exiles, migrants written by ‘poets unhoused and wanderers across language’ (7).

Frank favors an approach ignoring the nuances between exilic, ethnic, migrant, or diaspora writings based authorial autobiography in the analysis of migration literature and adopt a more comprehensive concept of migration in literary works including overall thematic and stylistic elements. As Frank starts to offer opinions of some other writers, he refers to Rushdie’s more inclusive definition of migration suggesting a writer’s spatial and temporal movements should be included in migration. This makes the case even more complicated as migration is not considered only physically but also temporally, so a migrant’s departure could start before packing things. It could be interpreted in a way that migration literature should concentrate not only on what happens after leaving home but also what happens in migrant’s life before departure. This takes us to another conclusion about the possibility of alienation- a common feature of both migration and literature- being both in homeland and in a foreign country. Definition and scope of migration literature gets more confusing, just like the circumstances of modern times. Considering a Norwegian author following much the same line of thought, Frank cites Jan Kjærstad saying the twentieth century sees the development of an ‘impure’ novel in which religions; cultures, genres and languages mix as a result of the world’s spatial contraction and temporal discontinuity (8). Thus, a main characteristic of twentieth century literature becomes migration and its inevitable effects on blurring the borders between nations, religions and the like in time and space. Similar to Iain Chambers and Rushdie, Frank defines migration as an ‘oscillatory’ and ‘inconclusive’ process influencing national, cultural identity, language, narrative form and enunciation.

Frank also agrees with Homi Bhabha in the need for redefinition or effacement of old concepts such as “homogenous national cultures, the consensual and contiguous transmission of historical traditions or organic ethnic communities” (Frank, 13). A questioning of preconceived notions would allow some space for the analysis of migrant literature as migrants are not merely peripheral to their societies; on the contrary, they have almost become the central figures within the sociological formation of their host societies. There have not been any homogenous national cultures in the world, but people have insistently believed in their homogeneity as a result of some nationalistic ideas.

There are still some crucial questions needing more clarification: can one talk about migration literature exclusive of author’s life, can a distinction be made between migration literature and migrant literature, and also does a literary work written by a migrant directly fit into the field of migration literature? In order to clarify his point and offer some more criteria in addition to authorial autobiography, Søren Frank assigns five thematic categories important to specify a novel as a work of migration literature. The first subcategory is again authorial biography which is not necessarily the most important for the overall determination of the novel as migration literature. It is worthy of note that Frank employs ‘migrant’ as an umbrella term for the exile, the expatriate, the refugee, the nomad, the homeless, the wanderer and the explorer (17). Frank argues although it is not a must, the intensity of migrant condition/experience and migrants’ being voluntary or involuntary add quite a lot to the work. The second subcategory consists of the novel’s characters and it is about how the characters perceive and reflect on migration, in a positive way or painful one. The third subcategory deals with questions of nation and nationalism that are also themes of great importance in the literature of migration. This category asks how a migrant belonging to nowhere approach the concept of nation and how much a migrant develops a national consciousness in a foreign land. The question of the nation’s role is the meaning of Europe, but also of European literature and the novel as a European genre, which forms the fourth subcategory. This subcategory presumes that migrant writing is based on contemplations and contradictions based on Europe, physically or theoretically. The fifth subcategory, globalization, is also a significant

theme. Globalization is not always explicitly referred to by the authors; however, ‘it makes itself manifest as an underlying subtext in the novels’ reflections on and mirroring of the wide-ranging transformations of contemporary everyday life’ (17-19). Globalization is one of the biggest causes and facilitators of migration in today’s world; perhaps that’s why Frank thinks it should be a subcategory to be looked for in migration literature. In short, migration literature, according to Frank, is supposed to have a social level requiring criteria such as biography of the author, that of characters, nation and nationalism, Europe and European literature, and globalization. In addition to social level, a literary work should have stylistic level requiring enunciation which is about form, composition and narrative form, and language (an intra-textual component). He continues as follows:

The first stylistic subcategory is enunciation. The enunciatory strategies of the novels reveal a complex play with multiperspectivism, wandering consciousnesses, and narratorial authority, as well as intra-textual border crossings between story and discourse. What is more, the novels are often narrated through a migrant perspective that is characterized by an “unstable equilibrium” of familiarity and foreignness as it is positioned between cultures... The second stylistic subcategory is composition or narrative form. How are the novels composed? What are their relationships to chronology, to causality, and to beginning, middle, and end? [...] The third subcategory of style is language. Migration literature is extremely preoccupied with the role and status of language. This is partly due to the migrant’s background in several languages (Frank, 19).

According to Frank, these are the eight functions of migration in fiction distinguishing migration literature from other kinds of literature. The thematic level functions are also required so that the novel creatively reflects an extra-textual and migratory world, and functions of the stylistic enable the novel’s form to reflect and perform intra-textual migratory tendencies. All of the eight focal points and strategies point out the literary qualities of the migration novel. Frank argues that a novel of migration has to meet some of the abovementioned subcategories but does not require all of them. He concludes “migration literature is thus a term that does not entail a totalizing and complete definition; instead, it must be imagined as having blurred edges and no absolute lines of demarcation (21).

In conclusion, Frank reminds the reader that the growing number of spatial movements in the world particularly in the last century forces us to make new analyses in every area including literature. The distinction between migration and migrant literature, he suggests, has to be made clearly and because migrant literature imposes a restriction with authorial autobiography, it has to be replaced by migration literature which includes non-migrant writer's production concerning migration and the discussion of many social issues related to migration. Frank also aims to be very specific with the criteria to be looked for in migration literature output. Introducing eight thematic and stylistic functions, Frank both expands the scope of migration literature and regulates it with clearly defined points.

Here, Soren Frank's theory of migration literature with five thematic and three stylistic categories are going to be applied to Moris Farhi's his three novels. According to Frank's first thematic category, authorial background is significant in classification of a literary work as migration literature. Farhi is a migrant author and he has the first hand experience of being a migrant in a foreign country. Although he is a self- exile and he moved to England to further his studies, he is still a foreigner with his Jewish and Turkish background in a European country. The second category is about how characters in the literary works perceive migration. Farhi's protagonist, Branko, in *Children of the Rainbow*, is not a migrant in the basic sense. However, he learns his original Roma Gypsy identity after long years of unknowing. After receiving the prophecy that he will be his people's savior, he feels he does not belong to his country and actually he belongs to nowhere. Such notions about migrant identity are reflected as negative and destructive throughout the novel. Non-belonging is given as painful and undesirable experience. In *Young Turk*, almost all characters are members of minorities in Turkey and their situation is handled in an even way. Both negativities and advantages of being a migrant in Turkey in 1940s are given throughout the novel. However, negative sides such as discrimination and humiliation are felt more. In *A Designated Man*, Farhi creates a protagonist who suffers throughout the novel due to his loneliness and non-belonging after migration. According to third subcategory of nationalism, almost all displaced /migrant characters in Farhi's fictions pay great attention to their national roots or being a

nation. However, it is not in the form of hostility against other nations but feeling loyal to somewhere and attaching meaning to their existence. The fourth category is about Europe's meaning and function. In all three novels, Europe is described as the source of discrimination against Gypsies and other indigenous cultures (*Children of the Rainbow*), the home for Holocaust and anti-semitism against Jews (*Young Turk*) and the cause of People's War, ethnic cleansing and honor killings (*A Designated Man*). Globalization, the fifth category, is neither explicitly referred to nor is it implied as an underlying subtext in any of the three novels. As for the first stylistic category, enunciation, Moris Farhi offers multiperspectivism in that his characters from different backgrounds and roots are given a wandering consciousness which make them change sides and stances frequently to understand their situation according to others. Regarding the next stylistic category, composition of the novel, Moris employs chronology and causality. However, particularly in *Children of the Rainbow*, the story is not driven primarily by the actions of their characters but there are some other explanatory modes such as mythology, fact and fiction all together. Finally, the third subcategory of style is language. Farhi uses different terms from different cultures and languages in order to color his narration, and highlight and celebrate the interaction between cultures. In short, Farhi's fictions can be counted as migration literature although he does not specifically focus on individuals migrating from one country to another. It is also worthy of note that Frank argues a migration novel does not have to fit in all categories, but at least to some of them.

Another Danish specialist in post-colonial studies is Sten Pultz Moslund. In his book *Migration Literature and Hybridity*, he gives the characteristics of this new type of writing, migration literature, almost totally parallel to Søren Frank's account. He agrees with Frank's description of the migrant novel thematically and stylistically. His focal point is to add a distinguishing feature of the migration novel which he thinks is less explicit in Frank's typology.

...the focal point of this book is the discursive accentuation of cultural hybridity, which typically manifests itself in tropes and thematisations of the experience of cultural in-betweenness, processes of intermixture, fusions or doublings of two or more cultures or two or more systems of signification. In particular, this book will be concerned

with certain assumptions of hybridity as a special mode or language of representation (Moslund, 4).

Thus, Moslund will discuss cultural hybridity as a language of representation celebrating multiplicity and complex structure of individual and collective identity. Roy Sommer divides migrant fiction into two categories, mentioned in Frank's *Migration Literature*: "the multicultural novel informed by pluralistic ethnocentrism and the transcultural novel informed by cosmopolitan universalism" (11) because migration literature cannot be reduced to one related merely to colonialism or postcolonialism. Sten Pultz Moslund, however, places Roy Sommer's analysis and identification of several types of novel within the general notion of migration literature.

Both of Sommer's classifications, 'multicultural' and 'transcultural novel' oppose essentialist ideas of homogeneous national cultures, but whereas the former views cultural flux and unbelonging as a problem that deprives the individual of the stability of homeland and rootedness, the transcultural novel is thoroughly anti-essentialist and celebrates uprootedness and cultural fragmentation as liberatory processes which thrust identity into perpetual becoming (see Sommer, 2001, 75-76) (4).

Here it is understood that multicultural novel assumes an essential cultural or national belonging in its very definition and regards homelessness as lack of stability and as a problem. However, transcultural novel does not have any essentials to stick to and celebrates being unbelonging and rootlessness. Among these classification made by Sommer and mentioned also by Søren Frank, Moslund argues that only transcultural hybrid novel explicitly deals with hybridity, so it will be the primary concern of Moslund's book. As Moslund offers putting hybridity against purity or flux against fixity, he argues "transcultural hybrid novels may intentionally produce hybrid discourses that radically destabilise meaning and identity" (6). In terms of representation, migration novels should be capable of producing radical changes of worldviews. Moslund reasons if migrant heroes are considered to have 'stereoscopic vision' (Rushdie) or 'double perspective' (Andrew Smith), migration novels in total are supposed to have the same functions against homogenizations and stabilized meaning and identity. Thus, Moslund assigns transcultural hybrid novels with a fight against stability, essentialist views and uniformity.

Moslund employs Bakhtin and Deleuze as philosophical underpinnings despite the lack of their explicit referring to migration literature. Bakhtin defends that novels feature ‘linguistic homelessness’ and a ‘decentered heteroglossia’. Deleuze, on the other hand, employs almost entire vocabulary of migration literature such as “root-networks, movement, in-betweenness and multiplicities” (7). To Deleuze, literature should speak up against the established norms and ideas. True literature aims to push the things to their limits, cross the horizon and create a new life order. He opposes two types of literature: the one which destabilizes the constant, the fixed (rhizomatic literature) versus literature preserves dominant social order and established codes of meaning (root-book). After analyzing both Bakhtin and Deleuze’s explanations of a new literature not conforming to the old, established norms of meaning and identity, Moslund believes these ideas celebrates migration literature and its characteristics.

Moslund’s arguments are quite interesting to apply to Moris Farhi’s novels since Farhi’s fictions are both transcultural in the sense that they oppose essentialist ideas of homogeneous national cultures, but they are also multicultural because they see rootlessness and nonbelonging as a negativity shaping individual lives in a painful way. Uprootedness is not welcomed in the three novels. Branko always suffers from a loss of connection with his roots and identity crisis in *Children of the Rainbow* just like the protagonist of *A Designated Man*. In *Young Turk*, however, multiculturalism and pluralism are supported for the survival of different communities along with a deep attachment to Turkish identity as cement connecting all. A fight against imposition of pure Turkish identity exists in *Young Turk*, yet there is a search for peace, harmony and stability, too.

After this discussion on the distinction between migration literature and migrant literature, common themes observable in writings on migration literature will also be analyzed. The first approach belongs to Iain Chambers, a Professor of Cultural and Postcolonial Studies. His views and explanations on the issue in his book *Migrancy, Culture and Identity* will be looked at. As migration has been a growing issue of the contemporary world, it becomes increasingly important to have a look at the lives of these people since migration is a turning point in their lives bringing about both advantages and disadvantages in many ways. Great transformations occur in migrant

people's lives as well as the host country residents who are involved in the process by way of life and its requirements. Therefore, migration changes people, their psychology and their mentalities. These changes stem mainly from the confrontation of the two members of 'different' cultures, backgrounds, beliefs and mindsets. Chamber expands this mutual relationship between the stranger and the resident:

As such the stranger is an emblem- she or he is a figure that draws our attention to the urgencies of our time: a presence that questions our present. For the stranger threatens the 'binary classification deployed in the construction of the order', and introduces us to the uncanny displacement of ambiguity. That stranger, as the ghost that shadows every discourse is the disturbing interrogation, the estrangement, that potentially exists within us all... the stranger commences with the emergence of the awareness of my difference and concludes when we all recognize ourselves as strangers (6)

This quote underlines the fact that the presence of migrants in a new country bears numerous questions not only for their own identities but also for those of the locals. The locals formerly very comfortable with themselves in their formerly homogenous societies, now have to deal with identity questions more or less similar to the migrant. They have to examine themselves to detect the differences or similarities with the new comer. Therefore, migrancy turns out to be a mutual problem of identity for both sides. New experiences gained in migration process influence the both sides in terms of their understanding of their personal identity, cultural and national identity.

After reminding that the nature of migrancy is reciprocal and implying non-migrants are also natural participants of the issue, Chambers move on with the fact that migrants demonstrate the results of these influences in almost all cultural artifacts including their political acts, eating habits, dressing styles, new music styles and the like. However, this thesis will attempt to stick to the literary output that can be traced in the books migrants write. The remainder of this paper will seek to develop a framework and to emphasize a series of issues in which literary concerns can be seen to join in the analysis of texts relating to migratory experience.

Moris Farhi's *Children of the Rainbow* can be an example of the discussion on the reciprocity of migration and its effects. The protagonist Benedict/ Branko's wife,

Nettie is a Swiss woman who did not hesitate to marry an adopted Gypsy child like Branko. However, she cannot be seen as a willing and passionate wife for her husband. Benedict is always suspicious of his wife's Nettie's thoughts for him and almost always feels an inferiority complex in his relationship. In a heated discussion one day, Nettie objects to Benedict's suggestion to look after his mother-in-law at their home on the grounds that Gypsy people cannot adapt to their new environments (Farhi 2005, 87). Here the native Swiss character, Nettie is introduced as distanced, cold, and unconcerned about 'others'. On the other hand, Benedict, the rootless gypsy is always sensitive, resentful and caring. Although such representations from both sides are given in the novel, the whole story is told mainly from the perspectives of Gypsies. In *Young Turk*, Turkish society is more or less portrayed as tolerant and peaceful toward members of minorities. Turkish politicians coming to power after Atatürk's death are blamed for discrimination against minorities. Daily relationships between Turkish people and other minorities are based on morals, Ottoman tradition of tolerance and joy of diversity before politicians start a Turkification current against minorities. *A Designated Man* portrays the mutual interactions between migrant and natives more explicitly than the other two. The protagonist and the only migrant character on the island, Osip is never welcomed by the majority of natives and he is seen as a traitor who will change the conditions on the island for the worse. Throughout the novel, Osip tries hard to change the hostile and bloody traditions of the natives but they accept this change in a very slow way. The ideas and reactions of both sides are given to the reader throughout the novel.

Iain Chambers moves on his analyses with identity transformation, another common theme in the literary products of migrants. It is possible for migrants to experience possible shifts after and also before migration. Moving to a new country and leaving everything familiar back bring along many challenges and pressures on the individuals' identity and its development in time. Chambers explains this migrant case: "Cut off from the homelands of tradition, experiencing a constantly challenged identity, the stranger is perpetually required to make herself at home in an interminable discussion between a scattered historical inheritance and a heterogeneous present" (5). Chambers points to the sources of confusion and maybe

crisis in migrant mentality. Migrant is described in a constant dividedness between his/her own past and present and this alienation is persistently backed by his migrancy in a foreign land. Therefore, explorations of identity issues in the analysis of migrants' identity shift through migration can be largely traced in the migrant literary output.

One of the challenges that migrants have to face is ethnic awareness and labelling in the newly arrived country. Although a migrant is not fully aware of this situation in his former life, after migrating to a new country, he feels he has to develop an awareness and view of his ethnicity. As the host community attempts to understand and then to group migrants, differences of migrants are highlighted and they are attributed to some other groups. This brings new difficulties or at least new concerns into their life since migrants mostly cannot escape to be stereotyped and to be confined to 'otherness'. A migrant individual cannot live on as if nothing happens since his individuality and personality is ignored in a foreign land and he is considered just one of 'others'. This invisible wall which did not exist at such an extent in his former life starts to shape migrant lives and an endless search for identity. Such circumstances may also bring alienation, isolation and distancing of migrants from society, bearing numerous drawbacks for their entire life.

Moris Farhi's *Young Turk* illustrates such awareness in religious terms by adding the story of Donme Jews, people who have seemingly converted to Islam but still secretly practice Judaism, to his novel. Donme Jews act as if they are Muslims and also anti-semitists more than other people in Turkish society of the time. This ironic overreaction of Donme Jews points to that migrants or minorities in this novel creates a new identity to avoid the host community's attempts to group or stereotype them, which brings new difficulties or new concerns into their life. However, they cannot escape to be confined to 'otherness'. Perhaps these people would not have been so sensitive about their religious identity if they had not been minorities.

The effects of migrant alienation and loneliness are manifest in many of their literary works. That's why; identity shift can be one of the key themes observed in migrant literature. In *Writing Across Worlds, Literature and Migration*, Paul White details the identity shifts and their aspects:

Shifts of identity are highly complex, sometimes unstable, and often have reversible elements built into them. The titles of various works on migration, produced by creative writers or by social-scientific researchers, suggest that migrants may live in a number of worlds, and move between them on a daily, annual or seasonal rhythm. Other changes resulting from migration include attempts to re-create elements of former lives (possibly accentuating significant icons of that existence into quasi-talismans of high symbolic or ritual significance); attempts to integrate or assimilate completely (which may be blocked by a number of mechanisms within the 'host' society); or the creation of a new identity which is characterized by a feeling of independence from both the society of origin and the social structures of the destination. These changes in identity cannot be pinned down to a rigid linear continuum, for they represent the multiple and continually renegotiated outcomes of complex multifaceted phenomena operating both within individual biographies and for societies as a whole. (White, 3)

The details and modes of identity shift actually show the intractability and complexity of migration and migrant lives. Migrants have to put a greater effort than the members of host societies in order to lead a healthy life both psychologically and maybe physically; furthermore, they have to deal with these efforts on a daily, annual or seasonal pattern depending on the circumstances. They have to bring some important elements of their being from their former lives to their new places in order to feel as significant and existing as before. Another attempt to lead a normal life in a foreign land could be to integrate; however, this choice requires the approval of sides, the guest and the host, in order to be a solution for the migrant. Usually, this attempt faces barriers and defense mechanisms of the host society disallowing a full integration no matter how willing migrant side is. The last reaction of migrant to his future life and its questions can be creating a third space for himself, denying continuing with the former and waiting for the approval of the latter community. It is worthy of note that this path could be very demanding and exhausting than others as migrants have to create a new world of their own with new systems and structures of personal identity. It can also be a very inspiring and creative way of designing a present away from the restrictions of the past and the future.

The despair of the displaced to find a space in a foreign land can be seen in the long discussions Farhi's gypsy hero, Branko, in *Children of the Rainbow* holds with his fellows. These discussions exemplify that migrant's creating a new space for

himself or building a new identity somehow depends on the natives' approval. Neither assimilation nor integration seems a reachable aim to Branko and his friends since Gadjes (non-Gypsies) are not willing to leave their idea of superiority and accept to integrate with gypsies (Farhi, 79). Thus, even if Gypsies agreed to integrate with Gadjes, the other side would not be willing to compromise and live together since "experience has taught gypsies that their world- vision and that of the gadjes are incompatible."¹

Paul White, in his *Writing Across Worlds*, reiterates that the decision or choice to take a certain path while trying to tackle with identity issues does not only belong to the migrant himself. The constraints of the situations, host community, new lifestyle, and regulations of the new country and every other aspect of life in a way force migrants to create or adopt new ways of handling their identity problems. Many migrants move between identities, and struggle with the desire to retain cultural roots and stay away from being drawn to assimilation, yet some others want to abandon otherness and become a full member of the non-migrant community.

Taking the above mentioned complexities of identity shift into consideration, another common feature of migrant literature could be ambivalence. After underlining the fact that the role of the individual in migration has been poorly articulated and highlighting gender issues in migration literature, Paul White continues with the ambivalence element:

A common feature of many of these writings is therefore ambivalence. The migration event may seem clear-cut in the cold tables of statistical information, yet the event itself lies at the centre of a long-drawn-out (indeed, perhaps never completed) web of personal reflections, adjustments, reactions and repercussions that start in the individual's biography well before the move and which are played out for many years afterwards. The insights of literature provide a commentary on these processes. Ambivalence and adjustment are themes treated elsewhere in migrant literature... (12)

¹ "The hero branded with a black star". Paul Binding. 20 June 1999.

<http://www.independent.co.uk/arts-entertainment/books-the-hero-branded-with-a-black-star-1101299.html>

Often, it is uncertainty, indeterminateness and confusion which migrants have prevailing their past, present and future. As Iain Chambers mentions in his book *Migrancy, Culture, Identity*: “Migrancy involves a movement in which neither the points of departure nor those of arrival are immutable or certain. It calls for a dwelling in language, in histories, in identities that are constantly subject to mutation.”(5) Chambers highlights the changeability and temporariness every concept and value surrounding human life. Migration seems to speed up the process and brings about more mutability, impermanence, thus more ambiguity to migrants life. His word could also be interpreted as even sedentary people are exposed to many changes and variations in their understanding of history, language and identities. On the other hand, migrant people make things more complex, transitory and ambivalent by migrating in time and space. Therefore, they have mixed feelings and thoughts about their past values and backgrounds, their present attitude toward the new community and their reaction to it as well as their hopes and plans for the future. The changing nature of migrant identity becomes manifest in their attitudes and stance to life as well as in the literary works. Although literary works are not counted as relevant and concrete as emigrational data and statistics, they provide us with the information and insight into the world of migrants, lacking on tables of statistical information.

A migrant’s journey both inward and outward starts sometimes before migration, continues during and after migration, and usually ends up with the desire to turn back to his/her homeland. The desire to turn back results from the hope to reach his much longed for and idealized haven away from all the chaos, insecurities and ambiguities of migrancy in a foreign country. The migrant wants to rejoin his former home to regain the status of the accepted, approved and significant being. As they are always in transit, their desire to complete the story and their homecoming dream is likely to become impossibility. Thus, Paul White adds the ‘idea of return’ to the list of common features of migration literature:

But finally, it must be noted that amongst all the literature of migration the highest proportion deals in some way with ideas of return, whether actualized or remaining imaginary. To return may be to go back but it may equally be to start again: to seek but also to lose. Return

has both a temporal and a spatial dimension. For the individual returning to their 'own' past and place it is rarely fully satisfying: circumstances change, borders in all senses are altered, and identities change too. But for many in the Age of Migration the time and place to be returned to are ill-defined. For those brought up in families with a background of migration, conceptualizations of 'here' and 'there', of 'home' and 'away' are confused... (14)

The accounts of migration are never easy, nor are the returning parts of the stories. Migrants vision their homelands and people are fixed and unchanging in time and space. That is how their imagination and expectations work after leaving their hometowns. They expect to find the same picture which was hung in their memories at the time of departure. However, such a dream has no bounds with reality and their hometowns are also subjected to change either in a positive or a negative way like all other places in the world. Most of the migration stories concluding with the return of migrants rarely have satisfying results not only because of migrants' falsified dreams but also due to the changes they have undergone. Migrants have witnessed different countries, people, cultures and they have had to experience identity shifts, crisis and confrontations with the host community as 'the others'. Naturally, they have become different from their former selves unlike the non-migrants they have left behind. Therefore, it is also possible to say that the feature of ambivalence also prevails in this last part of migration stories as the answers to question of 'return' in its possibility and satisfaction are hard to find.

Moris Farhi also denies a happy homecoming to his fictional characters. For example, Branko dies before he sees the imaginary gypsy homeland, Romanestan. He achieves to complete the gypsy holy book and to unite all the gypsies in Europe as the prophecy orders. However, he is shot by Gadjes before he reaches the homeland where his roots belong. In *Young Turk*, the first eleven characters have stories full of sadness, separations and deaths. The protagonist of the twelfth story titled "He Who Returns Never Left", Davut has a story autobiographic in many respects. He leaves for Britain to earn a doctorate degree. However, he is not sure about his decision since he has to leave his love back in Turkey. Also, he feels the guilt of betrayal since he is a coward exile and he knows he will never have the courage to come back. *A Designated Man* is a manifest example of migrant's despair

both in exile and at home. The protagonist could find peace neither in Europe nor on the island when he came back and his expectations never came true. In short, ambivalence influences the lives of Farhi's characters and the impossibility of homecoming is observable in his three fictions.

It is an observable fact that many productions of migration literature have been written by migrant writers. This case mainly stems from migration's being a huge and water shed moment in personal histories of migrants and also its being a really great motive to be creative in addition to its providing a variety of issues to discuss. Perhaps, being autobiographical cannot be argued to be a certain characteristic of migration literature; however, it is more common among migrants to feel forced to write because of their first hand experiences of identity shifts, alienation, being subjected to over-generalizations and so on. In the 'Author and Authenticity' part of his essay 'Geography, Literature and Migration', Paul White details this aspect of migration literature by extending the issue with the motives for production of such writing:

A very high proportion of creative writing relating to migration and its impacts is, however, strongly autobiographical. Motives for the production of such writing may be many and varied. Artistic or commercial considerations play a part, but there are also, in many cases, strongly personal motivations drawn from a possible need for catharsis, or to allow the act of writing to contribute to the re-definitions of identity alluded to earlier in the chapter. In certain cases migrants have been deliberately encouraged to write by outside organisations, again for a number of reasons which often have a political objective of demonstrating cultural legitimacy. Much of such group writing, as well as a proportion of the more individually motivated materials, can be seen as having a neo-realist purpose—of uncovering a less than optimal situation as a means of creating a policy climate for improvement. The material is directly based on lived experience, and although the styles and forms of language may be less complex than in the works discussed earlier, experiments are sometimes made with the blending of literary styles from different cultural origins. (White, 9)

The political motive for writing literary works of migration, as mentioned above, will not be included in this thesis. Still, the quote reminds an important division between what counts as migration or migrant literature and what does not on grounds that it is not enough for a literary work of migration literature to be only based on the

lived experience, it should have an original style and form and also employ a complex and relevant language according to its cultural origins. A literary work should not be merely a propaganda drawing attention to some migrant circumstances, nor should it be as crude and unsophisticated as tables of statistical data. In order to be literary, migration writings are supposed to have artistic creativity, language competence and a certain literary form.

In reply to a question on his fictions being historically concerned and his role as a novelist, Farhi focuses on the reasons and aims of his writing:

“We (novelists) are so privileged to be able to look back on history, subsume it as an integral part of our lives. And, alas, more often than not, we study it in the wrong spirit, unreflectively. We seldom analyze it without prejudice. Consequently rather than avoid the mistakes of the past, we repeat them. If we could generate the will to look back honestly and try to learn from our mistakes instead of eulogizing the brutal search for power that punctuates all our histories, we could certainly improve the human condition. I see a writer's task as stating the obvious: that the destruction of lives and cultures and the pursuit of power are evil, that religion and the Sacred Books have lost their meaning because they invariably exclude "the other". The basic commandment of loving our fellow-beings, especially of loving the strangers in our midst, irrespective of their race, creed or religion, has been discarded out of sanctimonious expediency. And that, of course, demands that we, writers, must act as an historian, but of a different kind, something like an ever-hopeful Tiresias”².

As it is obvious, Farhi is rather interested in ‘why’ he writes rather than ‘how’ he does. He argues content of writing matters more than its form. As a writer, he should promote peace, friendship, and equality and take lessons from history not to repeat them. He agrees that a writer should not be only a chronicler of events, but present history in his novels in a hopeful and innovative way.

The notion of transformation and relativity of migration as a movement is the last significant aspect of literary works of migration to be discussed in the theoretical framework of this paper. Iain Chambers predominantly deals with it in ‘Fiction of

² “Moris Farhi”. Mark Thwaite. 10/08/2005.

<http://www.readysteadybook.com/Article.aspx?page=moris>

Identity' part in his book. He emphasizes the fact that, by way of migration, the world does not have only one centre but many centers as migrants add difference to every place they visit, disturbing the former order which can be called Euro-American norm. The sedentary people of the world, non-migrant people, living in developed countries are now forced to recognize the other and accept that they are not the centre of the world any longer. They have to adapt to the fact that they are also uprooted since they have to reply to the existence of the other after in terms of transformation and movement. Thus, migration could be considered changing the lives and identities of people on both sides since identity is always on the move and it takes shape when a person realizes and meets himself together with the other. Without the other, everyone could easily accept himself/herself as complete, perfect, or normal. If this is called fiction of identity, than migration and the existence of the other ends this fiction and brings more reality to the case. Extending the fictional identity by quoting Nietzsche's insistence on the idea that "there are no facts, only interpretations"³, Chambers reiterates the changeability of human identity and thus of the uncertainty of the accounts and representations of identity in works. He brings us to his idea about the nature of writings on migration:

...movement and migration- from Africa to the Americas, from rural space to urban life, from ex-colonies to metropolitan centres- involves a complex transformation. For, beyond the generalities of 'modernity' or 'capitalism', there is no single frame or cognitive map that unites these experience and histories. This implies that there is no privileged representation of reality, no single tongue or language in which 'truth' can be confidently asserted. Across language, myth and metaphor there lay the interconnections, but they do not automatically lead to a shared recognition or identity. Language, myth and metaphor may be common, but they are also inhabited in different ways. (26-27)

Chambers aims to draw attention to the mutability of migratory experiences and their representation in works. The immense extent of migration throughout the world and its great results in almost every aspect of life makes it really hard to put the whole case in a single frame. Taking Nietzsche's denial of facts but interpretations,

³ Nietzsche, Friedrich Wilhelm, *Notebooks* (Summer 1886 – Fall 1887), http://en.wikiquote.org/wiki/Friedrich_Nietzsche

the whole experience of migration cannot be explained and told in one way or another. Every attempt would be only to display a small aspect of this gigantic movement across the world. This quote makes it more difficult to draw a framework for the migration literature, too. As there are no privileged ways of giving a full and the best account of migration and also the instruments of the literary works such as language, myth, and metaphor, are not entirely reliable to reflect a shared recognition or identity, any debate regarding the nature and main structures of migration literature would be suspended. It seems it is the very character of migration that makes definition of migration literature very hard.

CHAPTER 2

POSTCOLONIAL WRITINGS AND MIGRATION

LITERATURE

The second chapter on postcolonial literature, its roots, and its relation to migration literature is required because almost most of the readings for this paper discuss migrant literary works in terms of postcolonial backgrounds. However, Moris Farhi whose novels are the subject of this paper does not have colonial origins as a Jewish writer born in Turkey. This chapter looks for an answer to the question if fictions of writers without colonial backgrounds can be discussed within the scope of migration literature.

Migration is an old concept, almost as old as human history. It is not only a fact of modern nations but humankind in general throughout history due to changing reasons based on the social, cultural, political and economic circumstances. However, the age we live in can be called the age of migration as it has been an undeniable fact of almost every nation in the world at a large scale due to colonized countries' gaining their independence after the colonizing powers took their hands from their control. Despite the decolonization, many of these countries were not left in good conditions and most of them had to depend on their colonizing powers' guidance, economic power and administrative structure. Therefore, many of the residents of these countries started a still ongoing flow to more developed and economically powerful cities in Europe and America. Although the number of these post-colonial immigrants is considerably high, migration is not composed merely of them. Today, the unstoppable improvement of technology influential in every aspect of contemporary life has made migration and life of migrants better than ever before. Among these migrants are students, writers, refugees, expatriates, asylum seekers, guest workers, exiles, self-exiles and many others, many of whom do not necessarily have colonized backgrounds.

Migration has always been a significant phenomenon of the world due to world wars or regional wars, and the like. However, after the decolonization of formerly

colonized countries, large masses of people have emigrated into developed countries and usually the countries of their colonizing powers. It was mainly underdeveloped health, education services in the weak country and ongoing civil wars which forced many people to emigrate. These migrants had to face new difficulties in terms of finding jobs, integration and keeping their identities in the middle of an unknown world. It is possible to say a large deal of migration literature has been produced by these decolonized migrants and their children. However, migration literature cannot be claimed to have occurred only due to this process. According to Frank,

A vast amount of scholarly literature on the role of migration and exile in literary history has thus been written within the past fifty years or so. Characteristic of this literature, however, is that it deals primarily with colonialism/postcolonialism, which means that migration is regarded as a phenomenon strongly related to people who were formerly colonized, most notably by the British Empire. Postcolonialism is, admittedly, an important element of the overall image of the twentieth century as the age of wandering, but it is, I will argue, not the only context relevant to literature and migration (11).

Today the diversity of backgrounds of migrants has increased more than ever. Among these migrants are students, expatriates, political exiles, academicians, self-exiles, guest workers and the like. The main themes of literature these writers produce are not a postcolonial sense of black and white, master and slave or centre and periphery anymore. Due to changing economic and political systems in the world and also easier travel conditions, migrants do not experience the same difficulties or problems as they did in the past. Therefore, Søren Frank thinks there would arise two problems from the tendency to regard migration more or less exclusively in relation to post colonialism: the first problem is that new developments in the nature and identity of new migrants and their literature written in English cannot be analyzed by way of old postcolonial understanding. The second problem concerns “the literature outside the sphere of postcolonialism and either outside or on the borderliness of the traditional British, French or German contexts” (12). Since all migrant writers in the world are not of colonized origins immigrating to the colonizing countries, the remaining world literature and its analysis would be problematic with a postcolonial handling of migration literature.

Similarly, Moslund argues that the theorizations of Bakhtin and Deleuze have been effective on postcolonial theory and the readings of transcultural hybrid novel. “The study of the literature of the anti-colonial struggle and the emerging national literatures of former colonies gave way to the celebration of migration, border crossing and hybridity as central to the explanation of the post-colonial experience” (9). Moslund attributes that postcolonial studies are seen as almost synonyms with migrational studies to the success and prevalence of the latter. Furthermore, transcultural migration literature now has almost become independent of postcolonial studies and pushed it to the periphery. Moslund explains:

Anti-colonial literature had a legitimate purpose in liberating colonized subjects from their immediate oppressors, but its discourse is regarded as counterproductive in the long run. Anti-colonial discourse is seen not as an assertive discourse, but as a reactive discourse animated by the political anger of the slave against the master (9)

Moslund makes a good conclusion here as he does not deny that at the very beginning postcolonial theory paved the way for transcultural migration literature; however, in time, migration literature has lost some of its connection with reactive discourse and celebrated hybridity and multiplicity due to the new developments of the age and diversity of migrant experiences. Migration literature draws a line between the postcolonialism which mainly deals with the powerful and the subjugated and offers a more productive space of hybridity.

Homi Bhabha is an important name in the discussion of migration and literature in relation with post-colonialism as he is one of the significant figures in post-colonial studies, and has invented some key concepts such as *Third Space* and *hybridity*, both of which will be analyzed in this paper. Bhabha writes scattering and gathering of migrants, exiles, émigrés and refugees inspired him to write his essay ‘Dissemination Time, narrative and the margins of the modern nation’ in his *The Location of Culture* (Routledge Classics, 1994). He explains that the emergence of modern nation in the 19th century concurred with the never ending mass migration within the West, and colonial expansion in the East. According to Bhabha, it was the nation and nationalism that provided a basis for the displacement of communities and kin (139).

However, the sustained mass migration in today's postmodern and postcolonial era makes it hard to evaluate culture, identity or people in the old way:

“For the demography of the new internationalism is the history of postcolonial migration, the narratives of cultural and political diaspora, the major social displacements of peasant and aboriginal communities, the poetics of exile, the grim prose of political and economic refugees. It is in this sense that the boundary becomes the place from which something begins its presencing in a movement not dissimilar to the ambulant, ambivalent articulation of the beyond that I have drawn out: 'Always and ever differently the bridge escorts the lingering and hastening ways of men to and fro, so that they may get to other banks.... The bridge gathers as a passage that crosses (Bhabha 1994, 5)”.

According to Bhabha, postcolonial migration established the ground for today's international community. However, there are no borders anymore because every border overlaps with each other and there is an ever-growing interconnected world of nations, cultures, and communities. This adds to the hybridity of the world as no one can stop this new always-moving nature of the new international society. This fast movement brings a faster adaptation to new changes and identities as it blurs the differences presumed beforehand. Migrants do not end their former lives when they immigrate to a new place, but bring their former cultures and lifestyles with them. Thus, they blend the new culture with their own colors. Formerly, these two cultures were regarded as two distinct spheres like master and slave, yet now migrant creates a different space for its own living. Migration, as a bridge, always serves the need for change and meeting others.

Therefore, according to Bhabha, it is not possible to use the old concepts of homogenous national cultures or the agreed transmission of historical traditions. Neither can one talk about 'organic' ethnic communities. All of these understandings of uniform culture, history, tradition and identity have to be redefined (5). In order to analyze and recognize the new world shaped considerably by these migrants and the newness they have brought to the world, Bhabha underlines the need to “think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences” (1) Bhabha rejects the idea of a uniform concept of historical past for communities and supports an integrated and interlinked picture of histories of the peoples. If one

can achieve to focus on processes rather than initial points of origins, “These in-between spaces provide 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”(1-2). Culture has not stemmed from a singular source but multiple and variable sources, Bhabha argues, as culture has always been hybrid in terms of historicity, one cannot ignore this fact and assume the stability and fixity of origins. Such an understanding of culture is important to the maintenance of changeability and variability of cultural hybridity.

Bhabha argues what migrant status brings along with itself is the questionability of cultural or national identities. Basing his idea of cultural difference on Rene Green’s example of a stairwell to make associations between certain binary oppositions, Bhabha defends that it is movement between different floors of social identity that prevent polarities. “The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white”(4). When migrants exist in a new country, they can have such a function to make relationships within the new society. Their position and function resembles a stairwell since they are not fixed or established parts of society, but form a kind of bridge between the two strata. “This interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (4). Movement or migration can be understood as the facilitator of cultural hybridity which makes the social structure healthier by enabling a free space for the enjoyment of different classes. Bhabha centralizes the importance of change and mutability- triggered by movement or migration- and cultural diversity within modern societies. Hybridity represents a difference within a larger structure or a subject that is found on the edge of an 'in-between' reality (13).

Bhabha discusses the term hybridity within a colonial discourse and explains it as a failure of the colonizer to define the colonized. The colonizer attempts to describe and represent the other in his own way, essentialist. However, the structure of meaning and reference unavoidably turns out an ambivalent process, destroys this representation in which cultural knowledge is customarily fixed, open and uniform. It

is because of the *Third Space*- termed by Bhabha- which occurs when hybridity, a form of liminal or in-between space, enables change and negotiation between the two sides. With the intervention of *Third Space* our understanding of the historical identity of culture is challenged and it is not a homogenous, unifying force, evidenced by the originary past.

Cultural statements are articulated from different points of view of every individual or society. All cultural statements gain its meaning and significance from its own source. Therefore, all interpretations of culture are individual, unique and also contradictory. Culture is about meaning, signification and varied abstract values produced in a natural process. Therefore, Bhabha supports “It is only when we understand that all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation, that we begin to understand why hierarchical claims to the inherent originality or 'purity' of cultures are untenable”(37).

Cultures are always in-progress and cannot be evaluated in separate historical periods. The *Third Space* enables new understandings and conceptualizations of culture and its symbols. The nature of cultural change does not develop in a categorical or strictly classified way. “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 (37)”.

Hybrid identity gains a positive and advantageous position for cultures and societies. When two opposite spaces are assumed, a friction and contradiction are expected to intervene. It is the *Third Space* and hybrid identity that enables concurrence of cultures.

“The hybrid identity is positioned within this third space, as lubricant (Papastergiadis 1997) in the conjunction of cultures. The hybrid’s potential is with their innate knowledge of ‘transculturation’ (Taylor, 1991), their ability to transverse both cultures and to translate, negotiate and mediate affinity and difference within a dynamic of exchange and inclusion. They have encoded within them a counter-hegemonic agency. At the point at which the coloniser presents a normalising,

hegemonic practice, the hybrid strategy opens up a third space of/for rearticulation of negotiation and meaning. (Bhabha 1996)”⁴

Third Space enables a new area for redefinition and questioning of old concepts and opens way for new meanings. Migrants in the modern world can be considered as the creators of this space for new discussions and challenges of old concepts. Bhabha believes that the truest eye may now belong to the migrant’s double vision as Salman Rushdie does in *Midnight’s Children* and *Shame*. According to him, national cultures can no longer be dominant in today’s mixed and highly mobile world as there is “no ‘imagined community’ rooted in a ‘homogeneous empty time’ of modernity and progress” (6). Maybe this new picture of the world changed by migrants can be understood as a separation point between postcolonial understanding of migration literature based on national and homogenous theorizations of culture and identity and migration literature’s new discussion from Homi Bhabha’s perspective based on *hybridity* and the *Third Space*.

Another author who discusses migrant and exile writers related with colonial background is George Lamming, a Caribbean self exile writer in London. He offers cultural assessments and search for identity both on a personal and collective level in his book *The Pleasures of Exile* (1960). As a writer emerged from a colonized island of Barbados, his book is mainly composed of his life and travels in the Caribbean and experiences as a self-exile in England. The book synthesizes the critical themes of colonialism and exile and explores the postcolonial writer’s obsession with colonized migrants and migration politics in addition to cultural hybridity experienced after decolonization process and mass migration to Western countries. Throughout the book, Lamming is busy with decolonizing the West Indian mind from the colonial structure of thinking and awareness. He is also deeply occupied with the relationship between exile and writing, based on a specific culture of the Caribbean.

Lamming puts his subject more clearly in his introduction as he always relates to Shakespeare’s *the Tempest* throughout the book: “My subject is migration of the

⁴ “Hybridity in the Third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand”. Paul Meredith. 7-9 July 1998, <http://lianz.waikato.ac.nz/PAPERS/paul/hybridity.pdf>

West Indian writer, as colonial and exile, from his native kingdom, once inhabited by Caliban to the tempestuous island of Prospero and his language” (13). Resembling his status to Caliban in Shakespeare’s *The Tempest*, Lamming clarifies his way of seeing is predominantly postcolonial while analyzing the Caribbean writer’s adventurous, risky and foggy travel to the challenging and turbulent world of the colonizer. The book, a collection of essays, questions the beliefs and values of imposed colonialism on the native populations, and objects to the belief that European colonization brings civilization to native cultures.

Self-exile writers, according to Lamming, could produce vague and temporary voices and they could hardly stop colonial prejudices against the West Indians (46). Also, they could not turn back because they are afraid to be ignored in the society where they were once authentic and successful writers. Homecoming is not a possibility for exile, according to Lamming, either. Feelings of alienation worsen the case for the Caribbean writer abroad, in England. “Caribbean writer Jan Carew speaks to the alienation that the writer in-exile experiences in *The Fulcrums of Change*, stating, “The Caribbean writer today is a creature balanced between limbo and nothingness, exile abroad and homelessness at home, between the people on one hand and the colonizer on the other” (Hart 21)”⁵.

George Lamming stresses his idea of exile entirely interwoven with colonialism at the end of his book. He maintains being an exile for a colonized person is something permanent. A colonial man has to face exilic conditions and deal with alienation no matter where and when he lives:

“To be colonial is to be in a state of exile. And the exile is always colonial by circumstances: a man colonised by his incestuous love of a past whose glory is not worth our total human suicide; colonised by a popular whoredom of talents whose dividends he knows he does not deserve; colonised by an abstract conscience which must identify its need with another’s distress through a process of affection called

⁵ “Examining Colonialism and Exile in George Lamming’s *In the Castle of My Skin* (1953), *The Emigrants* (1954), and *The Pleasures of Exile* (1960)”. Celeste A. Wheat. *Journal of Colonialism and Colonial History* Volume 10, Number 3, (Winter 2009)
http://muse.jhu.edu.elibrary.fatih.edu.tr/journals/journal_of_colonialism_and_colonial_history/v010/10.3.wheat.html

justice; colonised by the barely liveable acceptance of domestic complaint; colonised, if black in skin, by the agonizing assault of the other's eye whose meanings are based on a way of seeing he vainly tries to alter; and ultimately colonised by some absent vision which, for want of another faith, he hopefully calls for future" (229).

According to Lamming, an exile and a colonial writer have the same conditions. Life becomes more difficult and less liveable when the exile is colonial and even more challenging when the colonial is black in skin. Even a colonial person does not live abroad, he has to suffer from discrimination, prejudices and exclusion in a similar way to an exile. Thus, Lamming's view of exilic experience almost equals to colonial experience.

As to Moris Farhi and his being an exile writer, he was not entirely like a Caribbean writer who had to move across the sea in search of establishing himself as a writer. However, he set out for England to escape from political turmoil and to make his voice heard as a writer. Although Moris Farhi has common experiences as an exile in England such as alienation and solitude, he does not come from a colonial background in Turkey. In terms of homecoming, both Farhi and Lamming believes homecoming is not an answer to the needs and problems of exile writers. At the end of chapter 12 in *Young Turk*, Moris Farhi says living in exile equals 'withering' and warns his protagonist: "Wherever you go, whatever you do, you will find you have stayed here. You'll realize you've never left your soil- neither our country's nor mine. Or if by chance you manage to transplant a limb here and there, your mind will always return..." (Farhi, 416) According to Farhi, living in exile makes it impossible to come back or live abroad happily. These lines are almost a self-confession about exile soul in foreign lands and the unlikelihood of coming back.

In her book *Colonial and Postcolonial Literature, Migrant Metaphors*, Elleke Boehmer summarizes the trend in the identity shift of postcolonial writers from being nationally bonded and rooted to being more displaced and rootless. Thus, she does not argue that migration literature has left its postcolonial roots but postcolonial migrant writers have changed their vision and perspective. She reasons for this change looking at the different circumstances of the post colonial era and those of

post-independence era and literature. Boehmer makes a detailed analysis of today's postcolonial writer:

In the 2000s, the generic postcolonial writer is more likely to be a cultural traveller, or an 'extra-territorial', than a national. Ex-colonial by birth, 'Third World' in cultural interest, cosmopolitan in almost every other way, she or he works within the precincts of the Western metropolis while at the same time retaining thematic and/or political connections with a national, ethnic or regional background (Boehmer 2005, 227).

This description explains the new postcolonial writer in the age of migration as an extra-territorial rather than a national and a cosmopolitan retaining contact with his background. Boehmer reiterates the links between postcolonial literature and today's migration literature:

The emergence of migrant literatures in many cases represents a geographic, cultural and political retreat by writers from the new but ailing nations of the post-colonial world back to the old metropolis. The literatures are a product of that retreat; they are marked by its disillusionments, its turn from the political to the aesthetic as a zone of imaginative transformation (230).

Based on the idea that migrant writers share the old but varied background with the postcolonial writers, Boehmer argues the relationships which were formerly more political or geographical has changed for aesthetic grounds. She suggests the world is not as black and white as the postcolonial writings used to claim; migration literature and migrant writers force it to be a more diverse and blended understanding of the world (228).

Although Boehmer agrees with migration literature's 'oppositional' and 'anti-authoritarian status', she adds it goes well hand in hand with the expectations of western universities since their heterogeneous and multicultural aspects are welcomed. Boehmer claims migration literature owes much of its popularity to these common points; on the other hand, she claims, other migrant writers with more national focus are not appreciated and known as well. According to Boehmer, this stems from the symbolic acceptance of hybridity and cultural openness welcomed in literature but not withheld in other respects such as restrictions on immigration or

economic aid. This brings her to the idea that migration literature could be understood as one written by some privileged/elite migrant writers and defined and canonized by western elites. These works of migration literature has to lack some commitment and sense of belonging, has to be apolitical and more cosmopolitan in order to be well accepted.

In conclusion, Boehmer focuses more on the fictions of migrant writers, largely those of a second generation of diasporic or postcolonial ones, and values their taking the migration literature to a more culturally rich and diverse point. However, she brings up a new dimension to the point in terms of western involvement in the critique, appreciation and promotion of the works of migrants. Migrant fictions are well appreciated as long as they are devoid of loyalties and national or regional affiliations, she believes, otherwise, they do not usually rank high as well in the West.

To recapitulate, the bounds of migration literature to postcolonial literature are agreed on by several authors included in this paper's discussion. The distinction they make is that not all migrant writers have postcolonial backgrounds anymore due to the fast globalization of the world and changing circumstances. In addition, the experiences and productions of migrant writers are not as clear-cut and definite as the postcolonial ones since they are cosmopolitans open to search for meaning in their foreign lands.

CHAPTER 3

MIGRANT AUTHOR

This paper needs to discuss the identity and characteristics of a migrant author and their reflections in his works to have a better insight to Moris Farhi, as a self-exile writer. One of the writers to be discussed in this paper is a Chinese-American poet and novelist, Ha Jin. In his book *Writer as Migrant*, Jin tries to define a migrant writer, his characteristics and features of his works. Therefore, he can contribute to the subject matter of this paper, migration or migrant literature and how Moris Farhi applies some of their features in his novels.

Based on his own experiences and contemplations, Jin considers asking some basic questions before starting to write is essential. The most troublesome question for a migrant writer to ask is ‘as whom does he write?’ since this question also asks about the writer’s sense of personal, cultural or national identity. First viewing himself as a Chinese writer, writing in English in the name of subjugated Chinese, Jin now admits the impossibility and nonsense of undertaking such a role for his nation. The main reason for assuming such a role for the downtrodden people of a writer’s nation seems to be the feeling of guilt and despair due emigrating to the materially privileged West. However, his feelings and attempts may be opposed by the migrant writer’s exploiting the miseries of his people for his personal gains since no one gives such a right of spokespersonship to a writer. However, many migrant or exile writers tend to undertake such a role for their people because their ideas are usually haunted by nostalgia. Although they live in another country, they want to keep writing for their countries. However, due to gaps of time and space, migrant writer’s role could raise doubts undermining his careful construction of relationships with his people. Therefore, it is a fragile position for a migrant writer to undertake such a risky and unsure position. Illustrating Russian novelist Solzhenitsyn and exiled Chinese writer Lin Yutang, Jin does not believe to view himself as a cultural ambassador could work for a migrant writer. In addition to many factors, politics of his time could affect or shape the status of the writer. Still, if a migrant writer aims to remain a cultural interpreter of his nation, he should have a powerful and successful

command of language and literature at the same time by searching for common human values, not nationalist or exotic. “A great novel does not only present a culture but also makes a culture; such a work does not only bring news of the world but also evokes the reader’s empathy and reminds him of his own existential condition”, (17) claims Jin, in an effort to highlight that to be a migrant or exile writer should not be more important than to be a great literary writer. Becoming a cultural spokesman for some people addressing a Western audience, indulging too much in explanations and failing to blend into dramatic context enough make the writer doomed to fail. The migrant writer in a foreign country should also have a natural, realistic and even handed presentation of his own nation and should refrain from benign presentations of his people. Jin adds, “Only literature can penetrate historical, political and linguistic barriers and reach the readership that includes the people of the writer’s native country” (22).

Jin moves on to the migrant literature and its themes and argues that if a writer feels an overwhelming nostalgia- which he thinks unnecessary- a real return to homeland is only possible through a genuine literature. The feeling of nostalgia in many migrant writers could be understood as it stems from the fear of ambiguity about the writers’ past, present and future and it is a feeling usually associated with migrancy. As a counter argument to migrant authors’ feeling haunted by nostalgia, Jin quotes another migrant writer, Salman Rushdie’s words in his novel *Shame*:

“We know the force of gravity, but not its origins; and to explain why we become attached to our birthplaces we pretend that we are trees and speak of roots. Look under your feet. You will not find gnarled growths sprouting through the soles. Roots, I sometimes think, are a conservative myth, designed to keep us in places” (quoted in *Writer as Migrant*, 90).

It surprising and valuable enough to read a migrant writer’s writing these lines as being physically away from one’s ‘home’ is not a very easy obstacle to overcome for everyone. Losing contact with everything familiar to you and striving to stand up in a foreign country could not be claimed to be too easy. Rushdie does not deny its reality; still he argues migrants or writers should not be too much occupied with physical closeness to home. Jin adds that art and literature and their sources are not

bounded by geography, thus a writer should consult his artistic imagination in order to link between people, geographies or cultures. Migrant or exile writers are already overloaded with ‘the uncertainty that comes with freedom, with the bitterness of betrayal, and with the loneliness intensified by confusion and self-doubt, they will have no choice but to find a way to survive...’ (Jin, 24) and the belief of roots could only encumber their life more.

In conclusion, Ha Jin turns back to the question he asks at the beginning of this chapter and argues the first responsibility expected from a writer is to write well. The other social tasks such being a spokesman of his people, trying to keep bonds with home and feeling of betrayal come in the second place. The best and foremost thing a writer should do cannot be saving the world but striving for a personal voice. Adding that the writer should be more than a writer, Jin means the writer should not be just a chronicler of his time but should attempt to shape and color the events in his literary works. Only the text matters for the writer as his success will be determined on the page. Very popular migrant writers could only be remembered with their lasting literary works although they had also written socially responsible works.

Another voice discussing the status and special condition of migrant writer is Salman Rushdie. His *Imaginary Homelands* can be called a postmodernist migrant writer’s manifesto as he comprehensively and sincerely deals with the inner world of migrant writer living far away from his hometown, Bombay. He starts his essay by his recognition of a migrant’s past like a foreign country which is far away and out of reach. What is equally foreign and lost for a migrant is the present. Unable to revive his past and adopt the present circumstances, migrant writer has to live with never ending search for continuity and restoration of the past. Rushdie emphasizes that after a person leaves his hometown, it means he cannot repossess what is lost again and he has to create homelands in his imagination, instead. However, they will not be actual cities or villages but only productions of the mind.

Rushdie’s ideas at the beginning of the *Imaginary Homelands* can be critiqued by earlier discussions suggesting nothing is stable and immutable, even the homeland and home culture are left behind. Everything including the migrant, his hometown

and his people in the past is subjected to change. Therefore, considering the past as unified and whole does not seem very close to reality. Perhaps the imagined homeland is at least as much real as it was understood before physical alienation from homeland. Human mind and his conception of identity, culture and 'home' is very changing and fluid in its essence; therefore, productions of human mind- no matter where he physically is- will be products of a mind, not an unchanging truth.

Rushdie continues with the assessment of India of his memory. India in his memories was just one many versions of India in other people's minds. Nevertheless, his version is still of consequence to him as 'imaginative truth is simultaneously honourable and suspect' (10). Since India before Rushdie's departure and India of his imagination today are equally relative and changing, parallel to Nietzsche denial of facts and acceptance of interpretations. Rushdie admits the helplessness of situation and writes that past is something out of reach for everyone and 'it is part of our common humanity...human beings do not perceive things as a whole...' (12). Rushdie unwillingly accepts that there can be no absolute and concrete knowledge about past. Therefore, migrant writers' products are not supposed to be realistic as it is impossible to have a holistic view of the homeland in the past. This fact about imagination reminds Iain Chambers in his *Migrancy, Culture, Identity* claiming: "There is one way movement in the process of migration despite wavers and oscillation between two places and migrancy "involves a movement in which neither the points of departure nor those of arrival are immutable or certain" (5). It is only natural then for a migrant writer to depend on his imagination and to be satisfied with what it gives about the past. Another solution seems impossible as past is not something to be gained by a closer look.

Rushdie carries on his essay on migrant writers and their literature by asking what else Indian writers can do more than to describe their imagined homelands from a distance. The answer is given in political terms. Rushdie argues that every literature is an ideology because our ideologies affect what we write, so there is no objectivity left in writings. When writers attempt to (re)describe their past, they inevitably change it in their own ways and according to their own perceptions. At this point, Rushdie places writers against politicians and assign them with the task of not

allowing people to forget and pose uncomfortable questions to politicians. Writers should aim to bring a more different perspective than the state's or those in power. They should help readers to get away from the dominant ideology. In conclusion, literature in general, migrant literature in particular should aim to get rid of lies laid by politicians and 'make the world in their own images' (14).

Rushdie agrees with Ha Jin in power of literature's being more significant and valuable than anything else. What makes a literary work worthy is the work's capability of pushing the limits of human intellect, neither a writer's roots nor social tasks on his shoulders. It is boundless and unlimited artistic capacity of a work.

The migrant writer's feeling of guilt is also mentioned by Rushdie as he admits him suspecting if his migration to the west was wrong. He underlines the feeling of guilt and betrayal almost every migrant writer has. These negative feelings add to the loneliness, alienation and oscillation between two different identities. Despite all these negativities and difficulties of migrant writers, they seem more advantageous, for Rushdie, as they can have wider angle and perspective in their writings compared to other non-migrant authors. Migration, making these Indian writers outsiders in a foreign country, also enables them to have a more fertile area to occupy. Considering the fact that migrant writers are outsiders both in their homelands and host countries, they have much more things to say and a good distance from everything. Thus, they can write more productively and easily than those writers living inside their countries. While migration creates an alienation from both places, it also provides migrant writers a necessary distance to realize and recognize more.

Rushdie makes another suggestion for the creative writing on migration. If a migrant writer wants to turn the drawbacks in his position into advantage, he should try to apply a common feature of postmodern novels. In postmodern writing, there is no more an omnipotent writer whose view is entirely same with the narrator, nor a subjective narrator. Instead, both of them exist in the novels to promote infinite possibilities and enrich the work with countless perspectives. Rushdie reiterates:

...Indian writers in these islands, like others who have migrated into the north from the south, are capable writing from a kind of double perspective: because they, we, are at one and the same time insiders and

outsiders in this society. This stereoscopic vision is perhaps what we can offer in place of 'whole sight' (19).

Thanks to this advantageous position of migrant writers, Rushdie appoints migrant writers to get rid of their nostalgically haunted past memories, instead and also employs them to build a new world in the heart of a new one. Living in between two cultures is not enough to make a migrant writing rich. Writers should be more creative and able to mould a new shape out of an old material.

Toward the end of his essay, Rushdie warns the migrant writer against 'ghetto mentality'. He highlights the fact that migrant writers cannot turn their back to the outside world. They should be well equipped and knowledgeable about other people's identities, cultures and peculiarities. In order to make sense for everyone, a migrant writer should sympathize with other identities beyond the community he belongs. This sympathy could be well established by focusing on universal themes shared by everyone on the earth. Rushdie's warning paves the way for the question who the writer is writing for. Rushdie talks for himself and argues it is not about the identity of readers but about communicating ideas in a literary work. Rushdie defends there are no rules necessary to write. He holds a romantic idea that "art is a passion of the mind" and a migrant writer needs no rules but only his inner drives to have freedom and also to push the limits of artistic creation. As this modern age is age of migration, international influence among writers is extremely high. This 'cross-pollination' among the literary people gives migrant writers to choose their inspirers. According to Rushdie, migrant writers are also endowed with the right and freedom to enjoy choosing their parents from a 'polyglot family'. The only trap for them is to feel surrounded by traps or obstacles which do not exist in reality.

To recapitulate, in Rushdie's eyes, a migrant writer is torn between two different worlds. He has only his imagination to reclaim the things lost in his past. However, his imagination is fallible and fragmentary. Despite all the drawbacks, Rushdie maintains that a migrant writer is lucky to have a fragmentary and imperfect imagination like everyone else and the products of his imagination are no less significant than the assumed unchanging truths. Furthermore, a migrant writer should enjoy a wider perspective than other writers thanks to being an outsider. He should

be able to cherish a freedom to choose his inspirers from any country in a globalized world of today. Thus, he has more independence to create art out of passion in his particular way.

Moris Farhi, on the other hand, confesses that he is still haunted by nostalgia for his past. “He still can catch smells of his native land in his dreams, and, when awake, he tries to recapture them by strolling among the cafes of London’s mainly Turkish, Greek and Cypriot-populated Green Lanes.”⁶ However, his fictions cannot be just classified as the products of his obsession with his past. As *Children of the Rainbow* is on the oppressed and displaced Gypsies of Europe, whose desperation must have affected him greatly after he learnt European Gypsies shared the same fate as Jews. On the other hand, *A Designated Man* is a dystopian novel which questions the future of the world and people unless peace and solidarity is aimed in our relationships. In these two novels other than *Young Turk* about Farhi’s experiences and memories in Turkey, Farhi addresses a global reader with his thoughts on multiculturalism, hybridity and world governance. His being an outsider in England must have equipped him with a wider perspective to see the misfortunes of life happening to different communities in different places.

Regarding Rushdie’s idea on roots, Farhi seems not wholly in agreement. Farhi says, in the voice of his thirteenth narrator Prof. Ahmet Proyraz, Farhi says, “You can neither change your roots nor transplant them. So be proud of them. Relish them” (428). Thus, Farhi thinks an exile writer’s task is to remember and be faithful to his roots.

As Moris Farhi is an exile, his position needs a further analysis from this particular perspective. To analyze Farhi’s authorship as an exile and his works, Edward Said’s *Reflections on Exile* will be useful to consult. Palestinian American intellectual Edward Said highlights two obvious effects of exile: sadness and creativity:

“Exiles, émigrés, refugees, and expatriates uprooted from their lands must make do in new surroundings, and the creativity as well as the

⁶ “Turkey: Poetry of “Exile” Moris Farhi Reaches Back in Time”. Maria Eliades. October 7, 2011
<http://www.eurasianet.org/node/64280>

sadness that can be seen in what they do is one of the experiences that has still to find its chroniclers, even though a splendid cohort of writers that includes such different figures as Salman Rushdie and V. S. Naipaul has already opened further the door first tried by Conrad”⁷

Said considers migrants and their literary products are closely related to each other since individual writers are necessarily affected by the new environment and its conditions. Their personalities and works still reflect sadness they experience due to their being in a foreign land and creativity they have to make their voice heard. Therefore, migrant works have to be read in relation to their ‘worldly situation’. Said highlights that migrants employ a special language different, from that of non-migrants, marked by instability and nervousness. In the hands of exile writers like Conrad, Nabokov, Joyce, Ishiguro, language turns out more than language itself but something about experience. Migrant works cannot avoid elaborating their language with worries, exaggeration, and the fear of their deprivations taken for granted by natives (Said, Intro.).

Said argues that “the critical task for the exile is to remain somehow skeptical and always on guard” (Intro.). As a person lacking privacy, an exile should not be a supporter of national or cultural extremities, but make most of his great memory and experience to deal with identity and culture. His memories and experiences should be employed to provide different perspectives rather than sadness. An exile should not get stuck in the past since homecoming is never possible. On the contrary, past should be employed to see and shape the future.

In accordance with Said, George Lamming points to the Caribbean writer’s position in exile:

“This may be the dilemma of the West Indian writer abroad: that he hungers for nourishment from a soil which he (as an ordinary citizen) could not at present endure. The pleasure and the paradox of my own exile is that I belong wherever I am. My role, it seems, has rather to do with time and change than with the geography of circumstances; and yet there is always an acre of ground in the New World which keeps

⁷ Said, Edward W. 2013. *REFLECTIONS ON EXILE and Other Essays*. London: GRANTA. Epub file

growing echoes in my head. I can only hope that these echoes do not die before my work comes to an end” (Lamming 1960, 50).

Lamming considers exile as the product and also the conveyor of his native culture and values. This requires some nourishment from his own soil; however, it is not possible for an exile writer in a foreign land. This situation drops the exile writer into a kind of emptiness or ambiguity. However, Lamming’s own exile is different from other fellow Caribbean writers since he believes he does not belong to a specific geographical region in the world. His experience of exile is related with time and change, and it gains him a whole world to establish bonds with. This passage underlines G. Lamming’s stance toward the task and function of exile writers who, he believes, should avoid an obsession with the past and try to connect themselves with the whole world. Thus, Lamming agrees with Said in exile’s task not to get lost in the past, but to use it as a step to establish bonds with other people and the future.

As an intellectual living in America with Arab roots, Said describes himself in-between two worlds, which has allowed him “to live on both sides and to try to mediate between them” in his *Culture and Imperialism* (Said 1994, xxiii). Exilic condition, belonging to two sides, enables a better stance and equal understanding by providing interests and interpretations of “more than one history and more than one group” (xxvii).

However, Said does not venerate being exile over belonging to one culture because he maintains exile is terrible to experience in contrast to its exaltations in literature or history (Said 2013, ch.17). What makes exile experience a motif of modern culture, according to Said, is that most of the modern Western culture is the product of exiles, refugees or expatriates. Despite the terminal loss it creates, exile is largely the producer of literary and intellectual history of the twentieth century, making a whole genre extraterritorial (ch.17). What makes modern exiles different from those in the past is their scale and weight which is much higher than the past.

Reasoning on the psychology of exile, Said argues exiles can turn into the authorities they escape from since they have nothing secure and exile makes them jealous people with a heightened collective spirit. Exemplifying Zionist Jews, exiling Arab Palestinians into the same conditions Jews suffered in their dispersion from Israel, Said concludes exiles cannot tolerate other exiles along with themselves. They

feel an urgent need to reestablish their lives by way of successful ideologies (ch.17). Actually, Said highlights that exiles want to be, one day, like the ones who turned them into exiles.

In accordance with Said's arguments, Moris Farhi, as a self exile Jewish writer, does not limit his narration with the sorrows of his own community. On the contrary, he focuses on the experiences of Armenians, Gypsies and other displaced people with a touch on Jews, too. He does not aim to describe particularly Jewish suffering but a general group of outsiders and exiles. However, he introduces such a jealous reaction in his exiled characters' attitudes toward members of other nationalities or ethnicities. For example, Branko, in *Children of The Rainbow*, develops a kind of direct hostility toward all European nations apart from Gypsies and accuses all of them of being racist prosecutors against his Gypsy people. He falls in a trap of nationalism which argues Gypsy Holocaust (Porajmos) justifies any kind of hostility against others. Thus, Farhi draws a parallel picture of exile described as jealous by Said.

Said introduces exile's inner world and his obsession with his own fate and hopeless attempts to make satisfying contact with new surroundings. Based on Joseph Conrad's- an exile writer- "Amy Foster" not being one of his best known stories, Said somehow implies being too confined to the problems of exile cannot make a literary work successful. Creating an aesthetic principle out of exile fears and isolation is a must for literary works, which is something, according to Said, Conrad achieved in his other works. To conclude, Said is of the opinion that exile writers unavoidably find themselves writing about their loneliness in an undiscerning society; however, literary works require having aesthetic principles and literary depth.

Another dimension of Said's discussion of exile is non-belonging as a right of exile: "Clutching difference like a weapon to be used with stiffened will, the exile jealously insists on his or her right to refuse to belong" (Ch.17). Said points to that some exile writers benefit the banishment from their societies and use it to promote their artistic creativity. Therefore, most of the time, exile authors are unwilling to compromise with their societies. This is because they want to give force to their

artistic work. They keep overstatement, willfulness, exaggeration as characteristic styles of their language rather than serenity or calmness (Ch.17).

Moris Farhi, as a self exile, has a harsh and criticizing voice against discriminations, racism or exclusion and despidal of Gypsies in European countries or in Turkey. His characters in his three fictions are always in anger and conflict with their societies. He aims peace and calmness for the future in his works, yet his style can be called aggressive, compelling and concerned with loneliness of exiles in uncomprehending societies. His insistence to be away from his homeland can be interpreted as his will not to belong and have a distinct and independent voice. As he explains his continuing exile in the following interview:

"When, in the past, publishers found out that I was of Turkish origin, they kept asking me why I kept writing about other peoples and cultures but not about my own. As it happened I did very much want to write about Turkey, but couldn't. Much as I loved her, I was full of resentment and disillusion. In effect, I was like a spurned lover. I left Turkey - 'tried to escape' would be truer - aged nineteen, in anguish. Basically, I was trying to run away from my family, from real - and to some extent, imagined - antisemitism and from an oppressive political climate where freedom of expression was continuously suppressed - I idolized Nazim Hikmet, one of the greatest poets of the 20th century, who spent many years in prison in Turkey for being a communist. And, I can now admit it; I was, unconsciously, running away from myself. I believed outside Turkey everything would unfurl and I would repair myself and become a different person. Needless to say, the mysterious process of self-repair - if it can ever be achieved - can take place anywhere. One doesn't need to go into exile for that, unless, of course, one's life is threatened. Mine wasn't."⁸

Moris Farhi can be added to the group of exile authors such as Dante and James Joyce who, Edward Said believes, are deliberate exiles not willing to belong. Farhi explains more on his exile condition in the same interview: "As the years passed by, I kept feeding on my resentment in order to suppress the ever-growing guilt of having run away". Said's analysis on the complex psychology of exile writers seem to comply with that of Farhi. Farhi admits he has changed his mind about his country in years and stopped feeding his resentments about Turkey.

⁸ "Moris Farhi". Mark Thwaite. 10/08/2005 <http://www.readysteadybook.com/Article.aspx?page=moris>

Said concludes in 'Reflections on Exile' that the exilic condition is neither optional nor preferential. Exile can enjoy a *contrapuntal* understanding of life and its modern institutions as he is familiar with at least two homes and cultures. This multidimensional comprehension allows a better and healthier analysis of old and new homes. Although this kind of plurality of vision provides a kind of pleasure, exile is never fully content and happy since "Exile is life led outside habitual order. It is nomadic, decentered, contrapuntal; but no sooner does one get accustomed to it than its unsettling force erupts anew" (Ch.17). According to Said, being an exile in terms of having a distance to everything around is a good alternative to evaluate the world; on the other hand, it is also natural and obligatory since there is loss everywhere and in everything. In that sense, almost everyone is exile in this temporary world with nothing stable to stick to. Still, exiles are comparably in a difficult situation as their desertedness and detachment always make them aware of their condition.

CHAPTER 4

MORIS FARHI'S NOVELS AND THEIR RELATION TO MIGRATION LITERATURE

Moris Farhi is a self-exile writer who was born in Turkey with Jewish origins. After his early young days in Turkey and receiving B.A. in Humanities from Robert Academy, he moved to the UK in 1954 and trained at The Royal Academy of Dramatic Art. Graduating in 1956, and a brief career as an actor, he took up writing and settling in London. Since then, he has made his home in London and his educational stay in England has become a permanent one. Throughout all these years, he's written both film and television scripts, still he is best known as a celebrated novelist. From 1997-2000, Moris Farhi was Chair of the International PEN Writer's in Prison Committee and a Vice President of International PEN. Member of the Order of the British Empire awarded him in 2001 for his contributions to literature.

Farhi has written several novels, including *The Pleasure of Your Death* (1972), *The Last of Days* (1983), *Journey through the Wilderness* (1989), *Children of the Rainbow* (1999), *Young Turk* (2004), *A Designated Man* (2009), *Songs From Two Continents Poems* (2011).

Each of his novels shows some varieties in terms of themes, various issues and writer's tone and style. The fourth chapter aims to find and discuss the similarities and parallelisms between three of Farhi's novels and the discussions of migration literature, its themes, roots and migrant author in the previous chapters.

In his career as a migrant writer, Farhi has produced several books, most of which mainly deal with "the other" such as refugees, immigrants, exiles and displaced people and issues such as placelessness, homelessness, social and/ or national identity, migrant identity and the like. Similar to other immigrant or exile writers, Farhi cannot avoid from the self-imposed mission of migrants who have to find a place for their own being in the middle of the two worlds: homeland and host land

since migrants inevitably face the trouble of locating their identities in their 'new homes' after their departure from their roots. In three of his novels, which will be discussed in this paper, Farhi and his protagonists largely touch on the universal issues of rootlessness and search for identity. He attempts to explore general human experiences and condition by examination of the individual situations. As a self-imposed exile writer, he reflects his experiences such as the melancholy of exile, the severe conditions of displacement, and the inescapable feelings of exclusion and worthlessness on his protagonists in his novels. Furthermore, Farhi is not merely engaged with the migrant people of his own community but also includes people excluded from all societies like gypsies. He tries to write even-handedly about and for all citizens of the globe that have had to face exclusion from a group or a community.

IV.I. CHILDREN OF THE RAINBOW

Moris Farhi dedicates his 1999 book, *Children of the Rainbow*, to "a great nation", the Romanis/Gypsies. Employing fiction, mythology, and fact together, this novel looks into the Holocaust's effect on East and Central European Gypsies. It is possible to say that Moris chose gypsies as his object of study because any reader can understand or remember witnessing the exclusion, humiliation and alienation of gypsies in daily life. Gypsies are one of the most unfortunate peoples who have been rejected by all other nations including even the suppressed and subjugated ones. Therefore, according to the novel, they represent the common guilt of humanity and any reader can sympathize with the narrator's position, an outsider who explores the isolated and disfavored but still taken for granted lives of gypsies. It is inevitable to realize and accept the tragic histories of gypsies in the hands of 'civilized' men because every reader is a part of civilization and suppression of gypsies is still a part of contemporary world. According to the novel, no nation tries to stop this tragedy as gypsies are considered as 'the other of others'. As Moris believes they are a great nation and their sophisticated culture and traditions are taken for granted due to their exclusion from established societies, he overtly praises and honors gypsies giving detailed accounts of their traditions and their bond with nature throughout the novel.

The novel almost suggests that everything was better when Romanis were free and powerful and it was before the modern times in which there was no peace and logic anymore. Thus the novel criticizes modernity and Western style of world order. According to the narrator, modern men have exploited the world despite the existence of nature, animals and Gypsies who cannot live without nature, and pulled them away from cities and societies. The novel stresses Western nations exclude Gypsies from societies on the grounds that they are asocials and lead a physical and simple life in nature disregarding law and order of settled societies. The novel also emphasizes Gypsies are still considered as pariahs and Porajmos (the Gypsy Holocaust) is still denied by many nations since prejudices against them are still prevalent in many countries. Farhi also blames the Jewish community in *Children of Rainbow*, for confining Holocaust with Jewish history although it also happened to Gypsies in Porajmos and has continued throughout history by the involvement of all resident and established societies in this mass destruction.

Throughout the novel, Farhi heavily condemns the European agenda of hatred and death against Gypsies and all other indigenous cultures. The author-narrator argues that, like all other old cultures, Gypsies have been systematically pressed by the wheels of Western civilization. According to the novel, greed and national interests of the developing or warring nations have destroyed the delicacy of the old civilizations. Some of these civilizations had to yield to Western pressure and change their lifestyles into capitalism. Some others, like Gypsies, are banished from societies because they are considered ‘non-humans’ and do not have the right to claim rights (Farhi, 63). Below are the main themes discussed in the novel regarding the displaced people and their struggle with identity crisis:

IV.I.I Importance of Roots and National Identity

In order to survive as a nation, not to lose their soul and not to disappear from the world scene for ever, the author-narrator advise the Gypsies not to change, cling to their customs; or else, they would just be psychologically dead. In fact, Moris considers the best way for an outsider is to find, remember and cling to his roots in a world that is ready to sweep anything that goes against its rule ordering homogenous dominance over all other heterogeneities.

The protagonist of Farhi's *Children of the Rainbow* is Benedict whose original Gypsy name is Branko, who was born in Auschwitz, smuggled alive out of the concentration camp, and adopted by foster parents, receives a prophecy to find the Gypsy Bible, which will bring his persecuted people together and lead them to mysterious Gypsy homeland, Romanestan. He leads a troubled life both in his familial and social life due to his questions and doubts about his identity.

“Branko, in whom the concentration camp survives as an almost aboriginal and incomprehensible memory, grows up in Switzerland. His boyhood will, his lifelong, be characterised in his mind by his experience of regular ECT treatment from the orphanage authorities. Hitler's Germany branded gypsies with a black star, for asocials; Swiss society agreed and sought to vanquish the tendency with efficient technological equipment”⁹

Although Branko receives a good rank in the Swiss army and marries a beautiful wife, his identity crisis always haunts him. He starts to remember his childhood memories full of insults by Gadjes (non-Gypsies) attacking him with rude remarks on his family and roots in a place like sanatorium. He is told that all of the tortures are to purify him and his nation as Gadjes do not classify Gypsies as humans. Gadje torturers tell him being a human equals to having roots and a nation. However, Benedict has neither a family nor his people because they are killed in concentration camps. Thus, he feels a complete alienation, loneliness and inferiority complex like most other displaced identities. Gypsy identity is presented as deviant and obliged to be converted as well as rehabilitated in order to be “acceptable” members of society. The narrator explains that the European perspective believes Gypsies are biologically guilty; therefore, they do not deserve to live (Farhi, 382).

According to the novel, most of the gypsy children like Benedict have two choices: either to accept the Gadjes' rules or assimilation. The ones who accept assimilation have to face refusal and accusations of betrayal or being a traitor. Benedict realizes that all settled societies have detested Gypsies in all parts of the

⁹ “The hero branded with a black star”. Paul Binding. 20 June 1999

<http://www.independent.co.uk/arts-entertainment/books-the-hero-branded-with-a-black-star-1101299.html>

world. The Gypsy identity is the absolute 'other', eternal rabbles, inhuman creatures; in fact, they are 'the other' of all 'others'. Gypsies have been discriminated due to their skin colors, different customs and unusual beliefs celebrating life.

As a result of all these differences, gypsy identity has been expelled from the residential lands of Gadjes and they have inevitably become 'children of the rainbow'. The close-knit gypsy lifestyle in harmony with nature could not be understood and thus refrained by Gadjes throughout history. Lack of mutual understanding among nations has made the gypsy identity non-existent, so they have to exist without recognition. The only option before the gypsy identity is to leave their own customs and traditions and submit themselves to the order of Gadjes. At this point, as an answer to the discussion on integration or assimilation, Moris Farhi or the narrator suggests his utopian idea of world governance which asks for the co-existence of various races, religions, languages without sacrificing their identities; in fact, he proposes a world full of unique colors, identities and beliefs- which cannot be anything but a paradise. He argues that the world cannot go on in this way shedding blood on the grounds that gypsies do not belong to human race and that white Westerners are hierarchically better than others with a right to rule them.

Another solution for Gypsies could be to have a historical homeland, Romanestan; an imaginative place Gypsies have been creating within their hearts for ages, but it does not exist in reality. The idea of a fixed and ancient homeland for Gypsies as a way to rescue them from the assaults of Gadjes again underlines their desperation to have a place in the hostile world denying their identities. Farhi lays a foundation for the establishment of a national identity, homeland. Although Gypsies are not Jews waiting for the Promised Land, every nation must have a particular place to live separated from other countries (Farhi, 81). It shows the significance of territory for the founding of a national country and identity.

No matter what solutions the narrator offers, all the gypsy characters feel throughout the novel that there is no place for gypsy identity in the current world where the only ruler is the white man with pure blood and eternal supremacy. Neither

assimilation nor integration is the answer for the existence of gypsy identity; invisibleness seems to be the only remaining way for them to survive, not to be eradicated. Seeing this dead end, they decide to start a war of existence and struggle for their communities. They believe they could achieve this war by means of a hero to complete the holy book Hegira and to find the imaginary Gypsy land Romanestan. Otherwise, no Gypsy soul would be at rest and lead an honorable life.

IV.I.II The Protagonist and The Identity Conflict

After learning he is the chosen leader for his nation, Benedict feels the need to learn about his nation and origins. It is a shameful feeling of defeat not to know about his roots. To feel a certain kind of belonging again, he started a search for his real name and family. In his search for his past, he has to struggle with his tortured brain and memory and seek for what is left behind of his past. It is because he was subjected to beatings, painful tortures and electric shock when he was a child for aims such as ‘treatment’ or ‘theraphy’.

Benedict, now Branko or vice versa, has to have heroic features as he has abandoned his wife and job to devote himself to save his people and to establish a free country. However, after his search for his family, what overwhelms him is the feeling of desertedness, helplessness and self-hatred as he belongs to no parents, no family, no nation and no homeland. He cannot help falling short of ideals, expectations or sons and daughters which will make him a real hero for his people. That’s why, he starts to pursue a kind of trace of his parents, a heroic word uttered by a Gypsy, a witness of events or anything that can help him to create his own past, fill the void inside and gain him either real or imagined identity. Although it will be an identity without a reality in itself, it will have a purpose, prove ethical superiority of the subjugated over the high-handed and show “it is better to be a Gypsy than a Gadge” (Farhi, 199). Therefore, he sticks to the idea of finding a link with his origins because it will help him draw a certain line between the two identities. He starts to believe that his real identity is Gypsy, better, heroic and tailored despite his years spent without remembering it. All the way through his identity crisis, it occurs that identity is not a matter of choice or preference. He often finds himself in between

two identities and it becomes something very shameful and disturbing for him, something to be cured (Farhi, 191).

Another character going through identity crisis is Dr. Kalderon who confesses that he has described himself as a European and as an intellectual before the Holocaust but he is more pleased to describe himself as a Jewish now. He argues that it is a blessing for anyone to know who he is as it makes him unique. Here both the doctor and Branko fall in a vicious circle of finding, choosing or losing their identities. They shape the concept of identity by the help of a contrast or assault which clarifies their mind about the two different identities. For instance, Branko feels comfortable in his years as Gadje before his revelation but now he feels he should choose to be a Gypsy but he is not sure if that identity could provide him enough sources to feel better, honest and right. Similarly, Dr Kalderon, has no reason to define himself as Jewish before the Holocaust and it is comfortable enough to be an intellectual in a Western country. Thus, Farhi underlines a sociological fact that individuals are not inherently conscious about their identities unless their individual or national character is cornered on racial, cultural or religious grounds.

When Branko spends too much time with his new people and lifestyle, he becomes overwhelmed with his new identity and needs to be alone in order to settle his mind. He confesses that he tries to love his nation although he feels ashamed, offended and alienated by his people because of their backwardness and anti-social customs (Farhi, 307). An ambiguity always surrounds his displaced condition dwelling on the borders of two identities but never certain about either of them- an uneasiness and oscillation between two contradictory or complementary realms. Despite its futility, Branko keeps seeking salvation to find an identity which will “cast a shade on his body and render him complete” (Farhi, 199).

Benedict makes his mind and decides to leave all artificialities behind starting with his name after the great meeting with his nation and comrades; however, he cannot stop feeling a ‘miserable marginal’ who is not ready to leave his former Gadje skin and its false paradise behind even after he learns Gadje crimes against his own nation. He recognizes that he cannot simply adopt ethnocentric, racist or nationalistic banal dogmas although they seem to be the only source where a

marginal can find a soul and identity for himself. It is because his new identity has not gained a form and body yet; it is only a romantic image looking at a dream. Towards the end of the novel, Branko concludes that his former life was a comfortable one, meaningless but comfortable and he had music, a job and a wife. However, now he has sacrificed them all for a book, a nation and a Gypsy woman, all of which have to leave him alone one day (Farhi, 407).

Throughout his *Children of the Rainbow*, Moris Farhi wants to emphasize the cruelties of civilization throughout history committed against valuable, old but vulnerable peoples like Gypsies that have peculiarities, differences and divergences from mainstream powerful nations. With all beauties, delicacies and intricacies, Gypsy identity and culture deserves much attention and care as it has lots to give and enrich the current violent, aggressive and senseless nations of the earth. Gypsies have scattered all around the world and most of them have been subjugated; Gypsy individuals have suffered a lot in these crimes against them. One of the most devastating result is they cannot live with their identities as naturally as other people. Having no land, no holy book and no name make identity issue for displaced people even worse. Farhi, as a migrant writer away from his hometown, deals with the loneliness, isolation, identity crises and never ending search for identity in Gypsy lives.

Although the novel is a fiction full of myths, traditional knowledge of gypsies and excerpts from Branko's holy book, it has ethical and factual grounds. Farhi writes with a humane enthusiasm and clear eyes of an exile about cultural and ethnic tensions imposed on Gypsies, outsiders of modern societies. He focuses on identity crisis of ousted people with no place to belong. Ambiguities of identity among members of exiles are given with an emotional intensity. As an exile writer in a foreign land, he depicts the personal and communal sufferings of other exiles suppressed and excluded in a worse way.

IV.II YOUNG TURK

Young Turk is Moris Farhi's latest novel published in 2004 in which he portrays a complicated picture of Anatolia in culture, races, and beliefs just before, during, and

after World War II. There are 13 different main characters and their coming of age stories linked to each other accounting for different aspects of the Turkish history as well as their transition to adulthood in particular relation to the case of minorities. The leading characters are composed of males and females from different backgrounds, beliefs and nations, so the novel gives a rich picture of a particular moment in history and the perpetual ambitions of the young, all of whom are in a zealous effort either to find or establish their identities in a dangerous and politicized atmosphere of Turkish society. The perspectives of characters while telling their stories portray the relativity of events according to their ethnic and religious identity.

Young Turk can also be called a 'Bildungsroman' of thirteen widely divergent characters trying to 'exist' in a mixed and multicultural country going through different political conditions in the 1940's and 50's. Neither of the young friends involved in these coming of age stories belong to only one identity; they live at the cross sections having relationships with many other children or young people from different backgrounds. Although most of them do not belong to the dominant Turkish identity, they welcome it as something above their national or religious identities and believe being a Turk means being equal. Some predominant themes in the novel are as follows:

IV.II.I Ethnic Minorities and Fluid Identities in Turkey

Moris Farhi lists numerous minority groups of ethnicity and faith throughout the novel. However, he mostly deals with Jewish and Armenian identity as they outnumber other minorities and Farhi is of Jewish background. The first protagonist is Tubby Rifat who learns his ethnic and religious identity on the streets playing with children from different backgrounds. Rifat's family is openly accused of being Donme Jews (people seemingly converted to Islam but still practice Jewish religion in private) by children playing in the streets. Their identity is easily understood by everyone because of their overt criticism of the Jewish and anti-semitic attitude toward Jewish community in order to disguise their former Jewish identity. These converts are so determined to hide their former identities that they openly reject any connection with their Jewish roots. Despite all these facts, Rifat is still proud of being a real Muslim now as Ataturk believes all members of Turkish Republic are

equal. The first short story on Rifat makes it clear that awareness of identity such as gender, group, age, nation and beliefs is quite high in Turkey on the eve of World War II.

In a polarized political environment due to heightening of Nazi Germany, Turkish culture gains a mission to house any number of races and religions. “These exchanges point to the fluid boundaries between religions that have flourished throughout Turkish history; *Young Turk* gives voice to this polyphony in a kind of carnivalesque atmosphere.”¹⁰ Farhi highly appreciates Ottoman policy of tolerating different ethnicities and Ataturk’s inclusive approach to minorities providing accommodation during the war times.

The disadvantageous status of Gypsy identity in the society is also discussed in this novel, too; however, it is at a much less extent than the discussion in *Children of Rainbow*. Again, Gypsies have an inferior position in society and they are mostly associated with not very praiseworthy jobs like doing magic. They are again considered awkward looking, dirty and marginal people. The sedentary people do not have high thoughts of them, so they cannot find jobs very easily. Historical prejudices prevent them from being accepted into the society. All of the child protagonists in the novel who come from different backgrounds and belong to different identities share one thing in common: forbidden to be friends with Gypsies.

Moses is another young boy who has Jewish parents that are kind enough to care for an Armenian housekeeper by giving her a well-paid job as a nanny because Armenians are one of those nations like Jews who have suffered so much throughout history. The minorities in Turkey care for their close and neighbor identities as they can empathize with them better than the majority. Inequality was one of the top list issues of debate in the new Republic as Ataturk’s successors were not successful or eager to follow his inclusive policy and approach. Therefore, some offensive implementations occur as minorities are obliged to have Turkish names next to their original names, which aim to encourage the identity of Turkish citizenship. Although

¹⁰ Turkish Delights”. Michael Greenstein. 14 March. 2014.
<http://www.booksincanada.com/article_view.asp?id=4513>

Turkish identity is welcomed as upper-identity by minorities, such compelling executions hurt their trust in social unity.

In the novel, Turkey was almost the only place in the aftermath of World War I safe from the atrocities against Jewish people. Farhi argues that Jewish and all other minorities felt safe and equal to the rest of the society particularly during Atatürk's ruling; however, after his death, his policies and principles were not followed well. Profiling and denouncement were common against Jewish and other non-Muslim communities in the new Turkish Republic as they were called 'half-citizens', 'half-Turks' 'problematic elements', 'fake citizens' and it became a standard and normal terminology in the society (128). They could be easily attacked by some Turkish nationalists accusing them of being 'vampires of the nation' in their daily lives (160).

Minorities are at best considered as 'the guests in the country' and at worst 'the others' (Farhi, 128). The formerly welcoming and all inclusive Ottoman policy of minorities start to leave its place to a new movement named Kemalism supported by reactionaries, fascists and xenophobes. Kemalism, in fact, is the ideas and principles of Mustafa Kemal Atatürk, the founder of Turkey, but for Farhi it was changed after his death. Farhi argues that Kemalism actually means to build a nation, social justice, freedom of worship and freedom for everyone as well as equality for women. It means to provide health insurance, education, welfare and happiness for everyone regardless of their ethnicities or religions. It is against all kinds of singularism, elitism or discrimination like Turkification; instead, it embraces pluralism.

Almost all main characters are appreciative of Ottoman efforts to rescue Jewish from the tortures in Europe and they are willing to associate their roots with this Ottoman past. Bilal starts his story particularly with his roots and respects both stories about his origins. He admits whenever his father finds himself less concerned with their Jewish roots, he feels comfortable to say that they are a hybrid family and hybridity is something to be thankful as hybrid people are rarely possessed by oversensitivity and paranoia or even madness like 'pure-blooded' people (Farhi, 147). Farhi reiterates his opposition to ethnocentrism and partisanship and favors hybridism and pluralism.

Yusuf, the protagonist of sixth story, is portrayed as a lonely Odysseus, courageous enough to take the journey without the attendance of his parents. It is a courageous act the world turned into an insecure place offering nowhere to escape from the atrocities of warring nations. People are not enjoying their lives and doubt they will ever be able to laugh and be happy again. Yusuf, like all other protagonists, tries to build his character and gain his identity in the aftermath of the WWII trying to be stronger and more capable of dealing with unhappiness. His destination, Marceilles, is a new start for him to conclude his rite of passage and become a praiseworthy adult. Another displaced character underlines the difficulties of existence and maintenance of identity if one is a member of an excluded community without a homeland.

IV.II.II Pluralism & All the Colors of the Rainbow

This is a very widespread theme felt throughout the novel particularly exemplified by some characters. One of them is Mustafa, a young man who spent his adult years in a multinational and multicultural dormitory at a high school composed of young boys from numerous ethnic people in Ottoman times. Mustafa believes this is why they become more powerful and close-knit than those in other dorm rooms. These 24 boys represent all the elements composing a demographic mixture of Turkey at that time. Mustafa boasts about the failure of the efforts as the boys realize they have to unite and ‘transform’ in order to protect themselves against other rooms. At this point, Moris argues that Ataturk’s vision to unite all ethnicities in Turkey is the best solution not only for this small dormitory room but also for the entire country and the world. Turkey is presented as a melting pot which is enriched by the contributions of diverse ethnic groups.

Farhi openly celebrates pluralism for this small representative hybrid group and it is pluralism that could amalgamate one another throughout their lives. Furthermore, pluralism is considered as a great contribution of Ottomans to the world civilization versus Western eagerness for wars and conflict. Under the *millet system*, Jewish were treated as a community on the basis of religion alongside the other *millets*. A prototype of Ottoman multinational community is created as a model that will prove

the inevitable failure of chauvinist policies and imposition of singularist unity against pluralism which tolerates diversity of racial, religious, ethnic or cultural groups.

Farhi or the narrator maintains if countries reject pluralism, people lose their capacity of changing and a healthy existence due to endogamy. It is claimed that Turkey can become a greater country only through a multinational policy. According to the eighth narrator Mustafa, these students will prove diverse races and religions will create a system of mutual respect and “the world nation” in which every individual is equal and free. The success achieved at a small scale would make it possible at a large scale. It is believed that the project will be successful because pluralism is always successful.

IV.II.III Authorial Self-Exile and Guilt As a Consequence of Migration

The conditions mentioned above bring the novel to a gloomy conclusion both for the novel and the narrators’ lives in Turkey. The last two chapters of *Young Turk* offer some autobiographical elements that are closely related to Farhi’s story before he moves to Britain. The tenth narrator Zeki and his thoughts, hesitations and frustrations before he leaves Turkey resemble those of the author considerably. Being a self-exile academician and writer in Britain may open doors to not only new opportunities but also questions and problems as Zeki is a Jew by religion, Turk by nationality but believes he can go on writing and producing in Britain. Being an exile, leaving Turkey to escape from the difficulties like imprisonment embraces not only the possibility for a new start but also a risk for death of his soul. Turkey is his country where his roots are laid, and no one can be fertile without roots and soil. No writer can establish his identity lacking homeland feeding him with traditions, peoples, seeds and rains. Self-exile equals to death for the narrator and/or the author, a spiritual death in a safe part of the world but away from his roots.

In the last chapter “He Who Returns Never Left”, the aftermath of migration and its consequences are discussed. The narrator David confesses how living in Britain has made his character milder and not strong enough to fight with violence, war and conflicts (395). The narrator compares post-war Britain where people do not stand on ways of other or show extreme hatred or love in public to a chauvinist and

confrontational Turkey. He elaborates on his emotional state and approach in between two countries. He is afraid of losing his values and valuable friends. He is also afraid of fear shaping his life. In this apparent personal narrative, Farhi deals with painful and clearly personal questions of exile, identity, and intellectual duty.

Another approach to exile is also offered in the last chapter; a writer can also be an exile in his own country when he is forbidden to speak or write his words. However, in order to keep writing for himself and his country, Davut prefers a veiled treachery of England to a full front confrontational Turkey. It is a great dilemma both for the narrator and the author. Davut feels guilty because he is not forced to exile but prefers it due to the risk of suffering. Self-imposed exile almost equals to betrayal and stop fighting for your country. The narrator feels deep inside he belongs to Turkey and will fade away in a foreign soil; also, the possibility of his liking Britain frightens him. His guilt becomes greater when he admits that he leaves his country not to be imprisoned. On the other hand, Davut's girlfriend express the curse for exiles will not miss him and no matter where he goes, whatever he does, he will never forget he has left his soul in his homeland. Even if an exile writer may achieve to plant some trees, his mind will always turn back to his roots. The title of the 12th chapter is "He Who Returns Never Left" which can be interpreted as a confession of the author and his never forgetting the past.

Farhi ends his book with several advices: First of all, people should not believe in superiorities of some cultures or civilizations and should abandon all these paranoia which affect a large part of Europe and America. Every one of us should appreciate the uniqueness and individuality of every culture, civilization and literature. Furthermore, people should know that one cannot change his roots, nor can he drag them to another country with him. Therefore, he should be proud of his roots and pay special attention to them. To recapitulate, Farhi reflects a great deal on the long, suffering journey of the misplaced and migrant people of minority communities in *Young Turk*.

IV.III A DESIGNATED MAN

Moris Farhi's latest book, *A Designated Man* published in 2009 is a dystopian novel with structures of fable in which a nation, Skenderians, live on an isolated island away from Europe and 'civilized' nations which excludes Skenderians and accuse them of being primitives incapable of being a nation. The modern realities of global oppression, "where governments abandon certain regions like parents who desert their children", are ever-present"¹¹ . Throughout the novel, Moris Farhi challenges the widely accepted Western notions of national pride and honor against which he promotes individual identity and its fulfillment.

"In *A Designated Man*, set on the fictitious island of Skender, Moris Farhi gives us a darker, starker version of the same struggle we saw in his last novel, *Young Turk*; again, a multi-ethnic society is in distress."¹² The island people used to live peacefully under the rule of Ottomans. After the decrease of Ottoman rule on the island, the governance of the island passes from one war lord to another, so the island plunges in the darkness of Middle Ages. After Ottomans leave the island, war lords, out of their nature, come to protect and poison them with their concept of "honor", now called "The Law" on the island. According to these new teachings introduced to the island people, nothing can be more desirable to die than for the sake of honor. They indoctrinate the islanders to praise the beliefs ordering people to keep blood feuds forever. When a feud kills all the men in a family, a woman may be 'designated' to take their place. The women forsake her children until the family's honor is regained. Osip's mother is one of these designated men, that's why, Osip has had to leave the island. When he returns as an army doctor to his homeland seeking refuge from war, he only finds the island in a worse conflict. One of the six narrators and Farhi's hero Xenos defend that honor is the most widespread and destructive excuse used in ethnic conflicts, religious disagreements, national wars or

¹¹ "Designated Man, By Moris Farhi". Alev Adil.. 20 May, 2009. <<http://www.independent.co.uk/arts-entertainment/books/reviews/a-designated-man-by-moris-farhi-1687689.html>>

¹² "A Designated Man by Moris Farhi". Maureen Freely. March, 2009. <<http://jewishquarterly.org/2009/12/a-designated-man/>>

blood revenges in Europe like the ones on the island. It has always been used as a tool to kill millions of people throughout history; that's why; it should be abandoned and trivialized so that no high ideals or sublime purposes should justify death. Some outstanding motifs and themes are as follows:

IV.III.I Always a Stranger, Impossible Homecoming

Similar to the previous novel, Moris Farhi employs a hero with a similar background to his own. Xenos, leaves the island due to the blood feuds just as Farhi who leaves Turkey because of the chaotic political and social conditions of his time. Both the narrator and the author spend some time in Europe hoped to be more enlightened and civilized than their homelands. Migration to Europe seems to upset both and throws them into an endless search for a place which can accommodate their new identities.

The protagonist Xenos, meaning stranger, leaves the island many years ago because of blood revenges. Because of these blood feuds, his mother refuses to care of him and follows the law of honor. Grown without valuable and deep connections of his mother and homeland, he lives in an unending process of identity search. He never feels himself complete and content. He has been a stranger in his exile years in Europe and he is not welcome to his homeland now. Due to his altered life and years spent in exile, he is no more a full member of the island. Therefore, Xenos keeps questioning his identity even after he comes back to the island that he assumes to be his melting pot with his fellow islanders. He complains about his long years away from his island and wishes the fate to allow him to settle down after long years he spent in Europe fighting in Peoples' War. The novel describes Europe facing ethnic cleansing under the command of immoral politicians.

Xenos, with his name and destiny, implies the fact that a person who leaves his hometown has to experience estrangement until the end of his life no matter where he lives, either in the homeland or the host land. Xenos cannot fully adapt himself to the conditions on the island until the end of the novel and leads an isolated life away from the others. He has to alienate himself not to interfere with others' lives or allow them to interfere with his own. Even though he is physically close to his people, he

cannot claim the old attachments and adoption from the island people. It is because Xenos has departed from the island, abandoned his roots both in time and space and has been introduced to a new way of life in Europe.

Xenos's story represents Farhi's and his imagination of the homecoming. Farhi draws a character of his own, spending long years of migrant life in Europe. Farhi is suspicious of his impossible homecoming and its results. He is not sure of possible changes his arrival will bring to his life and his homeland. Similarly, Xenos deals with numerous uncertainties, difficulties and antagonism in his homeland. Neither place offers peace and absolute rest for the nomad as the place and people left behind are not the same he imagines finding. 'He is after paradise and returns to an island which needs and seeks a paradise, too' (Farhi, 6). Xenos endures a difficult life on foreign soil trying to keep safe by walling up then he returns hoping to find a new island without blood feuds and to die in his homeland, not in a foreign place. He wants to start a new life in an old and meaningful place without hurting or getting hurt. Skender is the place of homecoming and Xenos feels he has nowhere else to return; therefore, he is ready to accept to lead an invisible life for fear that he should be expelled from his hometown again. Describing himself as a migrant bird changing places to nest, Xenos achieves the seemingly impossible homecoming and asks for more: will his destiny let him to end his journey in his hometown? He tries to create a homeland in his mind with his family bonds and a new life, but he does not trust his mind as his memory idealizes his past to lessen his miseries. At times, he always questions his decision to come back home and can never answer satisfactorily especially when the horrendous memories arise regarding his father's death trying to save him and his mother's disregard of him.

Thus, Farhi visions a migrant's never successful homecoming in the novel and asserts that after departure, homeland is not a haven anymore. Life of migrants and their search for past and present identity is a challenging and life-long process. As in the case of Xenos, finding peace in the aftermath of coming is never assured. As a migrant writer, Farhi can be considered to foresee his return and its possible outcomes.

IV.III.II Migrant's Seek for a Refuge

Farhi employs a protagonist against old traditions that damage humane bonds and the kindness inside human beings as Farhi defends that love and life are the most important values concurrent with human nature. He wages a war against all cultures, religions and traditions ordering people to kill since human nature that is inherently kind shows the correct path. Those going against their nature have difficulty and die at the end. As an exile Turkish-born Jew living in England, Farhi wants to create a peaceful world, in his novels, where all outsiders can feel at home and attach a meaning to their lives. War and conflict is the biggest enemy of everyone particularly exiles who feel deeply isolated and placeless in the world. Clash of sedentary people make migrant lives more difficult as conflicts underline differences and fuel hostilities among people.

Farhi exaggerates evilness of the antagonist Toma versus kindness of Xenos to the extent that he, as the author, hates deaths, wars, patriarchal frenzy and endless repetition of historical mistakes caused by unjust, barbaric and violent war lords in the real world. Toma is the chief executor of the Law, indoctrinates people and promotes the bloodshed on the island. His thirst for violence and bloodshed is related to his being castrated. For Farhi, violence and aggression is closely related to castration and sexual inability; in other words, those who start wars and promote inequalities and conflicts are those who lack natural beauties and sexual satisfaction. Therefore, Toma's defending violent and primitive customs is attributed to his old age and infertility. Toma is almost entirely evil and hates strangers because they are 'the others', dangerous provocateurs bringing their new thoughts and customs to the island. Therefore, Toma becomes the relentless enemy of Xenos throughout the novel representing wars, traditions and order versus peace, innovations and the individual.

Farhi upholds that the most essential right for man is to be whatever he desires to be and to choose the most meaningful lifestyle for him. Keeping law and order despite the existence of these rights is a crime against humanity. In *A Designated Man*, Europe and America are condemned for their use of national interests, imperial desires, military actions and national honor to wage war and start bloodshed. "Farhi

writes of what he has long wished for humankind: that we should settle disputes without violence and ‘rejoice in the plurality of people as we rejoice in the infinite multiplicity of nature. Xenos personifies Farhi’s philosophy in a novel that, for all its spiritual finesse, reads like a great adventure in which happiness may dim, but wistful hope prevails.’¹³

Moris Farhi believes authorship is a challenge to the established world order based on wars and bloodshed. A writer must state that the destruction of lives and cultures and the pursuit of power are evil and he must oppose everything that excludes "the other". Writer must act as an historian with a hope to change the evil order of the world."¹⁴ Accordingly, the novel argues fundamentalism should be refrained and people should make themselves free. Keeping order despite the welfare of individuals is shameful. As an exile who tries to hold on to life, Moris Farhi highlights a desire for a peaceful life for everyone, so he employs an exaggerated and harsh tone against the sources of evil, conflicts and wars.

¹³ “Review: A Designated Man”. Madeleine Kingsley. 23 April, 2009.
<http://www.thejc.com/arts/books/13964/review-a-designated-man>

¹⁴ “Moris Farhi”. Mark Thwaite. 10 Aug, 2005.
<http://www.readysteadybook.com/Article.aspx?page=moris>

V. CONCLUSION

This paper studies theoretical grounds and common themes of migration literature, a migrant writer's characteristics and functions, and the relation of postcolonial writings to migration literature. This study aims to find traces between these theoretical parts and Moris Farhi's three novels, *Children of The Rainbow*, *Young Turk*, and *A Designated Man*.

In the first chapter, definition and characteristics of migration literature are discussed including Soren Frank, Sten Pultz Moslund, Iain Chambers, and Paul White's explanations and theorizations on the subject. According to Frank, migration literature is a more correct and inclusive term than migrant literature since migration literature is not necessarily based on the experiences of migrant writers. Furthermore, works of migration literature have to show some common properties and this genre should require some thematic and stylistic categories to have a more precise definition of the concept of migration. According to Moslund, hybridity should be a distinguishing feature of migration literature and a distinction should be made between multicultural and transcultural migration literature. Iain Chambers emphasizes that migration experience is reciprocal. Identity and its transformation, ethnic awareness, and ambivalence are common themes in migration literature. Paul White adds 'idea of return' to themes of migration literature as a result of ambivalence in migrant lives. Thus, the first chapter offers a general understanding of migration literature and its themes already established by the writers above.

The second chapter is on postcolonial writings and migration literature and it is added due to the need to explain why all migration literature cannot be considered related with postcolonial writers. Frank argues new developments in the age of migration cannot be analyzed by old postcolonial understanding. Moslund states migration literature cannot be regarded as counterproductive as postcolonial writings. Homi Bhabha emphasizes the need for redefinition of old concepts to evaluate the highly hybrid societies of the modern world. George Lamming claims colonial people and exiles share similar experiences. Finally, Boehmer argues migration literature has postcolonial roots with changed writers in their interests and some other ways.

The third and final chapter in the theoretical part discusses the characteristics, functions and tasks of migrant/exile writer. The first writer Ha Jin emphasizes that the most important responsibility of a migrant writer is to write well. Rushdie agrees with Jin at this point but a migrant writer should make maximum use of his imaginative power avoiding to be attached to his roots. 'Double vision' is an important feature and advantage of migrant writer, according to Rushdie, as an outsider in a foreign land. Edward Said is of the same opinion with Rushdie and he sees exile can enjoy a *contrapuntal* understanding of his new environment. Said also elaborates on psychology of exile writers and its reflection on their writings.

The fourth chapter of the thesis analyzes Moris Farhi's novels in their content, themes, and their relevance to the theoretical part. Farhi's novel *Children of The Rainbow* focuses on the local /sedentary and the displaced, and the identity shifts and crises of the protagonist and other characters, and it problematizes the ethnic awareness aroused in migrant characters due to the feeling of otherness and being excluded from society. The characters in the novel desire to keep their national identities through their names, some rituals, and cultural habits. Also, the theme of ambivalence regarding gypsies' present, past, and future prevails throughout the novel. The idea of return, typical in migration literature, also exists and is implied until the end of the novel. However, as stated above in the theoretical discussion of migration literature in the first chapter, transformation of both sides (gypsy as the outsider and Gadge as the native) is not very observable in the novel. Except Branko's arguments with his Swiss wife Nettie and Nettie's revealing her ideas on Gypsies and their integration, Gypsy suffering is told mainly from the angle of Gypsies or Jews, not Europeans. Concerning hybridity as a theme, Moris Farhi writes as a vigorous advocate of hybridity and a critic of heterogeneity throughout his fiction. As to being a multicultural or transcultural novel, *Children of The Rainbow* can be classified as multicultural since this novel sees unbelonging, having no national land, and belief as problems to be solved. Farhi decorates his narrative with myths, legends, and Gypsy lores. He does not ignore the importance of being a good writer and having a good command of language and literature. His writing is not fixed in the past, nor does he have a 'ghetto mentality'. He openly welcomes changes

and hybridity in his novel, employing his 'double vision' in order to promote his creative writing.

The second Farhi novel, *Young Turk*, emerges with a completely different and fixed space and time in Turkish history. However, Farhi keeps raising his pluralist, multicultural, and all-embracing voice between the lines. Again, he makes the reader aware of the tension between the Turkish majority and ethnic or religious minorities in the 1940s. All the characters in the novel are subjected to a shift or several shifts in their identities as they are represented as very young and full of questions, searching for meaning without preconceived notions. Thus, Farhi portrays the existence of ethnic awareness and tension in society due to labelling and discrimination, and also alternative ways of dealing with the multicultural nature of society through the eyes of young, ethnically diverse but tolerant and welcoming characters. Farhi embellished his writing with short stories from different and important historical moments in Turkish history, particularly with unknown and ordinary dialogues of Mustafa Kemal Atatürk enriched with colorful languages, slangs and proverbs of several ethnic minorities of the time. On the other hand, he continues his fight with the dominant ideology of the time, a mistaken form of Kemalism, and writes against polarization and the extreme national devotion of 1940s Turkey. Therefore, *Young Turk* deserves to be included within the framework of both migrant literature and migration literature.

The last novel by Farhi analyzed in this thesis is *A Designated Man*, in which Farhi gives a wide space to the tension and mutual transformations between the migrant protagonist and the non-migrant locals of the island. He depicts the migrant character as culturally open and worldly wise in sharp contrast to conservative and narrow-minded residents. The protagonist is also portrayed in continual identity crises due to being exposed to many different cultures, worldviews and experiences. The most outstanding feature of his life is ambivalence, as he fits into neither European society nor Skenderian island society. Both the migrant protagonist and the host society are transformed in their relations throughout the novel. In genre, Farhi creates a dystopian fiction by some means, so he writes in a simplistic and meticulous way to describe every detail of his imaginative place. He relates the

imaginary island historically and culturally to some real places and cultures; however, these attempts are less important than the messages he wants to highlight, which is a peaceful world without any racial, ethnic, or religious conflicts and a non-imperialistic Europe where love beats every other obstacle.

To conclude, Moris Farhi's three novels comply with the common themes and functions of both migration and migrant literature. As a migrant (self-exile) Turkish-Jewish writer, he does not stick to his memories or write only about his autobiographical past, but appeals to a wider audience by employing internationally persecuted people like Gypsies, different ethnic or religious minorities, and imaginary people and lands within a certain framework of migrant identity transformation, alienation, ambivalence, multiculturalism, pluralism, and hybridity.

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